

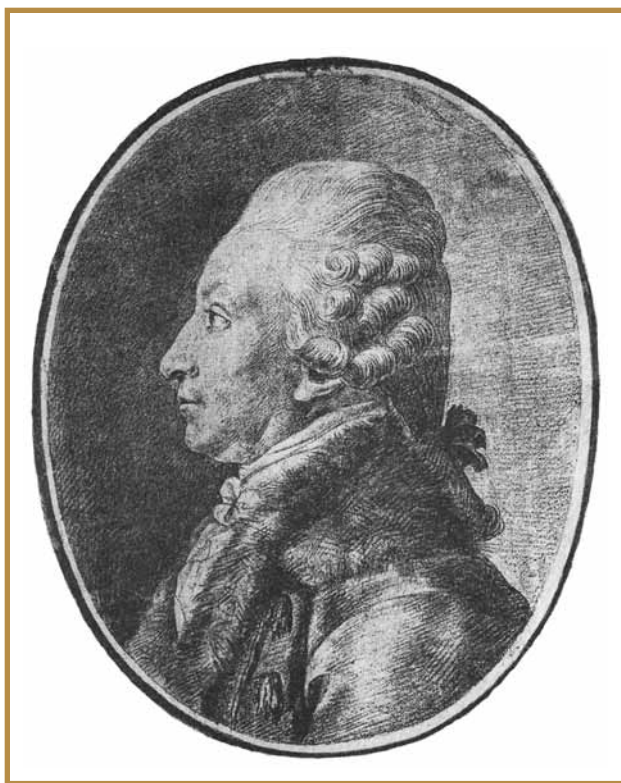
Count Sickingen's Music Collection

Paul Corneilson

On 29 May 1778 Mozart wrote to his father from Paris:

Yesterday I went for the second time to see Count von Sickingen, the electoral palatine envoy (for I had already dined there once with Wendling and Raaff), who, I do not know if I have already written you this, is a charming man, a passionate amateur, and a true connoisseur of music. There I spent eight hours quite alone with him. We were at the keyboard morning and afternoon until ten o'clock in the evening; all kinds of music was played—also praised, admired, reviewed, discussed, and criticized. He has nearly thirty opera scores.¹

In the summer of 1994, Eugene K. Wolf and I first brought the collection of Carl Heinrich Joseph von Sickingen (1737–91) to the attention of musicologists, after having discovered the first half of his thematic catalogue in the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (shelf mark: Mus. ms. theor. Kat. 860). Since the entries in this catalogue include pagination for the arias in each of the two oratorios and fourteen operas, we were able to match several surviving manuscript copies to the count's collection. Many of these opera scores share the same sumptuous binding with gilt trim bearing the coat of arms of the Sickingen family.²



Carl Heinrich Joseph von Sickingen

We knew that part of the catalogue was missing, since the catalogue in Berlin ends on page 32 in the middle of Gluck's *Alceste* (figure 1, p. 10). Although we feared the rest of the catalogue had been lost, three years ago I found the second half of the catalogue intact. As luck would have it, I came across Barry S. Brook and Richard Viano's *Thematic Catalogues in Music: An Annotated Bibliography*, 2nd ed. (Stuyvesant, N.Y.: Pendragon, 1997) on Google Books. On a whim, I searched the text for "Sickingen" and found a listing (item 345) for some music in a thematic catalogue in a private collection at Schloss Ehreshoven, Bavaria. I wrote immediately to the RILM Office, but they could not locate a microfilm of the catalogue. Next I wrote to the Bayerische Staatsbibliothek in Munich, and they informed me that the thematic catalogue was now in their collection (shelf mark: Mus. ms. 9978). A digital scan confirmed that this was a continuation of the catalogue in Berlin.

The second half begins on page 33 (figure 2, p. 11), with the remaining numbers of Gluck's *Alceste*, and ends on page 64 with one inserted page. There are another four complete operas, about two hundred arias, thirty-four symphonies, divertimenti, quartets, quintets, and twenty-four ballets. (A summary of the contents is given as an appendix to this article, p. 12.) The incipits are all in the same hand (perhaps Count Sickingen himself?), and it includes several works by Sickingen: seven arias (p. 52a); a symphony (p. 54); a ballet, *Castor et Pollux* (p. 62); and a Chaconne (the last entry on p. 63; p. 64 is blank).

Two oratorios and two operas by Ignaz Holzbauer (1711–83) are given pride of place in the collection, followed by several other operas performed in Mannheim in the 1760s and 1770s. Chief among these are Niccolò Jommelli's *Cajo Fabrizio* (1760), Tommaso Traetta's *Sofonisba* (1762), Gian Francesco de Majo's *Ifigenia in Tauride* (1764), Antonio Salieri's *La fiera di Venezia* (Vienna, 1772; Mannheim, 1774) and *La secchia rapita* (Vienna, 1774; Mannheim, 1775), Johann Christian Bach's *Temistocle* (1772), and Anton

American Musicological Society 47 (1994): 244–74. The article is generously illustrated with samples from the catalogue and bindings from some of the scores.

1. "Gestern war ich das 2:te mahl bey H: graf v: Sückingen khurf: Pfälzischen gesandten, denn ich hab schon einmahl mit H: wendling und Raaff dort gespeist welcher, ich weis nicht ob ich es schon geschrieben habe, ein charmanter herr, Paßionirter liebhaber, und wahrer kenner der Musique ist. da habe ich, ganz allein bey ihm, 8 stunde zugebracht. da waren wir vormittag und nachmittag bis 10 uhr abends immer bey dem clavier; allerley Musique durchgemacht—belobet, bewundert, Recensirt, raisonirt und criticirt er hat so beyläufig gegen 30 Spartiti von opern." Mozart, *Briefe und Aufzeichnungen*, ed. Wilhelm Bauer and Otto Erich Deutsch, vol. 2 (Kassel: Bärenreiter, 1962), 368; English translation after Emily Anderson, *The Letters of Mozart and His Family*, 2nd ed. by A. Hyatt King and Monica Carolan (London: Macmillan, 1966), 544.

2. Paul Corneilson and Eugene K. Wolf, "Newly Identified Manuscripts of Operas and Related Works from Mannheim," *Journal of the*

From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (jasonmasonma@gmail.com). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



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Message from the President

Janet K. Page

I am pleased to assume the presidency of the Society for Eighteenth-Century Music, and I am looking forward to our fifth annual conference, in Charleston, SC, held jointly with the Haydn Society of North America. This conference continues our tradition of holding meetings in locations with eighteenth-century connections—music history is, after all, part history, being influenced by political events, society, and the other arts. I was recently reminded of some of these connections when I visited—together with members of the interdisciplinary Eighteenth-Century Study Group at my university, the University of Memphis—a local art museum, The Dixon Gallery and Gardens, to view a special exhibit, *Rembrandt, Rubens, and the Golden Age of Painting from the Speed Art Museum*, organized by the Speed Art Museum, Louisville, KY and the Dixon Gallery and Gardens. There I reacquainted myself with the charming portrait of the singer Celeste Coltellini, Madame Meuricoffre, by Antoine-Jean Gros, which I had seen on a brief visit to the Speed Art Museum several years ago. The portrait



Antoine-Jean Gros

Portrait of Celeste Coltellini, Madame Meuricoffre, about 1790s

Oil on canvas

Collection of the Speed Art Museum, Gift of Mrs. Berry V. Stoll, 1983.10.

suggests a lively personality, revealing something of what Coltellini might have been like on the stage. I had been reminded of historical connections while attending a performance of *Idomeneo* with a member of the study group, a historian; he was much struck by how the opera reflected the recent anxieties of the political situation of that time, the War of the Bavarian Succession having been resolved only lately, in May 1779, less than two years before the premiere of the opera. Such connections among areas of study enrich our understanding of the music, and reveal anew the relevance of music history and our study of it.

