

INTERNATIONAL CONFERENCE

**P. A. LOCATELLI AND J.-M. LECLAIR
LEGACY IN THE XIX CENTURY**

17-19 October 2014

Bergamo, Fondazione MIA (Sala Locatelli)

PROGRAMME



ORGANIZED BY

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini



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Organized by
Centro Studi Opera Omnia Luigi Boccherini
Fondazione MIA
Palazzetto Bru Zane – Centre de musique romantique française

in Association with
Edizione Nazionale Italiana delle Opere Complete di Pietro Antonio Locatelli



Scientific Committee

Annalisa Barzanò, *Bergamo*
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Rudolf Rasch, *Utrecht*
Massimiliano Sala, *Bergamo*



Keynote Speakers

Sergio Durante (Università degli Studi di Padova)
Rudolf Rasch (Utrecht University)
Neal Zaslaw (Cornell University, Ithaca, NY)

FRIDAY 17 OCTOBER

10.00-10.30: *Welcome and Registration*

10.30-11.15: **Opening**

- **Claudio Pelis** (Consigliere Fondazione MIA)
- **Massimiliano Sala** (Centro Studi Opera Omnia Luigi Boccherini, Lucca)
- **Étienne Jardin** (Palazzetto Bru Zane – Centre de musique romantique française, Venice)
- **Fulvia Morabito** (Centro Studi Opera Omnia Luigi Boccherini, Lucca)
- **Jeanine Dunning**
- **Giovanni Fumagalli**

11.30-12.30: **Introductory Address**

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini): *Towards the 'Locatelli Renaissance'*



13.00 Lunch

15.30-16.30: **Keynote Speaker 1**

- RUDOLF RASCH (Utrecht University): *Leclair, Locatelli and the Musical Geography of Europe*



Coffee Break

17.00-18.30: **Pietro Antonio Locatelli and His Legacy**

(Chair: **Fulvia Morabito** Centro Studi Opera Omnia Luigi Boccherini)

- PAOLA PALERMO (Comune di Bergamo): *Locatelli e la sua città natale (documenti e relazioni)*
- CHRISTOPH RIEDO (Universität Freiburg, CH): *Locatelli and the Apotheosis of Baroque Violin Playing*
- EWA CHAMCZYK (Warsaw University): *Musical Legacy of Pietro Antonio Locatelli in 19th-Century Polish Music on the Example of Karol Lipiński's and Apolinary Kątski's Caprices*



20.00 Dinner

SATURDAY 18 OCTOBER

9.30-11.00: **French Routes**

(Chair: **Rudolf Rasch**, Utrecht University)

- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française): *Retrouver Leclair (1804-1874)*

- CANDIDA FELICI (Conservatorio di Musica di Cosenza): *Italian Violin School in Mid-Eighteenth-Century France: From the «Concert spirituel» to Literary Pamphlets*
- PAOLA BESUTTI (Università degli Studi di Teramo): *On the Way to France, Trade and Stylistic Awareness: Carlo Tassarini*



Coffee Break

11.30-13.00: **Pierre-Marie-François de Sales Baillot**

(Chair: **Étienne Jardin**, Palazzetto Bru Zane – Centre de musique romantique française)

- PRISCILLE LACHAT-SARRETE (Université Paris IV-Sorbonne, Paris): *L'école française de violon de Viotti, Kreutzer, Baillot et Rode : virtuosité et lyrisme dans les concertos pour violon*
- ALESSANDRO MASTROPIETRO (Università degli Studi di Catania): *Un solismo da camera: Baillot e il «trio brillant» parigino all'inizio del secolo XIX*
- LORENZO TRIVIÑO LÓPEZ (Conservatorio Superior de Música de Malaga): *Locatelli's Bow Technic Legacy in Baillot's l'«Art du violon»*



13.30 Lunch

15.30-16.30: **Keynote Speaker 2**

- NEAL ZASLAW (Cornell University, Ithaca, NY): *Locatelli's Influence on Leclair: Myth or Reality?*



Coffee Break

17.00-18.30: **Jean-Marie Leclair and His Legacy**

(Chair: **Neal Zaslau**, Cornell University)

- WALTER KREYSZIG (University of Saskatchewan/University of Vienna): *Jean-Marie Leclair's «goûts réunis» in His «Quatre livres de sonates pour violon et basso continuo», Op. 1 (1723), Op. 2 (ca. 1728), Op. 5 (1734) and Op. 9 (1738): Chromaticism, Deceptive Cadence, Enharmonic Modulation, and Bimodality in Anticipation of Early Nineteenth-Century Harmonic Practices*
- SALLYNEE AMAWAT (McGill University, Montréal, QC): *Bridging the Baroque and Classical Periods: The Role, Lives, and Innovations of French Violinist-Composers Guillemain, Guignon, Leclair, and Mondonville*
- GUILLAUME TARDIF (University of Alberta, Edmonton, AB): *Diets, Dialogues, Duels: The Evolution of Two-Violin Unaccompanied Repertoire since Leclair*



20.00 Dinner

SUNDAY 19 OCTOBER

9.30-10.30: **Background Voices (I)**

(Chair: **Paola Palermo**, Comune di Bergamo)

- ANNALISA BARZANÒ (Associazione Alfredo Piatti, Bergamo): *Pietro Antonio Locatelli e Jean-Marie Leclair nel Fondo Piatti-Lochis*
- CHARRIS EFTHIMIOU (University of Music and Performing Arts, Graz): *About the Instrumentation of the Melody Line in Alessandro Rolla's Symphonies D4 and E1 (1803-1811)*



Coffee Break

11.00-12.30: **Background Voices (II)**

(Chair: **Paola Palermo**, Comune di Bergamo)

- ANA LOMBARDÍA (Fondazione Giorgio Cini, Venice): *The Violin Sonata in Madrid (1740-1770): Italian and French Influences*
- SIMONE LAGHI (Cardiff University, UK): *I Sei Quartetti per Archi di Bartolomeo Campagnoli: "Scienza tedesca e anima italiana"*
- JESÚS FERNÁNDEZ SINDE (Universidad Complutense, Madrid): *Music, Image and Identity: Private Halls and Female Spanish Performers during the Second Half of the 19th Century*



13.00 Lunch

15.00-16.00: **Keynote Speaker 3**

- SERGIO DURANTE (Università degli Studi di Padova): *Authorial will and editing policies*



Coffee Break

16.30-17.30: **Giuseppe Tartini**

(Chair: **Sergio Durante**, Università degli Studi di Padova)

- GREGORIO CARRARO (Università degli Studi di Padova): *«Ah vous dirai-je, Tartini!» Tartini e lo stile francese*
- TOMMASO LUISON (Fondazione Teatro Comunale, Bologna): *Tartini e Locatelli: figure retoriche, tecnica violinistica ed elementi di orchestrazione nei concerti per violino*

Keynote Speakers

Sergio Durante (Università degli Studi di Padova): Authorial will and editing policies

Taking into consideration the different professional profiles and careers of the mentioned three composers, historical and philo-logical problems – as well as the editorial policies appropriate to each case – are compared and discussed.

