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CENTRO
STUDI
PERGOLESI

La didattica musicale a Napoli nel Settecento – la teoria, le fonti, la ricezione

Neapolitanische Musikpädagogik im 18. Jh. – Theorie, Quellen und Rezeption

Music Pedagogy in Eighteenth-Century Naples – Theory, Sources and Reception



*A Partimento of Fenaroli with added diminutions,
in: Choron: Principes d'accompagnement de l'école d'Italie [...] Paris 1804*

Milan, 25 January – Berne, 26/27 January 2017
Bern University of the Arts, Fellerstrasse 11, 3027 Bern

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UNIVERSITÀ
DEGLI STUDI
DI MILANO

Thursday, 26 January 2017

Fellerstrasse 11, 3027 Bern

1.30 to 6 p.m., room No. 212 (first floor)

Chair: Claudio Bacciagaluppi

Martin Skamletz (Hochschule der Künste Bern)

**Jean Baptiste Mathieu's manuscript copy of Nicola Sala's
*Regole del contrappunto pratico***

Lydia Carlisi (Hochschule der Künste Bern)

**One Canone armonico and fifty other ways of harmonizing a scale in Gaspare
Selvaggi's *Trattato di armonia* (1823)**

Sean A. Curtice (Northwestern University, Evanston)

Luigi Cherubini and the French Partimento Tradition

Johannes Menke (Schola Cantorum Basiliensis, Basel)

**Zwei Beispiele deutscher Partimento-Rezeption im 19. Jahrhundert:
Siegfried Dehn und Richard Wagner**

Giulia Giovani (Hochschule der Künste Bern)

**How to build a music library collection:
the French diplomatic mission in Naples in 1800**

Friday, 27 January 2017

Fellerstrasse 11, 3027 Bern

9.30 to 12 a.m., room No. 111 (ground floor)

Chair: Johannes Menke

Claudio Toscani (Università degli Studi di Milano)

**Presentation of the publication *Giuseppe Sigismondo: Apoteosi della musica nel Regno
di Napoli = Apotheosis of Music in the Kingdom of Naples* (Roma: SEdM, 2016)**

Rosa Cafiero (Università Cattolica del Sacro Cuore, Milano)

**«Ils s'exerçaient en même temps à écrire la musique, en copiant leurs leçons, ou
celles des autres; et par cet moyen, les principes et les règles de l'art se gravaient
dans leur esprit». Neapolitan Music Collectors, Scholars, Copyists, Amateur
Musicians and Publishers in Paris (1795–1820).**

Nathalie Meidhof (Hochschule für Musik Freiburg i.Br.)

**Neuausgabe oder Umarbeitung? – Alexandre Étienne Chorons Beitrag zum
Kulturtransfer zwischen Neapel und Paris**

Discussion

Abstracts

Martin Skamletz (Hochschule der Künste Bern)

Jean Baptiste Mathieu's manuscript copy of Nicola Sala's *Regole del contrappunto pratico*

This contribution presents a formerly unknown manuscript copy of Nicola Sala's printed *Regole del contrappunto pratico* (1794) from a private collection in Switzerland. It was copied by Jean Baptiste Mathieu (1762–1847), teacher of solfège and serpent at Paris Conservatoire and later maître de chapelle at St. Louis in Versailles, already in 1804 – thus earlier than the French publication of Sala's *Regole* in Choron's *Principes de composition des écoles d'Italie* (1809).

Lydia Carlisi (Hochschule der Künste Bern)

One Canone armonico and fifty other ways of harmonizing a scale in Gaspare Selvaggi's *Trattato di armonia* (1823)

Gaspare Selvaggi (1763–1847) was one of the Neapolitan emigrant musicians living in Paris at the beginning of the 19th century. Although both the treatise and its author are nearly unknown today, Selvaggi was well-known in Neapolitan and French musical and cultural circles as an amateur musician and collector of manuscripts. Both dictionaries, Fétis¹ and Choron-Fayolle² report an entry on his name, mentioning both his work and his collection. Previous research about this author and his work are to be found in Sanguinetti (1999)³ and Cafiero (2002).⁴

After an introduction on the treatise, this paper will focus on the analysis of the scale harmonisations presented in it, focusing on the most peculiar examples and, when possible, tracing their origin in Neapolitan or French coeval and previous theoretical sources.