With these musings, I urge you all to take an active part in your society and to let me know your ideas and concerns. One that has already been voiced is our not-so-prominent presence at the national meetings of the American Musicological Society, where it seems also that interest in the eighteenth century is generally declining, except possibly for Mozart. Papers on eighteenth-century subjects seem often to appear in themed sessions, disconnected from each other and outside their historical and cultural context. Of course, one can find new connections this way, but at a considerable loss of the old ones. With this in mind, I plan to revive the tradition of holding a session at the AMS national meeting for our own Society, and I'd like to dedicate the upcoming one to "Teaching Eighteenth-Century Music in the Twenty-First Century." The plan is to focus on using new technologies to bring the music to life. You'll hear more about this shortly, but please think about what you do that you'd like to share with the rest of us.



Members' News

Rebekah Ahrendt announces the release on MSR Classics of the first full-length CD from her ensemble, Les grâces. Entitled *Les grâces françaises*, the program features cantatas by Montéclair and Bernier and instrumental works by F. Couperin, Duphy, and Marais. Visit www.lesgraces.com for more information.

Ilias Chrissochoidis, Visiting Research Fellow at the UCLA Center for 17th- and 18th-Century Studies, published "Reforming Handel: John Brown and *The Cure of Saul* (1763)," *Journal of the Royal Musical Association* 136/2 (2011): 207–45. He also composed "rococo" <http://www.reverbNation.com/artist/song_details/10850331> and produced the ringtone "Themostsublime-HandeloArneBachiana" <http://www.reverbNation.com/artist/song_details/11736969>.

Santiago Billoni: Complete Works, edited by **Drew Edward Davies**, has been published by A-R Editions in the series *Recent Researches in Music of the Baroque*. Billoni, a composer and violinist of Roman origin, worked in New Spain (Mexico) in the 1740s and 50s. Davies also recently collaborated with the Chicago Arts Orchestra to perform and record *Al combate*, a coronation ode for Charles III of Spain written in Mexico City by Ignacio Jerusalem in 1759.

Jane Schatkin Hettrick announces the forthcoming publication of an article, "Musical Settings of Clement's *Hymn to the Savior*." This study traces the history of the earliest known Christian hymn-text (c. 200 A.D.) through numerous musical settings beginning with its translation from Greek into English in 1846. It will appear in *The Seventh Book of the Stromateis: Proceedings of the Colloquium on Clement of Alexandria* (Olomouc, October 21–23, 2010). *Vigiliae Christianae Supplements* (Leiden: Brill, 2012).

Flutist **Mary Oleskiewicz** has released another new CD, accompanied by fortepianist **David Schulenberg** and cellist **Balázs Máté**: *King Frederick "the Great" of Prussia: Seven Flute Sonatas*. The world premiere CD, which observes the 300th anniversary of the king's birth, presents seven sonatas for flute and basso continuo. Five of these works, by Quantz's patron and pupil, are unpublished; all were edited for this recording from manuscripts in the former royal library in Berlin. The performances were recorded in the famous Music Room of Sanssouci Palace in Potsdam (Germany), the site of the king's private evening concerts, depicted in the well-known painting by the 19th-century artist Adolph Menzel (shown on the CD cover). The flute and the fortepiano heard on the recording are precise reconstructions of the king's instruments by Quantz and Silbermann, still preserved in the Music Room. The CD is available from HungarotonMusic.com (HCD 32698), and from the U.S. distributor Qualiton.com. Mary's edition of these works is forthcoming with Breitkopf & Härtel. Further information and reviews are available at Mary's new website, BaroqueFlutist.org.



Mary Ann Parker and **Domenico Pietropaolo** announce the publication of their book *The Baroque Libretto: Italian Operas and Oratorios in the Thomas Fisher Library*, issued by the University of Toronto Press in 2011.

Maria Rose's 5-CD set of the complete Mozart piano sonatas, recorded on an original 1790 Walter piano in Austria, is now available. It also includes the K. 400 Sonatensatz, the K. 511 Rondo, and of course the K. 475 Fantasy. At the time of the recording the piano was in the collection of Wolfgang Gamerith. It has an amazingly beautiful sound. For availability (members' price is \$40) please contact Maria Rose at mir200@nyu.edu.

Beverly Wilcox (University of California, Davis) received an Alvin H. Johnson AMS 50 Dissertation Fellowship Award for 2011–12 for "The Music Libraries of the Concert Spirituel: Canons, Repertoires, and Bricolage in Eighteenth-Century Paris."

**Program for the fifth biennial conference of the
Society for Eighteenth-Century Music, with the
Haydn Society of North America.**

13–15 April 2012
College of Charleston, Charleston, SC

All events will be held in Towell Library, unless otherwise noted.
Refreshments will be available in Randolph Hall, Alumni Hall
(next door to the library) during breaks.

Friday, April 13

Registration, coffee & pastries 8:00 am (Towell Library)
Welcome 9:00 am

Session 1. 9:15–10:45 Stringed instruments and their music

Chair: Michael Ruhling

Bertil van Boer, *The Case of the Purloined Viola Concertos: A
Detective's Saga in Identifying the Authorship of Three
Viola Concertos attributed to Pater Romanus Hoffstetter,*
OSB

John Romey, *Symbols of Virtuosity: Portraits of Cellists and
Gambists in the Seventeenth and Eighteenth Centuries*

Break 10:45–11:15 (Randolph Hall, Alumni Hall)

Session 2. 11:15–12:45 Musical communication

Chair: Peter A. Hoyt

Kimary Fick, *The Aesthetics of Performance: C. P. E. Bach and
the Philosophy of Empfindsamkeit*

W. Dean Sutcliffe, *The Simplifying Cadence: Concession and
Deflation in Later Eighteenth-Century Musical Style*

Lunch 12:45–2:00 (on your own)

Session 3. 2:00–3:30 Songs, a songbook, and singing I

Chair: Kathryn Libin

Bonny Hough Miller, *A Songbook and a Sea Voyage: The Legacy
of Louisa Wells Aikman of Charleston*

Peter Hoyt, *Haydn's Rowdy Fellows and the Music of English
Religious Intolerance*