Rudolf Rasch (Utrecht University): Leclair, Locatelli and the Musical Geography of Europe

The careers of the two major violin virtuosos of the first half of the eighteenth century, Jean-Marie Leclair (1697-1764) and Pietro Antonio Locatelli (1695-1764), have in common that the both travelled to show their art to the public. But there is also a major difference: Leclair always returned to Paris after his travels, whereas Locatelli settled in a foreign country, in Amsterdam, when he was barely 30 years old. These careers make us aware of the fact that there is a complicated relation between the place of origin of a musician or composer and the place or places of his major activities. In fact, three types of musicians or composers can be distinguished: first those who basically remained in their homeland, then those who settled in foreign country (and constituted thereby a kind of musical diaspora) and finally those whose career took place in several countries not counting the home country. Considered from the local point of view, musical life of a certain area may host musicians and composers of local or foreign origin. Visitors constitute a third category and musicians that left their home country before or after their education, a fourth. Of course, there are cases which do not quite fit in these categories. All this means that, while it is not so difficult to write the history of musical institutions in certain places in the eighteenth century, it may be quite difficult it to write the history of musical composition in a certain place. The nearly continuous presence almost everywhere of musicians and composers of foreign extraction (as well as the massive importation of printed music from other countries) makes the definition of what is the musical history of a certain place a precarious undertaking.

Neal Zaslaw (Cornell University, Ithaca, NY): Locatelli's Influence on Leclair: Myth or Reality?

Documentation of the encounter(s) between Pietro Locatelli and Jean-Marie Leclair is sparse. This situation seems surprising given the prominence of these two violin virtuosos/composers in their own day and since; it may, perhaps, be attributed to the fact that neither man was a writer (unlike, say, Rameau or Tartini), nor was either prolific (unlike Vivaldi, Bach or Telemann). Locatelli, who now boasts a thematic catalogue and an *Opera omnia*, has fared better in recent decades than Leclair, who has neither. In this paper I re-examine the historical evidence in order to consider such questions as: How trustworthy is the anecdotal evidence? How does that evidence fit into the contemporaneous disputes between defenders of the several national styles? What can be learned from chronology by juxtaposing the two violinists' known whereabouts? To what extent were the authors of the anecdotes engaged more in instantiating common tropes than in factual reportage? And do the music or reputations of the two men have anything to reveal about possible exchanges between them?

Introductory Address

Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini, Lucca): **Towards the 'Locatelli Renaissance'**

This introductory address aims to commemorate the violin virtuoso and composer Pietro Antonio Locatelli, in his 250th death anniversary, illustrating the reception of his works and focusing, particularly, on the stages and the achievements of what is called the 'Locatelli Renaissance'. The almost total amount of the Locatelli's output consists of 9 opus numbers (the last one is now lost), all printed in Amsterdam with the author's *imprimatur*. They comprise exclusively instrumental music in the genres of concerto grosso, violin concerto, violin sonata and trio sonata. Production without opus number encompass a handful of pieces: 2 violin concerts, a Symphony for strings and a violin Sonata. A few of lost and doubtful works complete the picture of the situation. The fame of Locatelli is especially connected with his Op. 3 *L'Arte del violino*, (1734): 12 violin concertos whose outer movements contain 24 Capriccios *ad libitum*. A genuine novelty in musical history, it lead to a quite extraordinary emancipation of violin technique if considered in the light of eighteenth-century practice. The work was particularly appreciated in France – the centre for the diffusion of violin virtuosity ever since the foundation of the *Concert spirituel* in 1725 –, inspiring many exponents of the *École française du violon* such as Pierre Gaviniès, Jean-Baptiste Cartier, Alexandre Choron, Michel Woldemar and Giovan Battista Viotti. However, the most mature 'fruit' of the Locatellian legacy was Italian. About a hundred years after the publication of *L'Arte del violino* Nicolò Paganini published his 24 Caprices, Op. 1 (c1810). With this collection, all the potentialities of the violin were exhausted; however, Paganini, unlike Locatelli, added nothing to the technical achievements of the generations of virtuosos who had preceded him: his great merit was to merge them into a brilliant synthesis. At the end of the nineteenth century, when public enthusiasm for virtuosos and virtuosity slowly receded, Locatelli's star faded, too... The interest of musicologists in the figure and art of Pietro Antonio Locatelli dates from the middle of the last century, when a Dutch musicologist, Arend Koole, wrote the first monograph on the composer: *Leven en Werken van Pietro Antonio Locatelli da Bergamo 1694-1794 [sic]: Italiaans musycqmeester tot Amsterdam* (1949). The event marked the beginning of the 'Locatelli Renaissance'. The attention on Locatelli was refreshed in 1969 by John Endrik Calmeyer with the Ph.D. dissertation *The Life, Times and Works of Pietro Antonio Locatelli*. In 1981 another Dutch musicologist, Albert Dunning, updated Koole's and Calmeyer's monographs with the publication of his *Pietro Antonio Locatelli. Der Virtuose und seine Welt*, soon translated into Italian by Oddo Piero Bertini as *Pietro Antonio Locatelli. Il virtuoso, il compositore e il suo tempo* (1983). Dunning was the most active protagonist of Locatelli's rediscovery. In 1991 he founded the Pietro Antonio Locatelli Foundation (Amsterdam-Cremona), whose main statutory purpose was the publication of the critical and practical editions of the complete works of the composer. Preceded by the very substantial anthology *Intorno a Locatelli: Studi in occasione del tricentenario della nascita di Pietro Antonio Locatelli: 1695-1764* (1994), the ten volumes of the critical edition were published by Schott within a decade (1994-2002); the practical edition, is almost completed, being issued by the same publishing house in collaboration with the Centro Studi Opera Omnia Luigi Boccherini (Lucca), which took over the work of editing the music after Dunning's death (2005) and the

