



NEWSLETTER

ISSUE NO. 38

FALL 2021

"Women on Stage in Eighteenth-Century Venice: A New Research Collaborative"

Melania Bucciarelli and Margaret Butler

The multi-year, interdisciplinary, collaborative project "Women, Opera and the Public Stage in Eighteenth-Century Venice" (WoVen) brings together a research team dedicated to reimagining the links between women and European operatic culture in the eighteenth century. WoVen, led by Melania Bucciarelli and funded by the Norwegian Research Council, is based at the Department of Music at the Norwegian University of Science and Technology. The project's participants are Margaret Butler (University of Wisconsin-Madison); Christine Jeanneret (University of Copenhagen); Tatiana Korneeva (University of Venice and Freie Universität Berlin); Britta Kägler (University of Passau); Francesca Menchelli (Music Conservatory of Benevento); Reinhard Strohm (University of Oxford), and opera producer Deda Cristina Colonna (Schola Cantorum Basiliensis). Institutional collaborators in Venice include the University of Venice "Ca Foscari," the International Institute for Theater Research at the Casa di Goldoni, and the Institute for theater and opera at the Fondazione Giorgio Cini. The five-year project will include a wide range of activities in Venice and elsewhere, with plans for symposia, performances, workshops, conferences, and publications.

WoVen explores operatic women in the construction, representation, and reception of female roles in various contexts within the eighteenth century. Women participated in the era's opera as performers, composers, authors, theater managers, patrons, and audiences. The project contextualizes these activities within wider contemporary critical discourses about women's education and place in society. The singing profession, for instance, as well as the authorial and managerial roles assumed by women (less rare than commonly thought), offered women unprecedented opportunities for agency, autonomy and social mobility. This power and authority contributed to changing perceptions of the female professional musician, advanced the process of women's emancipation, and granted opera a prominent place in the cultural history of women. WoVen seeks to uncover the networks and the mechanisms by which these developments occurred.

The eighteenth century was a time of profound change for women across Europe. In Italy women gained greater access to education, academic positions, and a wide range of professions. Questions surrounding their instruction and function in society acquired such a central place in public discourse that Pietro Chiari (1712–85), editor of the *Gazzetta veneta* and author of numerous comedies and novels addressed to a female readership, referred to this era as "the century of women." The cultural elite debated the

cognitive and creative abilities of women, discussed the utility of women's education, and forged positive models for women within academies, universities, and salons; their views emerged in the era's novels, newspapers, and magazines. Venice, an important proto-feminist center with a rich history of cultural discourse by and about women dating from the Renaissance era, became a major hub of these debates.

Venice was also a major cosmopolitan and operatic center. Through its public theaters (the oldest of public media), these debates reached an audience wider than that of other European cultural centers. The supra-national operatic repertory produced in Venice was experienced *in loco* by the numerous foreign resident patrons and traveling guests, and then exported throughout Europe, from Madrid to St. Petersburg, from Dresden to Copenhagen and Oslo, to name just a few trajectories. These representations (and their performers) fostered the circulation of ideas and of

gender models, and allowed for questions of women's roles in society to become topics of discussion across Enlightenment Europe. Italian opera produced in Venice thus played a crucial role in shaping cultural and gender identities in eighteenth-century Europe.

As the first and one of most important centers of professional theater in Italy, Venice has long enjoyed the attention of scholars from numerous disciplines. Despite the existence of a large corpus of research on the city's eighteenth-century theater and operatic activity, we are still very much in the dark about the performers and other creative personnel themselves—especially women. The crucial role played by women in diverse contexts—the innumerable female singers and theater directors active at Venetian opera houses; the dedications of opera libretti to "le dame di Venezia" ("the ladies of Venice"); the towering presence of female characters on the opera stage; the redefinition of femininity through the musico-dramatic

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From the Editor

Michael Vincent

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 (michaelvincent@ufl.edu). 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.

SECM Officers

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Alison DeSimone, Vice President (2020–22);
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New Members

Māra Grudule, Alan Maddox, Elizabeth Rouget,
Anna Sanda, Annabella Skagen, Peyson Weekley

President's Message

Guido Olivieri

My last report as SECM president is a nice opportunity to look back and reflect on the activity of the past two years. I am sure it will come as no surprise to say that my term coincided with some of the toughest times for our Society. The impact of the pandemic, the stress of coping with uncertainty and loss—worrying for ourselves and our families, here and abroad—the pressure and fatigue of maintaining high quality teaching and research, social and political tensions that characterized 2020, all this had a profound impact on all of us and on the activity, decisions and direction of the Society. In these circumstances we had to take some difficult decisions, face some disagreements, and often learn to be flexible and adapt to the circumstances.

I believe, however, that these challenges helped us think deeper about the core of our mission and the significance of our field, and gave us the opportunity of pondering about our role as scholars. We were encouraged to expand the horizons of our discipline, look at meaningful topics for debate and reflection, and find new inspiration for our teaching and research on 18th-century music.