Break 3:30–4:00 (Randolph Hall, Alumni Hall)

Session 4. 4:00–4:30 Dissertation-in-progress session

Panel: Mary Sue Morrow, Dorothea Link, Sterling Murray
Alison DeSimone, *The Myth of the Diva: Female Opera Singers
and Collaborative Performance in Early Eighteenth-Century
London*

Session 5. 4:40–5:30 Songs, a songbook, and singing II

Simons Center for the Arts, Recital Hall

Chair: Kathryn Libin

Lecture recital 1: Mark Nabholz, *Viennese Propaganda Art
during the Napoleonic Period: A Reconstruction of F. X.
Süssmayr's Popular *Der Retter in Gefahr* (1796)*

Concert. 7:00 Haydn and his contemporaries

First (Scots) Presbyterian Church, 62 King Street, Charleston

The Eisenstadt Trio: Rebecca Harris, violin; Stephanie Vial, cello;
Andrew Willis, fortepiano

Saturday, April 14

Board Meeting 7:30 am (Conference Room, Randolph Hall)

Coffee & pastries 8:30 am (Randolph Hall, Alumni Hall)

Session 6. 9:00–10:30 Sacred music I

Chair: Bruce MacIntyre

Erick Arenas, *Missae in angustiiis: Liturgy and the Sound of Dy-
nastic Continuity at the Court of Vienna, 1740–1748*

Janet K. Page, *New Light on Eighteenth-Century Viennese
Church Music From Behind the Convent Wall*

Break 10:30–11:00 (Randolph Hall, Alumni Hall)

Session 7. 11:00–12:30 Sacred music II

Chair: Bruce MacIntyre

Dianne Goldman, *Adaptation as Authorship in Eighteenth-Cen-
tury Responsories for Holy Trinity at Mexico City Cathedral*

Thierry Favier, *Retracing the Steps of the March: From the
Hymns of the French Revolution to the Songs of the Church*

Lunch 12:30–1:30 (on your own)

Business meeting 1:30–2:00 (Towell Library)

Session 8. 2:00–3:30 Haydn I

Chair: Melanie Lowe

Erin Jerome, *Haydn's *L'incontro improvviso*: Deceitful Dervishes,
Greedy Servants, and the Meta-Performance of Alla Turca
Style*

Sterling Murray, *Haydn and Prince Kraft Ernst of Oettingen-
Wallerstein: A Study in Admiration, Deception, and Recon-
ciliation*

Break 3:30–4:00 (Randolph Hall, Alumni Hall)

Session 9. 4:00–4:45 Haydn II

Simons Center for the Arts, Recital Hall

Chair: Melanie Lowe

Lecture recital 2: Mayron Tsong, *Humor in Haydn*

Reception 5:00 (Randolph Hall, Alumni Hall)

Sunday, April 15

Coffee & pastries 9:00 am (Randolph Hall, Alumni Hall)

Session 10. 9:30–11:00 Marches and minuets

Chair: Suzanne Forsberg

R. Todd Rober, *Dancing into Battle? Duality of the March in a
Gottlob Harrer Sinfonia*

Michael Baker, *Phrase Rhythm and Metrical Design in Werner's
*Curious Musical Calendar**

11:00 Farewell

Book Review

Paul Corneilson

Irving Godt. *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*. Edited and with contributions by John A. Rice. Rochester, N.Y.: University of Rochester Press, 2010. xvii, 299 pp.

Irving Godt devoted the last years of his long and productive career to a biography of Marianna Martines, arguably one of the most important women composers of the eighteenth century. Although Godt died in December 2006, he had mostly completed his task, but it was left to John A. Rice to see the book into print. His contributions include, in his own modest words: “I have greatly increased the number of musical examples beyond what [Godt] envisioned, giving Martines more frequent opportunity to speak in her own voice. . . . In revising and expanding Irving’s musical analyses and in assessing Marianna’s musical background I have made frequent use of a book [Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007)] that appeared after Irving’s death. . . . I have devoted sustained attention to only one major work about which [Godt] wrote little: *Isacco figura del Redentore*.” Clearly, Rice’s contributions have enriched this life and works, which includes an appendix with a complete list of her music (pp. 256–64).

One reason to study Martines is that she was a friend and companion to Metastasio, who shared an apartment with her family in the Altes Michaelerhaus in Vienna. Godt sets the scene (on pp. 20–21):

What an improbable stage that Old St. Michael’s House was at mid-century! The still unknown [Joseph] Haydn and [tenor Johann Michael] Spangler in the attics; the Martines family, Metastasio, and Porpora on the third floor; and in the lordly apartments on the first storey above the street, the Dowager Princess Esterházy, mother of Haydn’s two future employers.

Charles Burney also became acquainted with Marianna, and she played for him and gave him some of her music when he visited Metastasio in 1772.¹ Earlier biographers have hinted delicately that Martines was Metastasio’s mistress, but Godt dismisses such claims and asserts that, “If ‘sordid motives’ played any role in the poet’s relations with the Martines family, the men of the family are perhaps more likely than Marianna to have attracted the poet’s attentions.” (p. 33) This of course is not to accuse Metastasio of being gay, but he clearly had a very close relationship with the castrato Farinelli. On the other hand, Marianna was one of the principal beneficiaries of Metastasio’s estate, and his will and codicil are included in the original Italian with an English translation in an appendix (pp. 244–55). It even fell to Martines to inform Farinelli of Metastasio’s death (see their correspondence on pp. 188–91 and 220–33).

Godt/Rice provide summaries of all the surviving music, which includes four masses, two *Litaniae Lauretanae*, four Italian Psalms, two oratorios, and other sacred music, solo motets, Italian arias, and cantatas. Much of her instrumental music is lost, if work lists published in the nineteenth century are accurate, but at least four keyboard concertos, one overture, and three keyboard sonatas have

come down to us. Fortunately, much of her music has lately been published in modern editions, and many of her autograph scores are presently in the Gesellschaft der Musikfreunde in Vienna. Only a few recordings are available, however, and it would certainly be good to hear a performance of her *Dixit Dominus* (1774) and oratorio *Isacco figura del Redentore* (1782).

Indeed, the best chapters are the ones discussing these two works: “Padre Martini and the *Dixit Dominus*” (pp. 133–53) and “*Isacco Figura del Redentore* and the Death of Metastasio” (pp. 180–92). In the former, Godt tells the story of Marianna’s induction into the Accademia Filarmonica in Bologna, on 27 May 1773. Shortly after this date, the Mozarts (Leopold and Wolfgang) visited Vienna and mentioned seeing the Martines family and her teacher, Giuseppe Bonno (see Leopold’s postscript to his letter of 14 August 1773). Martines was the first female to be inducted into this esteemed society of composers, and in the summer of 1774 she completed a setting of Psalm 109 (Vulgate; Psalm 110 in the King James Version), *Dixit Dominus*. (Godt prepared a critical edition of this work for *Recent Researches in the Music of the Classical Era*, 48 [Madison: A-R Editions, 1997], when I was managing editor there.) This is one of her best works, in six movements, for five-part chorus, soloists, and full orchestra (2 flutes, oboes, trumpets, timpani, and strings); movements IV and VI end with fugues for five voices. Padre Martini eventually requested a portrait of Martines for his portrait gallery, and the copy (or original?) in Vienna is included in color as a frontispiece.