¹ François Joseph Fétis: *Biographie universelle des musiciens et bibliographie générale de la musique*, VIII, Paris: Firmin Didot Frère, Fils et C.ie, 1865, p. 12.

² Alexandre-Étienne Choron/François Fayolle: *Dictionnaire historique des musiciens*, II, Paris: Valade, 1811, p. 312.

³ Giorgio Sanguinetti: I Travagli del 'celestes impero'. La teoria della composizione a Napoli nell'Ottocento tra tradizione e innovazione, in: Giorgio Sanguinetti: *Intersezioni. Quattro studi di teoria e analisi musicale*, Cosenza: Università della Calabria, Facoltà di lettere e filosofia, Corso di laurea in D.A.M.S., 1999, pp. 137–183.

⁴ Rosa Cafiero: Una sintesi di scuole napoletane: Il Trattato di armonia di Gaspare Selvaggi (1823), in: *Studi musicali* 30 (2001/2), pp. 411–452.

Sean A. Curtice (Northwestern University, Evanston)

Luigi Cherubini and the French Partimento Tradition

The early decades of the nineteenth century witnessed a flood of French interest in the pedagogical methods of the famed music schools of Italy. The publication of a number of significant partimento collections, including those by Choron (1804 and 1808) and Imbimbo (1812), closely followed the establishment of the institution that would come to be known as the *Conservatoire de Musique*. Perhaps the most important of its founding members was the Bolognese-trained Luigi Cherubini, who served as a teaching inspector and professor of composition, then as director from 1822–1842.

Under Cherubini's leadership, teaching at the *Conservatoire* was consciously modeled after Italian practices, and fundamental instructional elements such as solfeggi (*sofèges*), partimenti (*basses données* and *basses chiffrées*), and moti del basso (*marches d'harmonie*) were preserved in the Parisian curriculum. These tools, however, were not always used in precisely the same way at the *Conservatoire* as they were in Italy, as evidenced by the annual *Concours des Prix* and by textbooks such as that of Colet (1846). Cherubini's own collection of roughly seventy partimenti, coupled with his celebrated theoretical publications, serve as important sources for understanding both the changing functions of partimento during the nineteenth century and the development of a continental standard of music pedagogy across the conservatories of Europe.

Johannes Menke (Schola Cantorum Basiliensis, Basel)

Zwei Beispiele deutscher Partimento-Rezeption im 19. Jahrhundert: Siegfried Dehn und Richard Wagner

The paper aims to shed more light on the possible influence of the partimento practice on musical life in the German-speaking world in the middle of the nineteenth century. The Italian, and especially the Neapolitan, theory of music was at this time – when many conservatories were founded – perhaps much more present than it may appear today. This is exemplified by the musicologist and theorist Siegfried Dehn as well as by Richard Wagner.

Siegfried Dehn can be regarded as one of the first representatives of a historical composition theory. In his *Theoretisch-praktische Harmonielehre mit angefügten Generalbaßbeispielen* (Berlin, 1840), he explicitly examines the training traditions of the Italian conservatories and works with baroque basso continuo examples (among others by Alessandro Scarlatti and Francesco Durante). Dehn's approach, however, led to a very polemical reaction by Adolph Bernhard Marx and a dispute over which approach to music theory was more appropriate.

The young Richard Wagner took lessons from Thomaskantor Theodor Weinlig, who had been a student of Stanislao Mattei in Bologna. Wagner held Weinlig in high honours. It can be assumed that Weinlig taught his pupil not only fugue and counterpoint, but also continuo-related thinking in the spirit of the partimento. Not

only the occasional use of figured bass in his sketches, but also the use of bass models common in partimento practice show its lasting influence upon Wagner. This will be shown by means of selected passages. Such a point of view also provides an interesting perspective on the style change that took place between the *Lohengrin* and the *Rheingold*.

Giulia Giovani (Hochschule der Künste Bern)

**How to build a music library collection:
the French diplomatic mission in Naples in 1800**

In 1800, following a successful visit in Turin and Milan, Rodolphe Kreutzer arrived in Naples to buy scores to enrich the library of the Parisian *Conservatoire*. In November, preparing two boxes of music to be sent to Paris by sea, he wrote to Bernard Sarrette: “Tu n’as pas d’idée de la friponnerie des copistes de ce pays”, highlighting how his mission in Naples was difficult, although particularly fruitful. Indeed during his permanence in Naples he could commission copies in the *Pietà dei Turchini* library and buy original scores from secondhand and antique dealers. He set out from Paris with a list of scores written by Sarrette which can be read as a mirror of the interest of the French in Neapolitan music.