I am pleased to report that, against all odds, SECM has accomplished some very significant results in these two years. We have taken some first steps toward a more inclusive Society, with the addition of a student member on the board, the creation of a Student Committee, and, thanks to the initiative of our VPs, Rebecca Geoffroy-Schwinden and Alison DeSimone, with the establishment of the DEIA Committee.

Forced to postpone the Biennial conference planned in Stockholm, in June 2020 we organized instead a stimulating Dissertation-in-progress panel (see details in the previous Newsletters). The full conference finally took place online last August. The inspiring presentations and splendid programs put together in both events are the most significant testimony of the strength of our discipline and the new directions it has taken. We would like to thank the support and collaboration of the Royal Swedish Academy of Music, but we are also particularly grateful to Bertil van Boer and Janet Page for their patience and perseverance in working for months on these successful events.

The most recent result of the close collaboration with the other 18th-century societies is the organization of “Encounters with Eighteenth-Century Music,” a series of virtual joint forums on 18th-century topics. Upcoming presentations are announced on Oct. 26 and Nov. 19 and the next appointments will be regularly announced on the dedicated event webpage (<https://encounters.secm.org>). I hope to see many of you at these presentations.

The SECM/MSA joint conference “Mozart and Salzburg,” hosted by the Mozarteum Foundation, will take place on May 26–29, 2022 in Salzburg: I look forward to it as it will perhaps be the first occasion to see each other again in person after a long time! I also hope to see you at numerous of the presentations on 18th-century topics of the Virtual 2021 AMS meeting.

I am very grateful for the privilege of having served as SECM president and for all the opportunities of serving the Society in the past ten years. I want to thank all the board members with whom I have worked in these years and particularly those who have helped me during my term as president. I want in particular to recognize the outstanding service to the Society of my predecessor, Sarah Eyerly: I hope I will be as helpful in my next role as past president as she has been with me.

I want to extend my warmest congratulations and welcome to all new members of the board and particularly to our next president, Drew Davies. Drew has been the chair of the program committee for the Eighth Biennial SECM Conference and has contributed to several other conferences and initiatives of the Society. I am sure that under his leadership the Society will continue to thrive and grow further.

Finally, I am deeply thankful to all members who have sustained the Society through these challenging times and have participated to our initiatives. Thank you for reaching out with your ideas, suggestions and support. Your contribution is essential to the growth of our Society and of the study and appreciation of 18th-century music.

Ad meliora!



Fall 2021 Member News

SECM member **Dave Blum** (Moravian Music Foundation, Winston-Salem, NC) released a video during this summer's virtual Moravian Music Festival about music of members of the Bach family (Sebastian's sons and a nephew) which are in the collections of the Moravian Music Foundation (Bethlehem, PA and Winston-Salem, NC). Some of these are the only-known copies in the world. The video features excerpts of a Zoom discussion with Peter Wollny of the Bach Archiv - Leipzig.

Link: <https://www.youtube.com/watch?v=eDfP-AwWcI4>

Bertil van Boer will be retiring from Western Washington University as of January 1, 2022 after 26 years. He organized and shepherded the SECM-Royal Swedish Academy of Music joint conference the first two weekends in August, 2021.

Doctoral candidate **Lauren Clark** (University of Southern Mississippi) is working with manuscripts from the Moravian Music Foundation on a critical edition of Carl Heinrich Graun's *Ein Lämmlein geht und trägt die Schuld*.

Don Fader announces the publication of his book, *Music, Dance, and Franco-Italian Cultural Exchange: Michel Pignolet de Montéclair and the Prince de Vaudémont* (Boydell and Brewer, 2021). The book is an account of the figures who travelled between the two countries and their contributions to the creative mixing of musical styles, operatic conventions, and dance technique in France and Italy through the 1720s and beyond. This study stems from discoveries in a trove of documents belonging to Charles-Henri de Lorraine, prince de Vaudémont, who served as governor of Milan under the Spanish crown from 1698 to 1706. These documents, together with a mass of other sources—letters, diaries, treatises, libretti, scores—offer a vivid new picture of musical life in Paris and Milan as well as exchanges between France and Italy. The book is both a patronage study and an examination of the contributions by—and the difficulties facing—musicians and dancers who worked across national and cultural boundaries. For further information: <https://boydellandbrewer.com/9781783276288/music-dance-and-franco-italian-cultural-exchange-c-1700/>

Jason B. Grant reports two new publications: "Recently Identified Borrowings in the Hamburg Vocal Music of C. P. E. Bach," *BACH: Journal of the Riemenschneider Bach Institute* 52, no. 1 (2021): 21–45; and a review of *The Telemann Compendium* by Steven Zohn in *Notes: The Quarterly Journal of the Music Library Association* 78, no. 1 (Sep. 2021): 85–87.