Isacco was first performed by the Tonkünstler-Sozietät during Lent 1782, a year after Mozart had taken up residence in Vienna. Oratorios benefitting the widows and orphans of Viennese musicians had been given since Lent 1772, when Florian Leopold Gassmann composed *Betulia liberata* on Metastasio’s text. Hasse, Dittersdorf, Bonno, Salieri, and Starzer all contributed oratorios for the Tonkünstler-Sozietät in the 1770s, and Mozart (among others) followed Martines in the 1780s—good company to keep. The two performances of *Isacco* in March 1782 were undoubtedly the high point of Martines’s career as a composer. The cast featured singers from the Nationaltheater (Caterina Cavalieri, Theresia Teyber, and Ludwig Fischer), and Metastasio himself praised her achievement: “Yesterday [*Isacco*] was sung in the theater for the second time, and despite the harshness of the season and the sore throats of the singers, the composer has not been cheated of the approval she deserves.” (Metastasio’s letter to Farinelli, quoted on p. 182.) But Metastasio died less than a month later, and her productivity dropped off significantly after losing her mentor.

How should we view Marianna Martines today? Godt uses the qualifier “woman” composer in the subtitle. There was a time when Jane Austen was referred to as a great “woman writer,” but now she is simply considered a great author. Now that we have a substantial biography of Martines in English—more extensive than is currently available for some of her male contemporaries, including Piccinni, Traetta, and Sacchini—it will be possible to evaluate her work more fully. Certainly she is a more important figure in music history than a companion to Metastasio or as a “musical hostess and teacher” (aspects of her career discussed in the final chapter). But the fact is, she did not have to make a living by composing or performing music, thanks in no small part to the generosity of Metastasio, from whom she inherited 20,000 Gulden. If she had continued to write music until her death in 1812, we might very well think of her as the “Jane Austen of Music.”

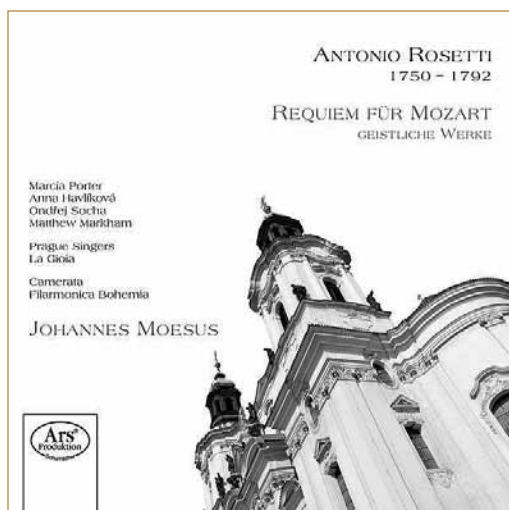
1. Burney, *The Present State of Music in Germany, the Netherlands and United Provinces*, 2 vols., 2nd ed. (London, 1775), 1:310–14, 345–46.

CD Review: A Rosetti Cornucopia

Tony Gable

Antonio Rosetti, Requiem in E-flat (Murray H15); Symphony in E-flat (A23); *Salve regina* (F85); *Jesu rex fortissime* (H31); Antonio Rosetti/Meingosus Gaele, Graduals (H24, H25). Marcia Porter (soprano), Anna Havliková (alto), Ondřej Socha (tenor), Matthew Markham (bass), The Prague Singers, La Gioia Chamber Choir, Camerata Filarmonica Bohemia, conducted by Johannes Moesus. Ars Produktion, Ars 38095

Antonio Rosetti, Concerto for Oboe in C (Murray C29), Symphony in F (A32), Concerto for Oboe in C (C30), Symphony in D (A16), Kurt W. Meier (Oboe), Zürcher Kammerorchester, conducted by Johannes Moesus. cpo 777 631



Continuing his championship of Rosetti, Johannes Moesus once again explores largely unfamiliar music. Virtually all comes from Rosetti's time at Wallerstein, including two symphonies from the 1770s, and another symphony and two oboe concertos from around 1780. Ingenious and varied programming provides several world-premiere recordings on the Ars label. A glorious hymn setting, *Jesu rex fortissime* in D, challenges the disc's E-flat hegemony which encompasses an undated *Salve regina*, a symphony, and the disc's *pièce de résistance*, the Requiem. Rosetti's neglected sacred music numbers four Requiems, three of them in the key of E-flat and one in C minor. This E-flat work was written in 1776 when Princess Maria Theresia, his patron's wife, died in childbirth. On 14 December 1791 it had the distinction of being performed at the Mozart memorial in Prague with Mozart's friend Josepha Duschek singing soprano. Ars's smart marketing team highlights *Requiem für Mozart* in red on the cover. Moesus returns to the work after performing it in Prague in 2000. (A live recording of that event exists.) Of the five extant versions he again opts for the Prague setting, appropriate for his Czech choirs and orchestra. His four soloists are either Czech or American. Günther Grünsteudel's valuable liner notes reveal that the Benedictus and Agnus Dei of this Prague version are by an unknown composer, not Rosetti. Alternative versions do contain such movements by him, but not the original mass for the Princess, which would have meant an even shorter piece than this 23-minute Prague setting. Doubtless shaped by directives concerning court mourning, Rosetti's plan