subsequent dissolution of the Locatelli Foundation. In 1999 the Italian Ministry of Culture recognized the Locatelli Complete Edition as an official Italian National Edition. All the researches carried out by numerous scholars in publishing the above-mentioned works have enabled the present writer to prepare the latest, up-to-date monograph on the composer: *Pietro Antonio Locatelli* (2005). So far as discography is concerned, interest in Locatelli has registered a stunning increase, especially during recent years. The Critical Edition has enabled musicians to play from a philologically correct text, which hitherto was lacking. Over the years, first the Locatelli Foundation and later the Centro Studi Opera Omnia Luigi Boccherini have evolved by these stages into an important reality providing a global benchmark for musicologists and musicians, or merely for scholars eager to deepen their knowledge of the works of the violinist-composer from Bergamo. The organization of this conference is the last act of the Locatelli Renaissance. A further step consists in the publication of a selection of papers presented at the conference, which, together with other contributions will be collected in a book, edited by the present writer, entitled *Locatelli and Beyond: Development and Maturity of Violin Virtuosity*. The volume will be published by Brepols Publishers in the course of next year (Speculum Musicae series).

Speakers

Sallynee Amawat (McGill University, Montréal, QC): Bridging the Baroque and Classical Periods: The Role, Lives, and Innovations of French Violinist-Composers Guillemain, Guignon, Leclair, and Mondonville

The aim of this study is to discern relevant technical features in the compositional style of a group of violinist-composers whose work was foundational in the creation of an important late baroque French violin tradition. This tradition can reasonably be said to have bridged the baroque and Classical periods of violin composition, and it certainly led to increasingly higher technical demands on the instrument that would continue to develop in the Classical period. A closer look at details of the biographies and professional activities – which include relationships and outright rivalries – of Louis-Gabriel Guillemain (1705-1770), Jean-Pierre Guignon (1702-1774), Jean-Marie Leclair (1697-1764) and Jean-Joseph Cassanéa de Mondonville (1711-1772) reveals commonalities that most certainly call for special consideration. Significantly, all but one of them shared the same performance tradition through the legacy of their common master, G. B. Somis of Turin (1686-1763), and the city of Lyons appears to have figured prominently in all of their professional profiles. I have also drawn fresh insights into their shared time and activities in both France and Italy, centering my approach on finding answers to three essential questions: 1) What are the precise biographical facts that related them, including origin, geographical location, influences – musical and other – and evidence of personal encounters; 2) How are these biographical facts reflected in their compositional output, and in their performance legacy? 3) In what ways have their compositions and their particular performing practices contributed to what has been historicized as the French Violin School? On the basis of this theoretical framework, I then closely examine a relevant selection of musical sources from each of these four composers, in particular their innovative violin techniques such as multiple stopping, double trills, and rapid string crossings, and also discuss the intersecting socio-musical contexts that inform

these practices. The results of this study enable us to safely conclude that these violinist-composers were prominent actors in bridging baroque and Classical violin cultures.

Annalisa Barzanò (Associazione Alfredo Piatti Bergamo): *Pietro Antonio Locatelli e Jean-Marie Leclair nel Fondo Piatti-Lochis*

Alfredo Piatti (Bergamo 1822-1901) è oggi noto in tutto il mondo soprattutto per i suoi 12 Capricci, Op. 25 per violoncello solo. Durante la sua vita, fu invece noto soprattutto per l'intensa attività concertistica, che lo vide protagonista delle più importanti stagioni londinesi della seconda metà dell'Ottocento al fianco di interpreti come Clara Wiek, Anton Rubinstein e Joseph Joachim. Egli fu tuttavia anche un ottimo docente e un appassionato studioso. Girando nelle librerie antiquarie di Londra, si procurava antiche edizioni, le studiava con cura, le trascriveva, le eseguiva e, in alcuni casi, ne curava la riedizione realizzando il basso continuo. A poco a poco si trovò così ad essere proprietario di una vastissima collezione di edizioni antiche che, negli ultimi anni della sua vita, riordinò e catalogò con cura. Dopo la sua morte, la figlia Rossa Lochis donò a Bergamo questo prezioso tesoro, oggi noto come Fondo Piatti-Lochis. In questa eccezionale raccolta (che comprende, accanto agli autografi Piatti, anche autografi di autori come Beethoven, Schumann e Donizetti) trovano posto moltissime edizioni di autori del Settecento fra i quali Leclair e Locatelli.

Paola Besutti (Università degli Studi di Teramo): *On the Way to France, Trade and Stylistic Awareness: Carlo Tessarini*

A contemporary of P. A. Locatelli, Carlo Tessarini da Rimini (c1690-after 1760) experimented with, and made his own, the most advanced forms of commercial distribution available between Paris and other major French markets. Having left his position as violinist in the ensemble of St. Mark's in Venice, he found a flexible contractual arrangement with the chapel of the SS. Sacramento in the Duomo of Urbino (1732-1733, 1738-1740). Well aware of the marketing opportunities available beyond the Alps, he traveled to Paris (1744), where he was able to give new impetus to the marketing of his works, realizing significant financial gains in the process. This talk, based on recent systematic research, proposes, 1) to present new perspectives on the relationship between a violinist-composer of Locatelli's generation and the distribution networks for music in France; and 2) to delve into examples of stylistic mimesis, such as the sinfonia *Les trois nations*, in which Tessarini specifically identifies each movement with a different nation – Germany, France, and Italy – clearly evoking the stylistic contrasts between them.

Gregorio Carraro (Università degli Studi di Padova): *Ab vous dirai-je, Tartini! Tartini e lo stile francese*

Spesso l'immagine di Tartini 'maestro delle Nazioni' implica quella di un'Europa musicale che nel medio Settecento si raccoglie a Padova attorno al maestro italiano, in una città che appare quale centro gravitazionale di una scuola violinistica, quartier generale *par excellence* di un 'buon gusto' nel nome del quale si sono formate intere generazioni di strumentisti. Per 'Europa musicale' s'intenda quel territorio strumentale nel quale i due stili nazionali musicali più idiomáticamente riconoscibili sono stati quello italiano e quello francese. Nel corso del Settecento queste due 'maniere' non solo hanno costituito due stili distinti, ma anche, ciò che interessa per questo studio, venendo a contatto nel tempo hanno esercitato una reciproca influenza spesso foriera di risultati interessanti (un esempio tra tutti, l'opera di Leclair). Quali e quanti elementi di contatto si

riscontrano tra lo stile francese e la produzione violinistica tartiniana? Quali dunque gli elementi di rottura o di continuità? Si cercherà di rispondere a queste domande esaminando alcune occorrenze nella produzione delle Sonate (Op. 1 e Op. 2, autografo I-Pca 1888-1) e di alcuni dei concerti per violino di Giuseppe Tartini.