Beverly Jerold published her article "The 19th-century piano and finger-strengthening devices" in the Autumn 2021 issue of *The Musical Times*. The article explores the relationship between finger strengthening devices, performance contexts, and keyboard construction from the late eighteenth century onward.

John A. Rice wrote the liner notes for Lisette Oropesa's CD of Mozart concert arias, released last May under the title "Ombra compagna."

Shaena Weitz has won a British Academy Newton International Fellowship at the University of Bristol for her project entitled *Rescinding Genius*.



2020/21 Financial Report

The Society for Eighteenth-Century Music finished the fiscal year ending June 30, 2021 with \$3,383 net revenue over expenses (compared to \$2,449 for the previous year). This unplanned surplus resulted primarily from having maintained relatively stable revenue, thanks in large part to the continued support of our members, but minimal expenses due to the reduction in activity necessitated by the ongoing pandemic.

The Society received one lifetime membership and experienced a slight decline in overall memberships, thus seeing a slight decrease in revenue in this category (\$3,050, compared to \$3,850), resulting in a gross revenue of \$4,273 (compared to \$10,617). Expenses were down significantly, due to limited activity as a result of the pandemic and hosting a virtual conference in August at no monetary cost to the society (\$890, compared to \$7,949). The financial position of the Society continues to be healthy, with \$22,278 in assets as at June 30, 2021 (up from \$18,895). For 2021, membership was down slightly, to 111 members, compared to 116 for 2020. This is the first decline in membership in many years. Detailed financial statements for the Society are available on our website at: <https://secm.org/misc/2020-21-financials.pdf>



Call for Submissions

The Society for Eighteenth-Century Music invites graduate students of all levels to submit an essay to the student column of our newsletter. Essays should be approximately 1,500 words in length, and should be submitted for review to Michael Vincent (michaelvincent@ufl.edu). Submitted essays should be in some way related to the eighteenth-century studies, and SECM highly encourages students to submit work related to their thesis or doctoral project. Submissions are welcome anytime.



"Mozart and Salzburg" Conference in May 2022

The Mozart Society of America and the Society for Eighteenth-Century Music will be holding a joint conference in Salzburg from May 26 to 29, 2022. The Program Committee is in the process of selecting the papers, and the complete program will be posted, along with hotel and registration information, on the MSA website in October.

The conference will be hosted by the International Mozarteum Foundation and will include guided tours to the two Mozart mu-

seums in Salzburg. The conference will open on Thursday, May 26, with a lecture-recital with Mozart's original instruments at the Wohnhausmuseum at Makartplatz 8. On Friday, May 27, there will be a bus tour to Munich to visit Nymphenburg Palace and the Cuvilliés Theater, with a group dinner. There will be papers related to the theme of the conference on Saturday and Sunday, with the option to attend one of the city's churches or to take a walking tour through Mozart's Salzburg on Sunday morning, and the conference will conclude on Sunday afternoon.

This promises to be a memorable immersion into the city of Mozart's birth, exploring not only the music he wrote there but also the music of some of his contemporaries and colleagues. The Mozarts frequently visited Munich, and two of Wolfgang's operas had their premieres there, including *Idomeneo* at the Cuvilliés Theater. We hope that many of our members will take the opportunity to see these places first-hand.



51st Annual Meeting of the American Society for Eighteenth-Century Studies (Virtual, 7–11 April 2021)

Stephen Armstrong

The American Society for Eighteenth-Century Studies hosted their 51st annual meeting online from Wednesday to Sunday, 7–11 April 2021. The conference came after a one-year hiatus: 2020 had been cancelled due to the coronavirus pandemic. Many panels and one-off papers on music threaded throughout the five days, covering many different perspectives and topics in eighteenth-century studies. Although the online format did not lend itself easily to musical performances, there was also an excellent lecture-recital on Friday evening.

There were no musical panels on Wednesday, though there were a number of single papers. In a morning session on "Plebeian Performances: Public Display and Performance Beyond the Theater," Jenna M. Gibbs gave a paper on "Jonkanoo Performances of Resistance and Freedom," discussing how Jonkanoo performances fused West African traditions with the English carnivalesque in celebra-

tion of folk hero John Canoe, who led an armed rebellion against Dutch merchant-settlers in the 1720s. Nathan Martin presented "Figures of Alterity in Rousseau's Writings on Music" for the Rousseau Association panel, examining Rousseau's obsession with Italian opera as performed by French high male voices.

On Wednesday afternoon, David Taylor gave a talk on "Addison, Opera, and the Epistemology of Spectacle" for the Theatre and Performance Studies Caucus's panel on "The Stage and the Senses." In a concurrent session "Imagining the Future in Ruins," Amy Dunagin presented on "Rosamond's Bower, Addison's *Rosamond*, and Whig Visions of British Ruin," discussing how the Rosamond legend and its contemporary currency in Whig thought played into the reception of Joseph Addison's opera *Rosamond*.