proves quite unlike that of his contemporaries, including the composer (his own Requiem poignantly unfinished) in whose honor this melodious work was given. Rosetti's is surely among the most cheerful Requiems ever written. How different both musically and textually from Kraus's sombre D-minor Requiem of the previous year. No mouths of lions or gaping Tartarus for Rosetti. He makes only rare excursions into a minor key, most noticeably in the deeply felt, if exiguous, "Lacrimosa" lasting twenty seconds, and earlier in the C-minor "Te decet hymnus." though this is never the stern C minor of Michael Haydn's 1771 Requiem. Rosetti's minute-long "Dies irae" avoids the minor-key anguish heard in Kraus's minatory trills or Pleyel's stabbing chords signaling the day of wrath in his E-flat Requiem. Moesus's performance stresses the work's radiance and solemnity. Brisk tempi underscore its economy. A broader view is taken of the tantalizingly brief hymn *Jesu rex fortissime* (H31, c. 1784) which has something of the grandeur of Haydn's late *Te Deum* and is scored for the largest orchestra here, including trumpets and timpani. The gentle ripple of the organ prompts one's gratitude for the absence of any fussy, percussive continuo in both this and the cpo recording. The compact *Salve regina* (F85) is one of six such pieces for soprano solo which Sterling Murray's 1996 Rosetti thematic catalogue assigns to Ludwigslust around 1790, but Grünsteudel considers this to be an early work, mainly on account of its tiny accompaniment. A curiosity comes with two graduals in the form of musical "parodies" (meaning reworkings) possibly by the Benedictine priest Meingosus Gaele. These are based on music from the E-flat symphony (A23), which follows the Requiem. This symphony exists in two versions, its opening *Allegro moderato* occurring in both. Moesus opts for the three-movement version printed by Sieber, the second and third of whose movements are also found in the symphony A24 though with a larger orchestra. Rosetti appears familiar with Haydn's recent E-flat 'Schoolmaster' symphony, whose concision eludes him here. At nearly nine minutes long the placid *Andante* could be said to outstay its welcome, despite the praise lavished on it in the notes ("evocative ... almost limitless *con sordino* passages"), with the tenth repeat of the opening phrase only reinforcing the cloying effect (for these ears). More repeats follow in the gradual *Viderunt omnes* (H25). The symphony's scurrying finale is followed by the gradual *Venite ad me* (H24), its words mildly incongruous as set to this music. Fine performances make this a successful disc which adds several new works to the catalogue. However, while choirs and orchestra are excellent, the solo performers are adequate rather than outstanding. The soprano singing the part taken by Josepha Duschek is frequently strained in the Requiem, and screeches in the gradual H24. The tenor, though vocally secure, over-dramatizes his words as though they were meant for Percy in *Anna Bolena*. The recorded sound lacks the bloom and clarity of the cpo disc.

On his cpo disc Moesus returns to the format of a 2005 recording, combining two Rosetti concertos (for violin) and two symphonies. This time he comes to the rescue of Rosetti's oboe concertos so that happily only one (C37) now remains unrecorded. Of these two in C major, C29 has a plangent slow movement in the unexpected key of G minor, following a large-scale *Allegro assai*. Its development section is foreshadowed by some daring modulations in the unusually extended opening tutti. The earlier concerto C30 demonstrates an intriguing kinship in the opening themes of the three movements. Throughout Kurt Meier's artistry is quite superb, with Moesus's tempi and support perfectly judged. Cadenzas

are modest. The oboe concerto C29 segues nicely into the widely diffused F-major symphony A32 from around 1777, in which an oboe solo dominates the slow introduction. Moesus shapes the minor-key plunges in the development of the *Allegro assai*, giving them much more drama than in a long-vanished performance by Cappella Coloniensis. He caresses the plaintive modulations at the heart of the *Andante* and enjoys the sforzandi of the brilliant finale. All the symphonies recorded on these discs are in three movements. The D-major symphony A16 was printed by Boyer alongside works by Dittersdorf and Rigel (Henri-Joseph, not Antoine, as stated in the liner notes). Rigel's is the superb G-minor symphony, scored for the same forces as Rosetti's A16, and recorded by Concerto Köln on Berlin Classics 0016432BC. It is likely, as Murray notes, that A16 was played at the Christmas 1781 concerts in the Tuileries when Rosetti shared the limelight with Rigel. Maybe it delighted its audience at the very same moment that Mozart, a thousand kilometers away in Vienna, was vying with Clementi before Joseph II. Curiously the opening *Allegro assai* of A16 contains music found in the finale of the symphony A4, Version A (not yet recorded). In Murray the incipits differ slightly. This *Allegro assai* has an arresting development in the minor with one of those rasping horn interventions Moesus habitually relishes. The slow movement is a rapid, lively piece of the kind Paris admired, while the deliciously Haydnesque finale again nods to Parisian taste and the city's predilection for a composer closely studied by Rosetti. Moesus's dynamic accounts rescue these gems from undeserved oblivion. His impeccable Swiss orchestra delivers marvelous wind playing, noticeably in the slow movement of A32, which the cpo recording captures to perfection. A welcome feature of Moesus's Rosetti discs has been his scholarly liner notes and once again he supplies musical analysis and information about sources. He has now recorded a dozen Rosetti symphonies with different orchestras and must be prevailed upon to give us the handful of Rosetti symphonies from the early 1780s which still await an outing.



Announcements

Rosetti Festival 2012 in Germany

The International Rosetti Society (IRG) will celebrate its annual Summer Rosetti Festival in Southern Germany's beautiful region of the Nördlinger Ries north of Augsburg, 6–10 June 2012. The festival, which will feature seven music performances in picturesque castles in the region, is under the artistic direction of the society's president, Johannes Moesus.

Performances will include chamber music for oboe and piano (6 June in Schloß Reimlingen); chamber music with the Fürstlich Löwensteinische Hofmusic performing music by Witt, Rosetti, and Vogel as well as Mozart's Symphony in D Major, K. 297 (7 June, Schloß Kapfenburg); string quartets by Rosetti, Haydn, and Schubert performed by the Diogenes-Quartett (8 June in the Kaisersaal at the former Cistercian Abbey in Kaisheim); chamber music for strings played on period instruments by Musica Instrumentalis Schwerin with works by composers of the Mecklenburg-Schwerin Hofkapelle, including Rosetti, Sperger, Celestino, and Massonneau (9 June, Schloß Amerdingen); symphonies by Holzbauer, Fils, and Rosetti performed by the do.gma chamber orchestra conducted by Mikhail Gurewitsch (9 June, Residenzschloß

in Oettingen); and on 10 June in Schloß Baldern a concert of orchestral music by the Bayerisches Kammerorchester under the baton of Johannes Moesus, including Rosetti's Clarinet Concerto in E-flat Major (Murray C62) and Simphonie Concertante for two violins and orchestra (Murray C14) as well as Haydn's Oxford Symphony (Hob. I: 92). Featured soloists in the last-named concert are Sebastian Manz (clarinet) and Yashui Ideue and Monika Grabowski (violins). On Friday, 8 June, Friedhelm Katzenmeier will read passages from the novelle *Sonne über Wallerstein* by Wilhelm Pültz interspersed with music provided by members of the Mozartina-Quartetts in Schloß Reimlingen. For further information please contact the International Rosetti Society, in care of Günther Grünsteudel at gg@rosetti.de or www.rosetti.de.

HAYDN Online Journal

It is with great pride and satisfaction that I announce the publishing of volume 1 of *HAYDN: The Online Journal of the Haydn Society of North America*! *HAYDN* is a peer-reviewed, web-based journal, published by the RIT Press in the spring and fall each year (volume 2.1 should be out in early May). Our editorial board includes top scholars from all over the world. It features long and shorter articles, works in progress, submissions regarding primary documents in library collections, discussions of performance practices, and a number of other items. New and emerging electronic technology allows our journal articles to include sound and video files and high-quality images, and opportunities for feedback and discussion. As part of these features, we are pleased that Naxos is graciously allowing us to utilize their vast recorded library for audio examples, which will be linked to Naxos so that one can purchase entire recordings.