Ewa Chamczyk (Warsaw University): Musical legacy of Pietro Antonio Locatelli in 19th-Century Polish Music on the Example of Karol Lipiński's and Apolinary Kątski's Caprices

19th-century musical legacy of Pietro Antonio Locatelli reached many European countries, also Poland. It was a result of cooperation between Nicolò Paganini and two Polish violinists – Karol Lipiński and Apolinary Kątski. The Italian virtuoso, after familiarizing himself in his youth with the technical violin craft of Locatelli's *L'Arte del Violino* collection, shared those experiences with the Polish artists. In 1818, in Piacenza, Paganini met Karol Lipiński (1790-1861). They concerted together on the 17th of April 1818. It was not, however, their only meeting. The next one occurred during the coronation of tsar Nicholas I in Warsaw (1829) when, according to the press, they fought for the title of 'the best violinist'. Even though both of them were taking part in the festivities, to the dismay of the press, there was no direct confrontation. Paganini himself, when asked several years later about who is the first violinist, was rumored to have answered: «Who is the first I do not know, but Lipiński is no doubt the second». In 1838 Paganini gave a few lessons to Apolinary Kątski (1826-1879), a child prodigy who at the age of three began to win over hearts of listeners all over Europe. Even though the character of their relationship remains unknown, Paganini's opinion made public on 5th of May 1838 was well known. His prophetic words became for Kątski not only a way to open doors to European concert halls but also a great advertisement which he then controlled masterfully. From that moment the press mentioned him more often in the context of his relationship with the Italian virtuoso. The tradition of Locatelli's *L'Arte del Violino* found its reflection in the art of Polish violinists thanks to Paganini. Lipiński was the author of 11 Caprices published in 4 collections: Op. 3, Op. 10 – dedicated to Paganini –, Op. 27 and Op. 29. In rich, yet forgotten collection of Kątski's pieces 6 Etude-Caprices Op. 16 hold a special place. Those pieces, alongside the works of the Genoese master, are the apogee of the 19th-century virtuosity.

Charris Efthimiou (University of Music and Performing Arts, Graz): About the Instrumentation of the Melody Line in Alessandro Rolla's Symphonies D4 and E1 (1803-1811)

The aim of this paper is to look at the design of the melody line and in particular the usage of the violin parts (first and second violins) in Alessandro Rolla's symphonies D4 and E1 (1803-1811) from a music-analytical perspective. The following aspects are presented in details: octave doublings of the melody line within a movement, as well as the participation of the low strings in the performance of the melody and the relationship (also in the performance of the melody) between the first and the second violins firstly and secondly between the violins and the woodwinds. In the melody design of his symphonies A. Rolla avoids repetitions of the same tone colours and tries to make the instrumentation of the leading voices within a movement as varied as possible. Rolla tries to reach the maximum number of timbres within the orchestration of the various motives. Certain motives are presented next to each other and over time they are

orchestrated with different tone colours. The findings are commented in detail by means of clear tables and viewed from an overarching perspective.

Candida Felici (Conservatorio di Musica di Cosenza): Italian Violin School in Mid-Eighteenth-Century France: From the *Concert spirituel* to Literary Pamphlets

This paper wants to focus on the dissemination of Italian instrumental music in France between the years 1740-1780, with particular emphasis on performances of Italian violinists at the *Concert spirituel*. Italian musicians were a constant presence at the *Concert spirituel* venues and this had consequences on the growing number of editions of Italian repertoire – especially violin sonatas and concertos – issued by French publishers. Indeed, we can hypothesize a direct link between the success of a violinist-composer or the performance of music by an Italian master at the *Concert spirituel* and the printing of this same music by publishers like Leclerc, Boivin, Maupetit, Hue. Moreover, the French virtuosos who had studied in Italy or with Italian masters contributed to the spread of Italian style. Some violinists, members of the Tartini school, were also involved in the controversy between supporters and detractors of Italian music, which resulted in the *querelle des bouffons*: the series of *pamphlets* issued in response to the *Lettre sur Omphale* de Grimm in 1752 gives us a sample of the tensions in act. In general Italian *cantabile* in sonatas and concertos was regarded by the *philosophes* as able to enhance the meaningfulness of instrumental music, otherwise unable to communicate in a way similar to vocal music for the absence of a link with language; in particular, Tartini style of playing the Adagios was seen as embodying the Enlightenment ideals of naturalness and communication of human feelings. With the help of contemporary journal articles, writings, catalogues of publishers and music editions, this paper wants to contribute to a better understanding of the web of interactions between Italian music and French cultural *milieu* in the mid-eighteenth century.

Jesús Fernández Sinde (Universidad Complutense, Madrid): Music, Image and Identity: Private Halls and Female Spanish Performers during the Second Half of the 19th Century

Women belonging to the prominent circle of Spanish painters during the second half of the nineteenth century were remarkable performers. Their concerts, organized at the private halls of artists such as the dynasty Madrazo, Mariano Fortuny or Martín Rico, were frequent but never developed far from these social spaces in Madrid, Rome or Paris. Being family, clients and friends of the master painters in Spain, they were portrayed in their everyday musical practice. Canvas, portraits, drawings and photographs were executed along this period, showing the identities related to social status and artistic skills. The singer and composer Sofía Vela was portrayed by Federico de Madrazo. Nowadays, this painting is a worthy example of the image of a female artist at The National Museum of the Prado. Cecilia de Madrazo, Adelaida del Moral, the Countess of Vilches Amalia de Llano y Dotres or the writer Carolina Coronado were leading figures in certain places, social but private halls, where the musical performance was frequent. Besides, there was a strong interest in musical instruments as part of canvas of members of the aristocracy and bourgeois classes. These women are exhibited as elegant ladies surrounded by music, regardless as to whether their musical talent or interest was real or not. The image of the music as a significant recreation of the female identity and its cultural and social significance can be analyzed through these artistic masterpieces.