Thursday morning opened with the panel "Le chœur sensible. La choralité dans le long XVIIIe siècle / Chorality in the Long 18th Century," which included several case studies of how choirs functioned in eighteenth-century French repertoires. Charles Vincent presented on "Le chœur comme personnage avant la Révolution Française"; Raphaëlle Brin, on "L'harmonie du concert: conversation et métaphores musicales au XVIIIe siècle"; and Philippe Sarrasin Robichaud, on "Usages du chœur dans l'oeuvre de Jean-Philippe Rameau."

In another Thursday morning session on "Teaching the Eighteenth Century" Andrew Greenwood presented his poster "Using Eighteenth-Century Texts on Sound, Sociability, and Song as Pedagogical Anchors in Honors Teaching of Popular Music." Later that same day, Triona O'Hanlon gave a paper on "The Violinist in Eighteenth-Century Dublin: A Case Study Addressing the Connection Between Cultural Activity and Political Agendas in Eighteenth-Century Ireland" on the panel "The Sister Arts in Eighteenth-Century Ireland." O'Hanlon examined performer networks in Dublin as well as the reception of violin music in eighteenth-century Ireland more generally, connecting Irish violin playing to broader European trends. In a session on "Theatrical Labor and Negotiation," Julia H. Fawcett gave a talk on "Wycherly's *The Gentleman Dancing-Master* and the Long History of Anti-Black Racism on the Circum-Atlantic Stage." She presented this in lieu of her scheduled paper, "Plotting Dryden's Stage: Changeable Scenery and Theatrical Labor after the Great Fire of 1666," a version of which had already been published.

On Friday morning, Mylène Pardoën showed a virtual reality recreation of an eighteenth-century Parisian soundscape, part of a larger project aiming at making history immediate and sensory for today's audiences. This demonstration appeared at the end of her talk, "Archéologie du paysage sonore: A l'écoute de l'Histoire!," which she presented during the first of two panels on "Immersive Histories: Sensory and Interactive Digital Humanities for Eighteenth-Century Studies."

The panel "Painting the Moor Green: Confronting Race and Gender in Mozart's 'The Magic Flute'" followed that Friday afternoon. Lily Kass discussed how contemporary performances of the *Magic Flute* deal with the libretto's racist language in her paper "When will the veil be lifted?: How Translations Obscure Racism in *The Magic Flute*." Jessica Waldo followed with a presentation on "Rethinking Race and Gender in *Die Zauberflöte*"; she argued that the work's internal contradictions, such as the tension between its depiction of female and Black villains and its Enlightenment appeals to universality, are an essential part of the work's continuing importance. Waldo critiqued the historical narrative of this

opera as somehow universally significant or reflecting universal human experience, as did Micaela Baranello in her paper “Julie Taymor’s Intercultural Mozart.” Baranello pushed back against the idea that *The Magic Flute* is a story that can be divorced from its cultural context and remade freely as a kind of universal fable or fairytale, and she examined this dynamic in the context of Julie Taymor’s staging for Maggio Musicale Fiorentino (1993) and the New York Metropolitan Opera (2004). Imani Mosley served as respondent for the session. She closed with a meditation on opera as text and translation, examining the conflict between Anglophone and continental translations of race and considering the value of engaging depictions that disturb us.

Two more papers broached musical topics on Friday afternoon. For the Burney Society’s panel on “Burneys and Stuff: Material Culture and the Visual Arts,” Kristin M. Distel gave a talk titled “Never, most certainly never, can I perform in public’: Juliet and the Shame of Visibility in Burney’s *The Wanderer*.” Distel examined how shame, otherness, and musicality intersect in the character of Juliet; she argued that Juliet becomes a commodified spectacle, and that she becomes complicit in the surveillance of her own body and behavior. Julia Hamilton presented a paper on “Performing Black Womanhood in the White British Home: Musical Settings of the ‘African Song’ from Mungo Park’s *Travels* (1799)” for the session on “The Woman of Color in the Eighteenth Century.” Hamilton discussed the different racialized understandings of African women and abolitionism that appeared in a variety of musical works that responded to the travel writing of Mungo Park, a Scottish explorer.

Friday afternoon closed with a panel on “Gluck and the Institution of Opera.” Annalise Smith opened with “Resituating Gluck at the Paris Opéra.” She critiqued the centering of Gluck in French opera studies, arguing that a more careful look at reception history complicates the myth of Gluck as a revolutionary who saved French opera from stagnation and irrelevance. Julia I. Doe followed with “Orpheus Looks Back: Gluck, Paris, and the End of Reform,” in which she examined why Gluck’s revival of French pastoral traditions was not as successful as his reimagining of the classical *tragédie*. Bruce Alan Brown discussed vaudeville parodies of *tragédies en musique* in his paper “*Cythère assiégée* in Brussels, Vienna, and Paris: The Generic Transformations of an ‘opéra-comique’ by Gluck.” In her paper, “Gluck à Paris (1774–1779): le porteur du terrible à l’Opéra,” Vanessa Benoit explored how the writers of the *Querelle des Bouffons* used the term *terrible*, a term that evoked lyrical and theatrical tragedy as well as more specific musical qualities.