HAYDN: The Online Journal of the Haydn Society of North America can be accessed at www.haydnjournal.org. Access to the journal is by \$40-per-year individual subscription (\$500 lifetime). Because SECM has similar interests as the Haydn Society of North America, we are offering yearly subscriptions to SECM members at \$30—25% off the regular subscription price. For SECM members, the coupon code "SECMHOJ" will allow access at the discounted price.

The Haydn Society of North America, RIT Press, and editorial board of *HAYDN* hope you will find our journal informative and exciting. We look forward to disseminating research regarding Haydn and music in the eighteenth and early nineteenth centuries in this new and bold manner, and in receiving your own scholarly submissions to our journal. May we ask, too, that you please inform your local libraries, universities, and other institutions about *HAYDN*. Institutional membership will also be handled through the journal's web page, and dues for institutions will vary based on the size of the institution and number of possible users. The RIT Press and HSNA sent out notices to libraries and universities in October 2011, but we would appreciate it if you would also inform your librarians of its value.

Sincerely yours,
Michael E. Ruhling
President, the Haydn Society of North America
Director, *HAYDN: The Online Journal of the Haydn Society of North America*

Philip Olleson of the University of Nottingham, UK, writes to announce imminent publication by Ashgate of his *The Journals and Letters of Susan Burney: Music and Society in Late Eighteenth-Century England*.

Susan Burney (1755–1800) was the third daughter of the music historian Charles Burney and the younger sister of the novelist Frances (Fanny) Burney. She grew up in London, where she was able to observe at close quarters the musical life of the capital and to meet the many musicians, men of letters, and artists who visited the family home. After her marriage in 1782 to Molesworth Phillips, a Royal Marines officer who served with Captain Cook on his last voyage, she lived in Surrey and later in rural Ireland. Burney was a knowledgeable enthusiast for music, and particularly for opera, with discriminating tastes and the ability to capture vividly musical life and the personalities involved in it. Her extensive journals and letters provide a striking portrait of social, domestic, and cultural life in London, the Home Counties, and in Ireland in the late eighteenth century. They are of the greatest importance and interest to music and theatre historians, and also contain much that will be of significance and interest for Burney scholars, social historians of England and Ireland, women's historians, and historians of the family.

Ian Woodfield of the Queen's University of Belfast writes:

"Susan Burney's wonderfully vivid picture of social and musical life in London and the Home Counties during the 1780s comes in a hitherto unpublished series of letter-journals. The jewel in the crown for music historians is her amazing record of a year in the life of the Italian opera company at the King's Theatre. We are transported back into its world of gossip and adulation as leading castrati mingled with their aristocratic backers. Her extended set-piece descriptions are full of richly perceptive observations about music and the way it was performed."

For further details, see <http://www.ashgate.com>

British Society for Eighteenth-Century Studies Reviewing System

The British Society for Eighteenth-Century Studies has launched an open-access online reviewing system on its website, <http://www.bsecs.org.uk/>.

The Society is keen to extend its coverage of areas of activity beyond its journal and online book reviews, and has established the system to cover events, primarily theatre, exhibitions, media, and music. The system is an open one; those wishing to review should get in touch with the reviews editor at journal.reviews@bsecs.org.uk, either to suggest something to be reviewed or to offer a review of something seen. The reviews are kept up permanently and have a citation system for future reference.

Even at this early stage, the reviews include those of exhibitions in Los Angeles, Paris, and London, examination of online resources, and considerations of movie adaptations of Jane Austen and *Gulliver's Travels*.

We hope that members of SECM will contribute to the system; the Society is particularly keen to have as wide a spread as possible of performances of eighteenth-century music.

Conference of the New Zealand Musicological Society
Hosted in association with The University of Auckland School of Music, 6 Symonds Street, Auckland 1142, New Zealand, 30 November–2 December

Keynote speakers: James Webster (Cornell University)
Patricia Shehan Campbell (The University of Washington)

This conference seeks to investigate and promote the breaking of new ground within and between our fields of music study: musicology, ethnomusicology, popular music, jazz, and music education. "Voyages of Discovery" relates here to intellectual travel; the charting of new territory within music disciplines; and interdisciplinary journeys.

Conference presentations may take one of the following forms:

- Formal conference presentations
(20 minutes, plus 10 minutes for questions)
- Interactive workshops (30 minutes)
- Lecture demonstrations/lecture recitals
(20 minutes, plus 10 minutes for questions)
- Panel sessions
(up to three participants and 90 minutes in duration)

Abstracts of no more than 250 words should be sent as a Word attachment to NZMSCConference@auckland.ac.nz

Proposals for panel sessions should include abstracts for individual papers (where applicable), as well as a proposal for the session itself (up to 250 words each).

Please also include a title, and supply five keywords below your abstract. As abstracts will be screened anonymously by the selection committee, please omit your name from the Word file. In the body of your e-mail you should include your full name, your status (salaried permanent university staff member/student/private researcher/professional musician), your institutional affiliation where appropriate, and your home town/country.

Details for the student paper competition will be announced shortly.

Deadline for proposals: 10 June 2012

The selection committee consists of the following:

- Martin Lodge (m.lodge@waikato.ac.nz) (University of Waikato)
- Patricia Shehan Campbell (pcamp@w.edu) (University of Washington)
- W. Dean Sutcliffe (wd.sutcliffe@auckland.ac.nz) (University of Auckland)
- Fiona McAlpine (fe.mcalpine@auckland.ac.nz) (Secretary of the New Zealand Musicological Society)
- Richard Moyle (r.moyle@auckland.ac.nz) (University of Auckland)
- Nancy November (n.november@auckland.ac.nz) (University of Auckland)
- Inge van Rij (inge.vanRij@vuw.ac.nz) (President of the New Zealand Musicological Society)

For more information about the New Zealand Musicological Society, go to their web page (<http://musicologynz.org.nz/>).

Schweitzer's *Alceste* (Weimar, 1773; Schwetzingen, 1775).³ There are also copies of two operas by Traetta that were first performed in Parma: *Ippolito ed Aricia* (1759) and *I Tintaridi* (1760), and a copy of Gluck's pasticcio *Le feste d'Apollon* (1769), with a prologue and three acts incorporating music from *Orfeo*. Only these and three other operas in the collection—*La contadine bizarre* by Piccinni, *Il signor dottore* by Domenico Fischietti, and *Il giuoco di picchetto* by Jommelli—are not known to have been performed at Mannheim.⁴ Conspicuously absent are J.C. Bach's second opera for Mannheim, *Lucio Silla* (1775), and Holzbauer's German opera, *Günther von Schwarzburg* (1777), and there is nothing else later than c. 1775 in the collection.