**Étienne Jardin (Palazzetto Bru Zane – Centre de musique romantique française):
Retrouver Leclair (1804-1874)**

Comme l'a démontré William Weber, l'accession au trône de Louis XVI correspond à une révolution du répertoire musical parisien : sur les scènes lyriques, Grétry, Gluck et Piccinni chassent les compositeurs du premier XVIII^e siècle ; dans les salles de concert, un phénomène similaire fait disparaître les œuvres de Jean-Marie Leclair. Une période de presque cent ans s'ouvre alors à Paris sans audition d'œuvres de ce compositeur (à quelques exceptions près) et sans réédition de ses partitions. Oublie-t-on ce violoniste pour autant au XIX^e siècle ? On s'intéressera, au cours de cette intervention, à la place qu'occupe Leclair dans la réflexion historique des premiers musicographes (Choron, Fétis), dans les méthodes de violon parisiennes (notamment les travaux de Baillot) et les débats esthétiques portés par la presse musicale française depuis l'Empire jusqu'aux premières années de la Troisième République. Le Concert Padeloup du 1^{er} novembre 1874, au cours duquel une sonate pour violon de Leclair est interprétée par l'ensemble des premiers violons de l'orchestre, servira de point d'orgue à cette étude.

Walter Kurt Kreyszg (University of Saskatchewan/University of Vienna): Jean-Marie Leclair's *goûts réunis* in His *Quatre livres de sonates pour violon et basso continuo*, Op. 1 (1723), Op. 2 (ca. 1728), Op. 5 (1734) and Op. 9 (1738): Chromaticism, Deceptive Cadence, Enharmonic Modulation, and Bimodality in Anticipation of Early Nineteenth-Century Harmonic Practices

The period of the early- and mid-eighteenth century was characterized by the prevalence of the *stile galant* with a reliance on a regular harmonic rhythm, a construction of melodies and motives, with recourse to antecedent and consequent as the overriding principle of shaping a symmetrical construct embedded within periodicity and diatonicism – all of which unfold within the strict adherence to the *tactus*. Only during the second half of the eighteenth century did composers proceed with a gradual widening of the harmonic language, by cautiously introducing chromaticism side by side with diatonicism, and that in an effort to widen the harmonic language, a move that was often directly associated with the expansion of compositional practices, specifically the reliance on genres and idioms associated with the *Empfindsamkeit*, as readily recognized both in binary movements within multi-movement works and in the fantasia, with the latter genre cultivated by Carl Philipp Emanuel Bach in his solo keyboard repertory and in his chamber music. In fact, in the context of the *Empfindsamkeit*, those genres proved to be a fertile ground for the exploration of a broadened harmonic language, one in which a gradual balance between diatonicism and chromaticism was achieved. However, already prior to the full efflorescence of the *Empfindsamkeit* after the mid-eighteenth century, composers did display an interest in a broadening of the harmonic palette, specifically by infusing the diatonic harmonic progressions with some attention to chromaticism. One of the earliest composers to devote special attention to chromaticism and display considerable reliance on this increasingly more important facet in the defining of overall compositional practices, especially beginning in the early nineteenth century, was Jean-Marie Leclair, noted composer and founder of the French Violin School. Remarkably in an era when there was indeed little reliance upon chromaticism as a principal facet in the defining of contemporary compositional practice, Leclair advanced the then sparing use of chromaticism to new heights, and that in openly embracing chromaticism within his overall compositional techniques, as readily displayed in his *Quatre livres de sonates pour violon et basso continuo*, rich in the

fusion of Italian and French styles of composition in the so-called *goût réunis*. Already in Volume 1 of this collection Leclair displays his fondness for a harmonic palette enriched with dissonant progressions. In Volume 2, Leclair places an even more pronounced emphasis on the chromaticism enriched with deceptive cadences. In Volumes 3 and 4, we observe a considerable widening of the harmonic palette, on the one hand in the juxtaposition of major and parallel minor keys, what R. E. Preston captures in the term 'bimodality', with greater diversity in modulations (culminating in the reaching of eleven keys in the Adagio of Op. 9, No. 5). Within the *Quatre livres de sonates pour violon* of Leclair we notice a steady increase in attention to details pertaining to a steady broadening of the harmonic language, especially with regard to a decisive application of chromaticism, thereby redefining the relationship between diatonicism and chromaticism, initiated by Leclair himself, with this equilibrium coming to full fruition only during the mid-nineteenth century.

Priscille Lachat-Sarrete (Université Paris IV-Sorbonne, Paris): The 'French School of Violin' as of Viotti, Kreutzer, Baillot and Rode: Virtuosity and Lyricism in the Violin Concertos

Nearly contemporary with the First Viennese School of Mozart, Haydn, Beethoven, and Schubert, some violinists composed a substantial *corpus* of violin works and gave birth to the 'French School of Violin'. Giovanni Battista Viotti (1755-1824), whose talent «had the effect of a thunderbolt» when he gave his first public performance at the *Concert spirituel* in 1782, is considered being the founder of the French School of Violin. His successors, including his student Pierre Rode (1774-1830), Rodolphe Kreutzer (1766-1831), and Pierre Baillot (1771-1842), are renowned for their *Méthode de violon du Conservatoire*. Regarded nowadays as secondary composers, these four violinists wrote a set of seventy concertos. These concertos share some characteristics in their form and a specific writing of the violin voice. This paper explores the French roots (Gaviniès, Leclair) as well as the Italian ones (Corelli, Tartini, Locatelli) of these concertos and aims to determine their main distinctive marks compared with the other concertos of that time, notably the lyrical, decorated melodic lines and the almost entire lack of development based on transforming the initial material. Virtuoso passages are always present and play an important structural role. Each of these four composers, Viotti, Kreutzer, Baillot and Rode, shows his own concertante style hence creating a personal writing for the violin.