A lecture-recital, “How Music Survived a Plague: A Concert and Discussion of Brescian String Repertoire,” rounded out Friday evening. Amie Weiss played Italian baroque violin and Nicola Barbieri played violine, cello, and viola da gamba; musicologist Glenda Goodman interviewed them both for the closing discussion. The concert featured Brescian string music written before and after the plague of 1629–1631—a sonata by Giovanni Giambattista Fontana (1589–1630), who is thought to have died of the plague, and two sonatas by Pietro Gnocchi (1689–1775). According to the participants, Brescian styles of composition and virtuoso playing were supplanted by Roman styles, which remain more familiar today through the works of Arcangelo Corelli and his followers.

On Saturday afternoon, Emily H. Green examined the links between amateur music making, music treatises, and desultory read-

ing in “Following Instructions: Amateur Musicians and Desultory Reading,” which she presented on the panel “Material Manuals: Making and Using Eighteenth-Century Instructional Books.” In a concurrent roundtable on “Re-Mediation,” Berta Joncus discussed issues of textual authenticity, plagiarism, and predatory characters in her talk “*Celebrity Songster v. Justice Woodcock: Love in a Village* (1762), or Sexual Predators on Trial.” In the session “Ephemeral Objects in the Long Eighteenth,” Downing A. Thomas gave a paper on “Diplomatic Soundscapes in Seventeenth-Century Franco-Siamese Relations”; he borrowed methodologies from sound studies to understand how Siamese water pageants impacted French diplomatic efforts at the close of the seventeenth century.

Later that same afternoon, the Mozart Society of America sponsored a panel on “Charles Burney’s Tour in Perspective” to mark the 250th anniversary of the publication of Burney’s *The Present State of Music in France and Italy*. Morton Wan opened with his paper “To Satisfy the University of My Abilities to Write in Many Parts’: Charles Burney’s Doctoral Exercise as Institutional Critique,” in which he read Burney’s doctoral composition as a means of navigating the institutions of British musical life. Devon Nelson considered Burney’s reliance on antiquarian tour guides as well as the strategies deployed in the *General History of Music* to satisfy antiquarian readers. Nelson’s paper was titled “The Role of Burney’s Antiquarian Tour Guides in the Creation of his *General History of Music*.” Stephen Armstrong rounded out the panel with “Disciples of the Great Dr. Mus.: The Musical Grand Tour after Charles Burney,” in which he examined how later generations of tourists appropriated Burney’s itineraries for their own musical travels.

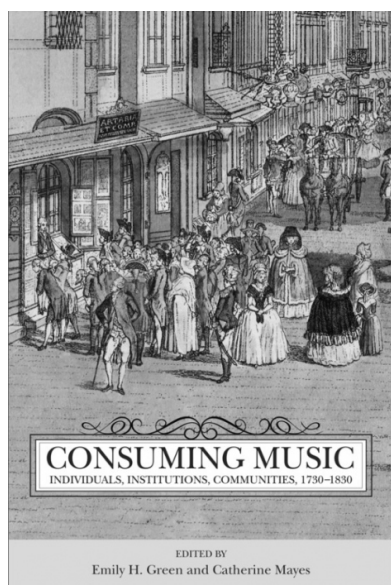
On Sunday, the Society for Eighteenth-Century Music sponsored the session “Music and Privilege.” Annelies Andries argued that the symbiotic relationship between the Paris Conservatoire and the Institut de France created musical networks that privileged their members and bolstered their authority; her presentation was titled “Composers at the Institut de France: The Privilege of Technical Musical Knowledge.” In the following paper, “No Room at the Inn: Gender and the Public Musical Sphere in Enlightenment Vienna,” Catherine Mayes considered how gender and class were linked to musical access in Viennese society; ironically, upper-class women often had less musical mobility than their own attendants because they were barred from lower-class musical venues. Faith Lanam presented next on “Dichotomies of Privilege: Lifting Up and Holding Down Women in New Spain through Music Education,” considering how musical and pedagogical materials interacted with gender and class in eighteenth-century Mexico. Adeline Mueller closed the panel with “To Distinguish Themselves in the Arts’: Racial Exceptionalism in the Reception of Elite Musicians of African Descent,” in which she sought to move beyond the reception of exceptional figures by understanding the networks of artists and intellectuals of African descent.