Thus we can demonstrate that Mozart's estimate of "nearly thirty opera scores" (in the letter cited above) was fairly accurate. The thematic catalogue lists at least twenty scores (two oratorios and eighteen operas), and of course some of the operas might have been bound in more than one volume. It is also possible that Count Sickingen owned a few more operas that had not been entered in the thematic catalogue. More important, we know exactly what operas Mozart was exposed to in Sickingen's collection. Though he doesn't say which ones they played through, in eight or more hours Sickingen could have pointed out some of the best arias in these works by important opera reformers. While many commentators have argued that Mozart's opera *Idomeneo* (Munich, 1781) shares many aspects of the operatic reform of Gluck and his contemporaries, there has been little evidence of what particular works that Mozart would have known.⁵

Furthermore, although Mozart does not specifically mention the collection again, it is likely that he spent lots of time with Count Sickingen and would have had ample opportunity to become more familiar with his music. He also tried to assist Mozart in finding a position in Mainz (letter dated 31 July 1778), and he offered to let Mozart stay with him an extra fortnight, so that he could check the engraving of his accompanied sonatas, K. 301–306 (letter of 11 September 1778). It is even possible that Mozart could have dined in company with Benjamin Franklin at Sickingen's in September 1778. A dinner invitation survives from Count Sickingen to Franklin, but unfortunately no reply survives.⁶

3. *Alceste*, with a text by Christoph Martin Wieland, was performed in German at the summer Hoftheater at Schwetzingen, but Count Sickingen must have commissioned an Italian version, which he kept in his collection. This manuscript is now at Harvard; see Barbara Wolff, *Music Manuscripts at Harvard* (Cambridge: Harvard University Library, 1992), 149, and Eugene K. Wolf, with Jean K. Wolf and Paul Corneilson, *Manuscripts from Mannheim, ca. 1730–1778: A Study in the Methodology of Musical Source Research* (Frankfurt: Peter Lang, 2002), chap. 8, esp. 193.

4. For the repertory at the electoral court, see Paul Corneilson, "Opera at Mannheim, 1770–1778," (Ph.D. diss., University of North Carolina–Chapel Hill, 1992), and more recently, Bärbel Pelker and Silke Leopold, *Hofoper in Schwetzingen: Musik, Bühnenkunst, Architektur* (Heidelberg: Universitätsverlag Winter, 2004).

5. See John Platoff, "Writing about Influences: *Idomeneo*, a Case Study," in *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer*, ed. Eugene Narmour and Ruth Solie (Stuyvesant, N.Y.: Pendragon, 1989), 43–63.

6. "Ce vendredi [Friday, 11 September 1778] a Paris Barriere du Roule. Mr: Leroy Et d'autres personnes de La Connaissance de Mon-

In addition to the operas, there are almost two hundred numbered arias in the collection. By far the most numerous (with seventy) and first in the list are Jommelli's arias, organized by key rather than alphabetically by text incipit or chronologically. The rest of the arias are arranged simply by composer (listed mostly in alphabetical order). Jommelli's setting of Psalm 50 ("Salmo L") was inserted on page 47a, after being crossed out on page 15 with operas. It seems that the Count continued to acquire arias after his initial list was made, since new arias by J.C. Bach, Piccinni, and others were added at the end of the list. Also worth noting is that one *scena ed aria* by Count Sickingen (no. 165) is to the same text, "Misera, dove son! ... Ah, non son io che parlo," that Mozart later set in Munich for Josepha Countess Paumgarten (K. 369, dated 8 March 1781).

The instrumental music in the collection includes many works by Mannheim composers, especially Christian Cannabich and Holzbauer, as well as string quartets by Haydn, Huberti, and Mysliveček, and ballet music by Franz Asplmayr and Florian Johann Deller. At least some of the ballet music was performed at Mannheim, but some of it might have been written for Vienna or Paris. Unfortunately, the thematic catalogue only has incipits for the overtures, and a few had been arranged for keyboard. I would have to conclude that Count Sickingen was mainly interested in vocal music and that his collection of instrumental music seems somewhat eclectic. If he owned any of the concertos that were published by Mannheim composers in Paris, they are not listed in his thematic catalogue. Mozart only mentions playing through the operas at a keyboard, and this must have been the main instrument in the Sickingen household. Of course it is possible that he played a string instrument as well or held musical gatherings in his residence: most of the arias and instrumental music were in parts ("parties détaché" or "sans partition"). But the operas and the ballet music were in score.

The main value of the thematic catalogue is to have the opportunity to match the entries to specific manuscripts that Count Sickingen owned. Wolf and I have already identified most of the opera scores, many of which were copied at Mannheim. I have looked for concordances in aria collections in the Library of Congress, Music Division, and in the Staatsbibliothek zu Berlin, but have not found any matches so far. It might also be possible to identify at least some of the instrumental music, though this will be harder to accomplish without having references to the foliation. The collection itself was dispersed in the late nineteenth or early twentieth century, and the opera scores are now located in major collections in Berlin, London, Washington, D.C., and Cambridge, Massachusetts. I am preparing a facsimile edition of the thematic catalogue with commentary, so the divided catalogue and collection will be practically reunited.

sieur franklin, se rassembleronts Lundi 14 7bre [Monday, 14 September] chez Le Comte de Sickingen, et on s'y occupera de quelques recherches sur la Platine; si Cette Societé et Le motif qui La rassemble pouvaient Engager Monsieur franklin a faire L'honneur au Comte de Sickingen de Diner ce jour Chez Luy, il En serait infiniment flatté; il a L'honneur de le saluer. R.S.V.P." *The Papers of Benjamin Franklin*, <http://franklinpapers.org/franklin/> (accessed on 8 June 2007). Another supper invitation to the "Duchesse de Cossé" survives in the score of Jommelli's *Cajo Fabrizio*; see Wolf (2002), 194–95.

Alceste Tragedia
Del S^o Gluck.

Atto Primo.

1. *Recitativo.* 24.
Popoli che Dolenti Della sorte Dad-ma

Coro.

2. *Al. Di Questo afflitto Regno, Giuste Dei.* 26.

3. *Recitativo.* 37.
Amorosi Vasalli oggi ricevo di tante

Coro.

4. *Misero Admeto, Povera Alceste, Dolente imagine* 49

5. *Aria moderato.* 57.
jo non chiedo Eterni De i tutto il

6. *Coro.* 65.
Al Tempio Ah Di Questo afflitto Regno

Coro.

7. *Che Die, al trono intorno o faretrato.* 75

8. *Recitativo And^{te}.* 89.

9. *Recitativo.* 98.
Alte Numes del giorno, A te del

10. *Recitativo.* 101.
Sospendete o ministri il Sa eri = fine

11. *Recitativo And^{te}.* 106.
Numes Eterni, immortal Sa col tuo
i tuoi priighi, o che gina, j do ni

Coro.

12. *Che Annunzio funesto Di nuovo Terrore* 113

13. *Recitativo And^{te}.* 118.

14. *Aria And^{te}.* 125.
Ora Sen, che ascoltai qual non oscuro.

15. *Coro.* 138.
in tutto abbandonar Lasciare in sianto

16. *Aria And^{te}.* 158.
Parlo ma Senti Senti oh Dio! Di = te

Figure 1. Thematic Catalogue of the Sickingen Collection, last page of part I
D-B, Mus. ms. theor. Kat. 860

Mus. ms. 9978 162.