Simone Laghi (Cardiff University, UK): Six String Quartets by Bartolomeo Campagnoli (1751-1827): "German science and Italian soul"

Bartolomeo Campagnoli (1751-1827), is a central figure in the Italian violin school which was initiated by Giuseppe Tartini (1692-1770) and continued by his pupil Pietro Nardini (1722-1793). His *Sei Quartetti con due Violini, Viola e Violoncello* are now conserved in the Berliner Staatsbibliothek, after being considered lost during the Second World War. The manuscript copy was part of the Königliche Hausbibliothek, and belonged to Wilhelm Friedrich II's collection in Potsdam. These unpublished compositions represent a clear testimony of the String Quartet development as a genre and are also significant as a point of contact between the Italian cantabile style and the Austro-German instrumental tradition. The paper will discuss the characteristics of the six string quartets, as well as considering areas of analogies and divergences with Pietro Nardini's Six String Quartets (printed in Florence in 1782). A critical edition of these compositions has been prepared and some problematic issues relating to historical performance practice will be examined,

paying particular attention to the instructions given in Campagnoli's own violin method, the *Nouvelle Méthode de La Mécanique Progressive du Jeu de Violon* (Leipzig, Breitkopf & Härtel, 1824).

Ana Lombardía (Fondazione Giorgio Cini, Venice): *The Violin Sonata in Madrid (1740-1770): Italian and French Influences*

In the period c1680-1750, violin playing in Spain went through a deep transformation in terms of genres, compositional style and instrumental technique. Italian virtuosos hired in Madrid court fostered the introduction of the violin sonata and the trio sonata, which involved the use of new musical forms and technical devices (a wider gamut, varied bow strokes, double-stopping, etc.). By 1730, violin works by Corelli, Albinoni, Vivaldi and Locatelli were known in Madrid and surrounding cities. At the same time, modern French dances became increasingly popular, especially minuets and *contredanses*, omnipresent in instrumental compilations throughout the century. Madrid-based composers started writing trio sonatas in the Italian style in the 1680s, but the composition of solo violin works has not been documented in the city until the 1740s. In the period 1740-1770, at least ninety-seven violin sonatas were composed there, thus attesting to a considerable demand for this music. More than half of these works have been located, mainly in manuscript copies. Especially prolific in this genre were José Herrando, Francesco Montali and Mauro D'Alay. Remarkably, despite the scarce printing of instrumental music in Spain during those decades, violin works were published, including solo sonatas (Francisco Manalt, 1757; Christiano Reynaldi, 1761) and tutors (Minguet, 1753; Herrando, 1757; etc.). The located solo sonatas reflect mainly Italian influences, but references to French dances are constant, especially to the minuet. Despite the assumptions of previous historiography, Corelli was not a formal model for Madrid-based composers. On the contrary, this music's organisation patterns (number and types of movements, number of works per collection, formal structures, etc.) are closer to more up-to-date works by Locatelli and Tartini. As for the technical difficulty, an intermediate standard suitable for amateurs predominates, but there are also virtuosic works like Herrando's *Doze tocatas* (c1750). No explicit allusions to national musical topics (e.g. the fandango) have been detected, but rather a Pan-European taste. In fact, the violin sonata fostered the assimilation in Madrid of compositional strategies increasingly standardised at the time, such as sonata forms and 'galant' schemata. This paper offers an overview of these issues through a selection of representative music examples.

Lorenzo Triviño López (Conservatorio Superior de Música de Malaga): *Locatelli's Bow Technic Legacy in Baillot's l'«Art du violon»*

It's a fact that there are no references of Locatelli's performance style neither in *l'Art du violon* (Paris, 1834) nor in *la Méthode du Conservatoire de Paris* (Paris, 1803). So, regarding this two linguistic companions, there is not a direct link between the virtuoso from Bergamo and the professors of the *Conservatoire*, notwithstanding the passion they show when they claim their Italian heritage naming the figures of Antonio Corelli, Giuseppe Tartini, Gaetano Pugnani and, of course, Giovanni B. Viotti (Baillot, 1834). Moreover, the myth involving Tourte's bow irruption in the Parisian scene, the one apparently commissioned by Viotti during the 1780s, reinforces the theory that by the time in which Baillot writes his encyclopedic manual, Locatelli's idiomatic, the one based in his short and light bow, was already in disuse. Affirmation built over a thoroughly accepted precept: that the bow modeling drastically delimits its expression. An argument employed

by Paul G. Gelrud to affirm that between Viotti, “father” of the French School, and Pugnani there should have been an “unbridgeable” linguistic gap (Gelrud, 1940). Even though this paradigm is, in general terms, well supported, our communication will expound some aesthetics connections between Locatelli and Baillot that will qualify the nineteenth century French School «division de l’archet» concept. The methodic construction employed at the *Conservatoire* to rebuild the duality of the eighteenth-century Italian School expressions *cantabile* and *sonabile* in a new French paradigm: «le lent et le vif, [comme le] principe the tous les [coups d’archet]» (Baillot, 1834).

Tommaso Luison (Fondazione Teatro Comunale, Bologna): Tartini e Locatelli: figure retoriche, tecnica violinistica ed elementi di orchestrazione nei concerti per violino

Il genere del concerto per violino e orchestra è sviluppato da numerosi violinisti-compositori nel corso del XVIII secolo in Italia (Vivaldi, Veracini, Geminiani, Locatelli, Tartini, Nardini...). Giuseppe Tartini compone circa 140 concerti per violino e orchestra: si tratta della produzione più ampia tra i suoi contemporanei, in riferimento a questo genere musicale. Molti dei concerti sono destinati all’esecuzione nelle solennità religiose presso la Basilica del Santo a Padova, dove Tartini ricopre il ruolo di *Primo Violino e Capo di Concerto* dal 1721 fino ai suoi ultimi anni di vita. Dopo la morte del compositore (1770) un’ampia collezione di concerti rimane nel repertorio della Cappella Musicale Antoniana almeno fino al 1820 grazie a Giulio Meneghini, allievo e successore di Tartini nel ruolo di Primo Violino nell’orchestra della Basilica Antoniana. Meneghini, che è anche un importante copista di musiche tartiniane, continua a eseguire i concerti in occasione delle feste liturgiche più importanti, annotando sulle parti manoscritte l’anno di esecuzione e la festività (Natale, Pasqua, Festa della Lingua del Santo e altre). Un cospicuo numero di fonti per quanto riguarda i concerti eseguiti dalla Cappella Musicale del Santo è presente a Padova presso l’Archivio Musicale della Veneranda Arca del Santo. Con il presente intervento si focalizzano elementi del linguaggio musicale nei concerti per violino di Tartini, con il supporto di esempi musicali significativi tratti dalle fonti padovane autografe e dell’allievo Meneghini. L’analisi è condotta con particolare riferimento all’orchestrazione: distribuzione e presentazione del materiale tematico nelle sezioni d’insieme, utilizzo di diverse combinazioni di strumenti per l’accompagnamento delle sezioni solistiche, costruzione delle frasi musicali e rapporto numerico in battute tra sezioni d’insieme e solistiche. Elementi di interesse sono inoltre la presenza costante di figure retoriche e la varietà della scrittura musicale in relazione alla tecnica violinistica utilizzata. Il modello di analisi viene infine applicato ad alcuni concerti dall’*Arte del violino* Op. 3 di Pietro Antonio Locatelli.