All the sessions were available online for several months afterwards, allowing attendees to review materials they had missed during the conference itself. Although many participants missed the spontaneous discussions and connections available during in-person meetings, the program committee and speakers carried on with a superb range of research projects. The 52nd annual meeting is scheduled for 31 March–2 April 2022 in Baltimore, MD, at the Hilton Baltimore Inner Harbor.

Book Reviews

Emily H. Green and Catherine Mayes, ed., *Consuming Music: Individuals, Institutions, Communities, 1730–1830*. Rochester, NY: University of Rochester Press, 2017. 255 pp. ISBN: 9781580465779. Hardcover \$125.

Elena Pons



The interest of the study of the eighteenth and early nineteenth centuries has proven to be ever-expanding. The gradual changes in society and economy throughout Europe promoted changes in the music market, the role of composers and publishers and led to the consolidation of amateur audiences. Despite its centrality for the understanding of music life, some of these topics have been overlooked: commercial repertoires and music consumption did not fit well in a music history constructed around the musical canon. Thus, studies on consumption have been scarce and generally limited to mid and late nineteenth-century London. *Consuming Music: Individuals, Institutions, Communities, 1730–1830*, edited by Emily H. Green and Catherine Mayes aims to fill some of these gaps. This collection of essays revolves around some familiar topics (such as music publishing, criticism, performance, or analysis) from the perspective of consumption and its main actors.

The introduction starts by providing a short summary of previous scholarship on the role of music publishers and more generally, drawing attention to studies of a consumer society. As stated by the editors, “the musical consumer is underdocumented, underresearched and undertheorized” (p. 3). One of the aspects the volume aims to address is the lack of research beyond London. Thus, most of the contributions are focused on Austro-German lands, which are rich in relevant primary sources. Only chapter 7 and 9 focus on the United States and Paris respectively, adding to the interest of the book. In addition, the chapters find common ground in discussing the mundane and the contemporary need to simplify the music to achieve a wider audience. This aspect also resonates with current scholarship about arrangements, a topic not directly addressed in this volume, but also central in the study of late eighteenth and early nineteenth-century music consumption.

The book includes nine chapters distributed in four parts “Selling Variety”, “Edifying Readers”, “Marketing the Mundane” and

“Cultivating Communities”, which highlight other common threads throughout the book’s narrative. The first part of the book deals with late eighteenth-century publishers of printed music. Chapter 1 by Emily H. Green is focused on publishers as producers and their role in shaping not only the music they published but the packaging in which it was sold and experienced by consumers. It provides insights into the relationship between composers and publishers and discusses parallels between publishers and patrons. In Chapter 2, Rupert Ridgewell takes under consideration Artaria’s earliest surviving ledger dating from 1784. The ledger provides an insight into the publisher’s trading volume, the role printed music played in the publisher’s catalogue and the way in which the firm may have managed demand.

The two chapters of Part 2 include the earliest examples of the volume and revolve about music and education. In Chapter 3, Steven Zohn compares Telemann’s journal *Der getreue Music-Meister* (issued between 1728 and 1729) to other contemporary journals. It discusses the journals’ aim to educate audiences and the centrality of women in the consumption of music. Chapter 4 by Roger Mathew Grant analyses journals and treatises from the mid and late eighteenth century to highlight the challenges of writing about meter, tempo and the affects. He pays special attention to two taxonomies of meter included in C. A. Vion *La musique pratique et theorique* (1742) and J. P. Kirnberger *Die Kunst des reinen Satzes in der Musik* (1771–79). He discusses how the changes in the way in which these elements were conveyed inform about the musical knowledge of its consumers.

Marie Sumner Lott provides in Chapter 5 a detailed analysis of a string quartet by Václav Jindřich Veit. She uses the analysis to explain its commercial success and the traits that set it apart from others that became part of the musical canon. Similarly, Chapter 6 by Catherine Mayes revolves around how changes in the music market and fashions in social dance influenced the way in which Hungarian-Gypsy music was represented in nineteenth-century Vienna. Part 3 of the book ends with Chapter 7, in which Glenda Goodman puts forward an account of the singer, actress and composer Mary Ann Wrioughton Pownall as an example of self-commodification. She provides details on the strategies she used—such as political neutrality—to gain and maintain audiences.

Part 4 comprises the last two chapters, focusing on the early nineteenth century. In Chapter 8, Patrick Wood Uribe dissects A. B. Marx’s *Berliner Musikalische Zeitung* and pairs the ideological goals of the journal and its commercial purposes. Furthermore, it suggests a way to comprehend who the purchasers of the journal might have been and how they fit in the social and philosophical context of Berliner audiences in the 1820s. The last chapter deals with Parisian opera around 1830. Departing from writings by C. Fourier and K. Marx, Peter Mondelli argues that despite being transformed into a commercial enterprise opera was still perceived as a communal good.