This list, as well as other important documents concerning the books collected in Naples, is today only partially available. However, the reconstruction of the music collection delivered in Paris is possible thanks to documents such as copyists’ receipts, memoirs, letters, and by comparing ancient Neapolitan and Parisian library catalogues. The aim of this paper is to show how this research method can lead to an almost complete list of scores collected in Naples around 1800.

Claudio Toscani (Università degli Studi di Milano)

Presentation of the volume *Giuseppe Sigismondo: Apoteosi della musica nel Regno di Napoli = Apotheosis of Music in the Kingdom of Naples* (Rome: SEdM, 2016)

The *Apotheosis of Music* by Giuseppe Sigismondo (1739–1826) is an essential work for those undertaking the study of Neapolitan musical repertoire from the 18th century and of the collection from the library of the ‘San Pietro a Majella’ Conservatoire in Naples. The modern edition of the *Apotheosis of Music* will allow scholars to comfortably access information of fundamental importance about composers from the Neapolitan School, vocal pedagogy, musical venues in Naples and the founding corpus of the collection in the library of the ‘San Pietro a Majella’ Conservatoire.

Rosa Cafiero (Università Cattolica del Sacro Cuore, Milan)

“Ils s’exerçaient en même temps à écrire la musique, en copiant leurs leçons, ou celles des autres; et par cet moyen, les principes et les règles de l’art se gravaient dans leur esprit”. Neapolitan Music Collectors, Scholars, Copyists, Amateur Musicians and Publishers in Paris (1795–1820).

The activity of the naturalized French publisher, Raffaele (Nicolas-Raphaël) Carli (1764–1827), born in Naples, allows to sketch a picture of the acquaintances, contacts, diatribes and of the circulation of musical sources in Paris in the first decades of the nineteenth century. The “Tipografia della Sirena” was certainly a meeting point for the network of intellectuals and musicians exiled in Paris since 1794 (the date of a first migration of dissidents from the Bourbon regime) or following the events of the Neapolitan Republic of 1799. Carli’s editorial production is characterized by the constant realization of manuscripts, as many as two thousand five hundred according to François-Joseph Fétis (at the start of his enterprise, these were mainly arrangements of opera scores staged at the Théâtre Italien). This production required to recruit copyists, arrangers, harmonisers. The catalogue of Carli is valuable to reconstruct an ideal model of the “Neapolitan school” (just think of the edition of the duets by Francesco Durante with piano accompaniment by Franciszek Mirecki “revised and corrected” by Luigi Cherubini, and of the partimenti of Fedele Fenaroli edited by Emanuele Imbimbo), but at the same time it draws a picture of the lively music scene in Paris. The citation in the title of the paper is taken from a booklet of Imbimbo, *Observations sur l’enseignement mutuel appliqué à la musique* (Paris: Firmin Didot, 1821, pp. 6 f.), from which we draw as a significant first-hand evidence.

Nathalie Meidhof (Hochschule für Musik Freiburg i.Br.)

Neuauflage oder Umarbeitung? – Alexandre Étienne Chorons Beitrag zum Kulturtransfer zwischen Neapel und Paris

Alexandre Étienne Choron’s *Principes de composition des écoles d’Italie* (1808/1809) were above all a French new edition of the *Regole del contrappunto pratico* by Nicola Sala (Naples, 1794). But Choron’s work, which, like many others of his publications, was printed in Paris, is much more than just a reprint or a translation of an older original. The *Principes de composition* contain in fact the theory of harmony of his contemporary at the Paris Conservatoire, Charles-Simon Catel, as well as, for example, the counterpoint theory of Friedrich Wilhelm Marpurg or Fedele Fenaroli’s partimenti. Entire texts or just individual concepts are taken over, which are subsequently more or less related to each other.

The aim of the paper is to illustrate Choron’s contribution to the diffusion of Neapolitan authors in Paris in the early 19th century. Choron’s procedure in compiling his works is illustrated here as well as the reception of his works.

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