Alessandro Mastropietro (Università degli Studi di Catania): Un solismo da camera: Baillot e il trio brillant parigino all’inizio del secolo XIX

La produzione per 2 violini e violoncello composta e pubblicata a stampa da Pierre Baillot, ammontante a cinque libri (in quattro numeri d’opus) per un totale di 15 trii, più alcune *airs variés* (su melodie celebri di Händel, Paisiello, Gretry...), permette di gettare luce sul repertorio per questo organico e sulle sue caratteristiche all’altezza del 1800 e dei decenni seguenti. Radicalizzando e volgendo in chiave solistica la preminenza del violino primo sugli altri due strumenti palesatasi già nella tardissima Sonata a tre trans-barocca a partire dagli anni ’40 del Settecento, il trio con due violini diventa a fine secolo – pur con varie eccezioni – un genere virtuosistico a tutti gli effetti, nonostante la formula cameristica. Praticato perciò di preferenza da virtuosi-compositori violinisti, avrebbe conosciuto una certa fortuna a partire dal contesto parigino (nel quale il primo

riferimento è l'apparizione dei Trii di Viotti), influenzando anche altrove una declinazione brillante del *trio concertant*. Stampati tra il 1800 (Op. 1, Parigi, Momigny) e il 1830 circa (Op. 39, Parigi-Lione), i Trii per due violini e violoncello di Baillot rispecchiano molto nitidamente la soluzione virtuosistica, relegando a lungo (a differenza di quanto accade in genere in un comune trio con viola) gli altri due strumenti a ruolo di accompagnatori – su figure neutre – e scegliendo di preferenza la disposizione in tre tempi del concerto classico. Tale soluzione sembra contraddittoria col ruolo che Baillot ebbe nel divulgare la produzione cameristica più 'dialogica' del suo tempo, contribuendo all'adozione di Haydn e Mozart quali modelli cameristici: in realtà, i lavori *brillants* per trio (peraltro ampiamente maggioritari, nel catalogo di Baillot, sui quartetti) paiono 'biglietti da visita' di cui ogni compositore-virtuoso doveva disporre accanto ai propri *Concerts*, rispetto ai quali – anche sul piano della forma – i trii si pongono come compromesso tuttavia ossequioso ad alcuni principi formali dei generi cameristici. La produzione di Baillot verrà analizzata e collocata in relazione a quella analoga o limitrofa di altri autori coevi (Viotti, Bruni, Kreutzer, Libon, Janewicz, Nisle etc.), nonché alle testimonianze documentarie recuperabili.

Paola Palermo (Comune di Bergamo): Locatelli e la sua città natale (documenti e relazioni)

Compositore bergamasco naturalizzato olandese, pur avendo viaggiato tanto e vissuto sempre lontano dalla sua città natale, Pietro Antonio Locatelli (1695-1764) non dimenticò mai le proprie origini e, forse con una punta di nostalgia, volle sempre firmare le opere con l'indicazione «P. A. Locatelli da Bergamo». Con il presente intervento si vogliono ripercorrere idealmente le tappe e i percorsi maggiormente significativi attraverso i luoghi e le istituzioni bergamasche che, a distanza di circa tre secoli, conservano ancora le fonti che raccontano il compositore bergamasco.

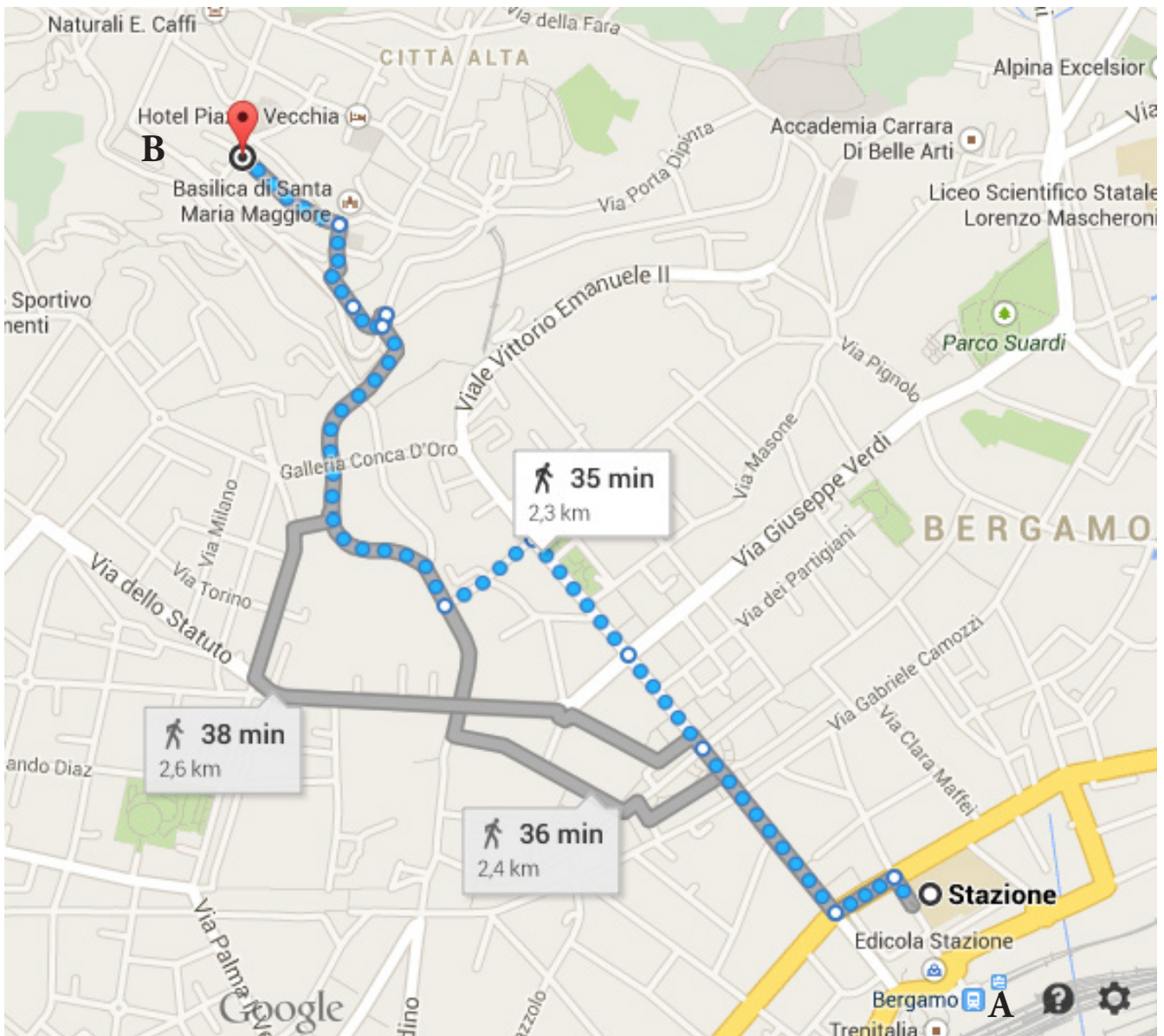
Christoph Riedo (Universität Freiburg, CH): Locatelli and the Apotheosis of Baroque Violin Playing