Consuming Music ties together high-quality contributions on multiple aspects of music consumption analysing a wide variety of sources. In addition to a few references across chapters, recurring topics and arguments intertwine in a comprehensive way and making the collection a cohesive whole instead of a collection of individual chapters. Probably some readers may question the chosen timeframe or geographical areas covered in the book. It would be certainly interesting to expand the geographical focus beyond the Austro-German lands and include the circulation and consump-

tion of manuscript music. However, the timeframe seems most appropriate given the methodological differences to study of consumption before the emergence of mechanical reproduction. Overall, the book shows the interest of theorizing and expanding the study of music consumption and will hopefully encourage other publications on the subject.

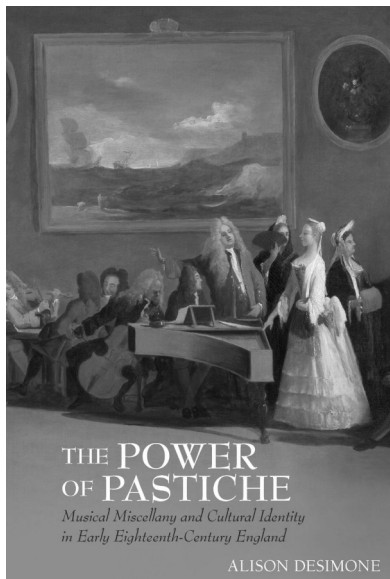


Alison C. DeSimone, *The Power of Pastiche: Musical Miscellany and Cultural Identity in Early Eighteenth-Century England*.

From the series *Studies in British Musical Cultures*, Eric Saylor, Series Editor. Clemson: Clemson University Press, 2021.

315 + xvi pp. ISBN: 9781942954774. Hardcover \$120.

Charles Edward McGuire



The ultimate stated aim of Alison C. DeSimone's *The Power of Pastiche* is to use the idea of variety, miscellany, and its varied manifestations through composition, composers, publications, and institutions, to help uncover how "spectators and listeners could use [London's] cosmopolitan expansion to delineate new ways of defining themselves." (pp. 17–18). For the most part, DeSimone does this by focusing on areas that are currently understudied. While Henry Purcell, George Frederic Handel, and Charles Burney make significant appearances in the volume, they are not its center. And even though Italian opera is also a presence, DeSimone does not see the history of music in the first three decades of London's eighteenth century solely through the lens of its importation, performance, and composition. Instead, DeSimone provides the reader with an alternate history of music in London, covering institutions, genres, and even philosophies that have become peripheral to the way we teach and discuss the music history of this era, but turn out to be much more central to a nuanced view of the time.

After a short introduction, DeSimone organizes her material into five chapters on the following themes: public concerts, pasticcio opera, songbooks, musical styles and careers of composers resident in London, and music criticism and music history. These chapters concentrate on the first three decades of the eighteenth

century, but DeSimone occasionally goes beyond these temporal confines when her material requires it. Each chapter is divided into a series of case studies, either by artefact or topic. In the first four chapters, DeSimone includes generous musical examples, mostly from music that is not readily available to the reader. The excellent use of music as a demonstrative tool in these chapters is so seamless that it is difficult to see if each of her case studies was conceived from the musical example working outwards to its context, or if the context informed the example. It is refreshing to see music so integral to the discussion. DeSimone's mode of analysis is primarily narrative, usually including some discussion of topic, mood, and tessitura, especially in places (like the discussion of songbooks in chapter 3) that focus on music primarily meant for amateur performance.

In spite of her overarching theme, it is obvious that the chapters of DeSimone's volume are meant to be read individually. Each chapter is less a part of a whole than something unified in and of itself, though there are overlaps with one or more other chapters. This means that there is an occasional reprise of material. DeSimone repeats a passage about pasticcio opera by John Ernest Galliard on p. 185 that was already quoted at length on p. 64. Each use of the passage has a differing impact in her narrative, and she gives alternate information, as well. Identifying the passage on p. 64 as by Galliard, DeSimone later admits that the ascription is not absolute (p. 183). If read whole, DeSimone's study might fruitfully be considered a sort of "choose your own adventure." Depending on their level of engagement with her material, different readers might benefit from reading the chapters in a different order than how they are presented in the published version. I wish I had begun with the philosophical/historiographical last chapter, which starts with the philosophy of variety and moves to how ideas of variety shaped eighteenth-century music history. To me, it most clearly defined concepts that were in operation throughout the entire volume. But this is my own comfort level speaking: I teach from some of the texts DeSimone used in this chapter, so my familiarity with this material is greater. Yet beginning with the ending two chapters of the work might be fruitful for others as well, because DeSimone's best, most convincing definitions of her basic terminology and themes come here, rather than in the introduction or first chapter. These include both cosmopolitanism (p. 189), and why the idea of miscellany/variety was so important to British eighteenth-century culture (p. 227).