17. *And^{te} Recitativo*
 Parti sola restai teneri affetti 170.

18. *Aria And^{te} con moto*
 Chi mi parla Cheris-pondo, ah che 176

19. *Coro De Muri infernali Moderato*
 E quoi mori ro-missata quando di gioventi 177.

20. *Recitativo*
 Stelle che miris voglia da quel sorte Las-targo.
 Coro.

21. *allegro non puoi raccoglior da questa* 179.
moderato 180.

22. *Aria infernale f.*
 Lo so, ah mi Lo so ma forse in tanto 185.

23. *Recitativo*
 Inque vieni - Dunque vieni La morte 189.

24. *Aria And^{te} dolc.*
 Di temi, formate ah troppo, o 190.

25. *Coro*
 non viturbato no pi-olori de-i

26. *Dal Lieto Soggiorno funesti Pensieri* 198.

27. *Aria And^{te} dolc.*
 Or che morte il suo furore sporta al trovo il 203.

28. *Recitativo*
 Ah do-rata Consorte, E pur di nuovo 210.

29. *Recitativo*
 Consorte! Ah! crato, e perche piu sa-bra 259.

30. *And^{te} con espressione*
 no Crudel non posso vivora tu lo sai 264.

31. *Recitativo*
 ah ten-rona, oh! amore. Degni d'altra for-e 267.

32. *Coro*
 Oh! Come rapida, nel suo bel, furore 271

33. *Recitativo*
 E il cor non misi spozza. E il nostro affanno. 274.

34. *Coro*
 Così bella, Così Casta Crudel preda 284

35. *Aria Moderato*
 O Casto o Caro, unzi al mio letto 292.

36. *Recitativo*
 Regina Ecco il tuoi figli Amati

Bayrische
 Staatsbibliothek
 MÜNCHEN 73182098

Figure 2. Thematic Catalogue of the Sickingen Collection, first page of part II
 D-Mbs, Mus. ms. 9978 (formerly in Schloss Ehreshoven)

Appendix: Summary of Contents of the Sickingen Collection

(dates are for the first performance at the Mannheim court, unless otherwise noted)

Part I: in D-B, Mus. ms. theor. Kat. 860

Oratorios (pp. 1–2):

Holzbauer, *Il giudizio di Salomone* (1765) and *Betulia liberata* (1760, rev. 1774)

Operas (pp. 3–32):

Holzbauer, *Nitetti* (1758)
Holzbauer, *Adriano in Siria* (1768)
Traetta, *Sofonisba* (1762/63)
Traetta, *Ippolito ed Aricia* (Parma, 1759)
Traetta, *I Tintaridi* (Parma, 1760)
Jommelli, *Cajo Fabrizio* (1760)
Salieri, *La fiera di Venezia* (1772)
Salieri, *La secchia rapita* (1774)
G.F. de Majo, *Ifigenia in Tauride* (1764)
Gassmann, *L'amore artigiano* (1772)
Piccinni, *Catone in Utica* (1770)
Piccinni, *La contadine bizzarre* (Rome, 1763)
Gluck, *Le feste d'Apollon* (Parma, 1769)
Gluck, *Alceste* (Vienna, 1767; ends at no. 16)

Part II: in D-Mbs, Mus. ms. 9978
(formerly in Schloss Ehreshoven)

Operas and related works (pp. 33–41)

Gluck, *Alceste* (nos. 17–50)
J.C. Bach, *Temistocle* (1772)
Schweitzer, *Alceste* [in Italian] (Weimar, 1773)
Fischietti, *Il signor dottore* (Venice, 1758)
C.H. Graun, *Der Tod Jesu* (Berlin, 1755)
Jommelli, *Il giuoco di picchetto* [rev. *La critica*, Ludwigsburg, 1766] (Koblenz, 1772)

Arias (pp. 41–53):

Jommelli [nos. 1–70], Anfossi [nos. 71–73], J.C. Bach [no. 74], Bertolde [no. 75], Brusa [no. 76], Bertoni [nos. 77–78], Gluck [nos. 79–80], Galuppi [nos. 81–84], Guglielmi [nos. 85–86], Hasse [nos. 87–89], Holzbauer [nos. 90–96], Lattilla [no. 97], Maesivo [no. 98], Manzuoli [no. 99], Jommelli [“Salmo L”]; de Majo [nos. 100–108], Piccinni [nos. 109–18], Paisiello [nos. 119–23], Pergolesi [no. 124], Pampani [no. 125], Porpora [nos. 126–37], Sacchini [nos. 138–49], Traetta [nos. 150–52], Valentini [no. 153], Baron van Swieten [nos. 154–57], Castel [nos. 158–59], Mancolini [nos. 160–62], Sickingen [nos. 163–69], J.C. Bach [nos. 170–71, 179], Piccinni [nos. 172–78], de Majo [nos. 180–81], Sacchini [nos. 182–83], Guglielmi [nos. 184–85], Paisiello [no. 186], Bertoni [no. 187], Anfossi [no. 188], Borghi [no. 189], Mysliveček [no. 190],

Salieri [no. 191], Roncaglia [nos. 192–94], Sacchini [no. 195–96], Giardini [no. 197]

Symphonies (pp. 54–55):

J.C. Bach [no. 1]; Cannabich [nos. 2–13]; Sickingen [no. 14]; Holzbauer [nos. 15–28]; de Majo [no. 29]; Mysliveček [nos. 30–31]; Paisiello [no. 32]; Piccinni [no. 33]; Traetta [no. 34]

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Cannabich [“Sei Quartetto. Gravé” nos. 1–6 = Op. 5; “Manuscript” nos. 7–10]; [nos. 11–14 are blank]; Holzbauer [nos. 15–19]; [nos. 20–23 are blank]; Haydn [“Sei Divertimenti” nos. 24–29 = Op. 17; idem., “Sei Divertimenti” nos. 30–35 = Op. 9]; [nos. 36–40 are blank]; Huberti [“Sei Divertimenti” nos. 41–46]; [nos. 47–50 are blank]; Mysliveček [nos. 51–56]; [nos. 57–60 are blank]; Rigel [“Sei Quartetto ... Gravé” nos. 61–66]

Quintets (p. 60):

Cannabich [nos. 1–2]; Anon. [nos. 3–6]; Holzbauer [nos. 7–8]; [nos. 9–20 are blank]

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Asplmayer, *Agamemnon vengé* (Vienna, 1771–72) [no. 1]
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Orphée dans l'isle de Sirènes (1775–76) [no. 3]; *Medée et Jason* (1772) [no. 4]; *Les Amours d'Achille de Deidamie* (n.d.) [no. 5]; *L'Amour vainqueur des Amazones* (1775) [no. 6]; “Divertimento per il Cembalo. | Dal Ballo Turco” [= *Les Fêtes du serailles?*] [no. 7]
Sickingen, *Castor et Pollux* [no. 8]
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[Gluck?], *Don Juan* “per il Cembalo” [no. 17]
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Sickingen, “Chaconne” [no. 24]

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