An engraving of the castrato Caffarelli (Gaetano Majorano) shows D. Scarlatti, G. Tartini, G. Sammartini, S. Lanzetti and Locatelli giving a *Concert Italien* on their respective instruments. Probably because of the fact that Stefano Lanzetti is playing the violoncello horizontally on the knee, Albert Dunning described this iconographic document in the Locatelli catalogue as «meno rilevante da un punto di vista iconografico» (2001). Since we have now become more conscious about the coexistence of multiple playing techniques of the violoncello and the stringed bass instruments at this time – the *da spalla* technique being only one of them – we can now realize the significance of such a document. Dunning's judgment should therefore be re-evaluated. However, the engraving is also especially interesting because Tartini and Locatelli are illustrated adopting different playing techniques at the same time (an aspect which probably also made Dunning sceptical about the credibility of the source). Whereas Giuseppe Tartini holds his violin on the shoulder, Pietro Antonio Locatelli puts it against the chest. Not only Lanzetti's cello technique but also Locatelli's violin position, however, each represent one of the common and widespread techniques at their time. Furthermore, a report of an English contemporary affirms Locatelli's violin position seen on the engraving. Benjamin Tate, in a letter dated 11 April 1741, describes the violin playing of Pietro Locatelli as follows: «He holds his Fiddle always upon his Breast». Based on these documents some questions arise: Are these sources credible? Could Locatelli effectively have played the violin held against the chest and what would this concretely mean for his left hand technique

as well as for his overall violin playing? What about the difference in violin technique between Locatelli and Tartini indicated in the engraving? If the report of Benjamin Tate and Caffarelli's pictorial hint are trustworthy, Locatelli's left hand technique should be considered as relatively archaic. This is only one of the arguments to call Locatelli's playing, in this time of transition, the apotheosis of baroque violin playing. In any case, Locatelli's virtuosity should be reconsidered, and this reconsideration could also shed new light on some biographical aspects of his life.

Guillaume Tardif (University of Alberta, Edmonton, AB): Diets, Dialogues, Duels: The Evolution of Two-Violin Unaccompanied Repertoire since Leclair

Many violinists will have been introduced to Jean-Marie Leclair's art through his unaccompanied duets, whether as part of a pedagogical 'diet' or in the context of artistic 'dialogues' – or even 'duels'. Compared to the relatively small body of *unaccompanied* duet works, there is no shortage of two-violin compositions involving a bass or 'accompaniment': duo sonatas, double concerti or other concert works figure prominently in Italian, German and French literatures. Compositionally, we can easily appreciate the opportune balance of monophonic and polyphonic/imitative textures that a separate bass allows. Writing *without* a separate bass however poses many challenges: two melodic instruments are not only responsible for the exchange of ideas but also for assuring the bass in turn – all within a limited melodic space. This type of writing might have arisen out of necessity (i.e. when a bass is unavailable), pedagogical intent (the privileged teacher-pupil relationship), or as a vehicle to display the violinist-composer's skill. Not surprisingly, many of these works require advanced players. Taking Leclair's *Sonatas for 2 violins* (Op. 3 of 1730 and Op. 12 of 1746) as a point of departure, I will focus on the evolution of the 2-violin unaccompanied repertoire, which I will argue is particularly characteristic of the 'French Violin School'. In this presentation, I will review four periods of unaccompanied violin duets. First, I will consider the late baroque to early classical period, with examples from Leclair's masterpieces and from Telemann's clever 'Canonic Sonatas' of 1738. Then I will focus on Viotti and his pupils, with examples from his *Sérénades* and *Duos concertants*, and from Baillot's duos and etudes (Op. 8, 1804; Op. 16, 1811; *Études harmoniques*, posthumous, 1852). Here, as in the Conservatoire's *Méthode*, the pedagogical function is often more evident: the teacher is expected to provide the 'taste-building' harmonic and rhythmic frame, and the immersive environment that naturally leads to good tone production and 'accent', or stylistic playing. This repertoire also conveniently helps impart theoretical and compositional concepts; it ultimately stimulates creative possibilities (consider for example the exercise of creating two-violin variations on opera tunes or adding a second line to Paganini's famous *Caprices*). A third period features post-Paganinian works by 'Franco-Belgian' violinist-composers, such as De Bériot's *Duos concertants* Op. 57 (1847), Léonard's *Études harmoniques* (1842), Wieniawski's *Études-caprices* Op. 18 (1862), and Ysaÿe's *Sonate* (1915). Finally, I will briefly discuss a few neo-baroque and neo-classical works rooted in an expanded tonality, such as Honegger's *Sonatine* (1920), Prokofiev's *Sonata for 2 Violins*, Op. 56 (1932), and Milhaud's *Duo* (1945). These works can be said to be 'dialoguing' with the models of the baroque and classical masters. In sum, I will discuss how the unaccompanied violin duet's ideal mixture of pleasure, purpose and invention is yet another way to further appreciate the enduring legacy of Leclair and the 'French Violin School'.



MAIN LOCATIONS

A: Train Station

B: Fondazione MIA - Sala Locatelli (via Arena, 9 - Bergamo)



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