Because of the independent nature of her chapters, DeSimone's unifying theme – that variety and miscellany taught the British a sense of cosmopolitan taste and fostered identity—is sometimes more a wish than a reality. Discussion of anything cosmopolitan within chapter 3, devoted to song collections, for instance, seems shoehorned in. Few cosmopolitan songs were included in the volumes DeSimone uses for her case studies, beyond banding together for the sake of the War of Spanish Succession or making fun of the Scots. It is only in the concluding section of the chapter, which briefly discusses the opera aria miscellanies published in the 1720s forward, that DeSimone can demonstrate how songbooks contributed to the cosmopolitan British identity she seeks to illuminate.

The volume includes several minor issues that are compounded by the independent nature of each chapter. In her very short conclusion, DeSimone proclaims that the miscellany helped spur on a celebrated cosmopolitan London and England, but then admits

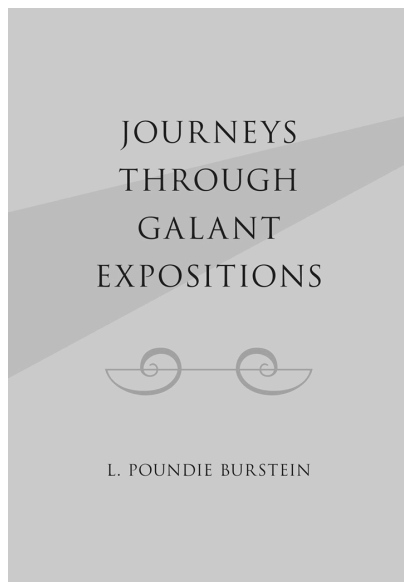
that the word cosmopolitan was little used in the period she is discussing; in a footnote, we find that “cosmopolite” was a more frequent ascription (p. 247 and p. 305 note 78). There are also times when DeSimone becomes so enthusiastic with her fascinating subject that she assumes the reader will have the same knowledge as she, and forgets to mention things within her text like first names (see the discussion of Richard Neale on p. 99; his full name isn’t present until a footnote at the end of the volume (p. 277, note 1)). There are also moments where DeSimone toggles between original and Anglicized spellings of musicians’ names (e.g. Johann Sigismund Kusser/Cousser on p. 167). Yet, given how illuminating and thoroughly researched each chapter is, these are small quibbles, and in no way take away from the impact of her study.

Like all scholarly works, DeSimone’s book is equally about the age she studies and the major interests of our present moment. Thus, as our diverse, varied world seems to be both increasingly fracturing and closing through perceived ascriptions of narrow tribal identity, DeSimone provides an optimistic counterargument about the international diversity and variety that made up Britain’s and particularly London’s music and musicians in the eighteenth century. London’s consumers found their British identity aesthetically through variety, as she states, by coming “to terms with their own cultural values as those values necessarily transformed under the country’s cosmopolitan growth” (p. 254). Our present should be so lucky. For the student or the specialist, DeSimone’s *The Power of Pastiche* will be a valuable read, with lasting impact.



L. Poundie Burstein, *Journeys Through Galant Expositions*.
New York: Oxford University Press, 2020.
312 pp., ISBN: 9780190083991. Hardcover \$45.

Jeana Mellili



The historical performance movement has played an integral role in rethinking repertoire, so why not apply some of its principles to analysis? L. Poundie Burstein reevaluates 18th century theoretical and compositional treatises to better understand sonata forms common to works written between 1750 and 1780 in his new

book, *Journeys Through Galant Expositions*. Instead of trying to force mid-18th century compositions into modern or 19th century analytical language, Burstein’s methodology rests on the works of Heinrich Christoph Koch, Joseph Riepel, Francesco Galeazzi and others to reframe the notions of harmonic motion in expositions from that of key areas and fuzzy delineations of first and second themes to that of a journey from one resting place to another. Additionally, he writes, “there is no published indication that musicians from the 1700s recognized the presence, much less the importance, of what now would be labeled as a transition or secondary theme within a sonata-form exposition” (4). He suggests that a change in metaphor, from the “container” idea to that of a “musical form was conceived to a great extent by appealing to the metaphor of FORM AS A JOURNEY ACROSS A LANDSCAPE” or “journey metaphor form” (5–6). Thus, these works are better served if the question “what thematic section or what key area are we in,” is changed to “toward which goal are we leading?” (6).

The book is divided into three parts. In the first section, Burstein carefully unfolds his argument, grounded not only in Koch, Riepel, and Galeazzi, but also in the work of James Hepokoski and Warren Darcy, William Caplin, and James Webster. He creates a chart form (more thoroughly explained in the first appendix) that contains his metaphorical “journey” analysis, mostly based on Koch, with an overlay of a more modern sonata-theory “container” metaphor analysis. Here, he uses Koch’s terminology that describes the stopping points of an expositional journey. Each *Hauptperiode* and *Nebenperiode*, made up of a variety of phrases, lead to *Sätze* “that embody a variety of degrees of rest” (24). Burstein explains that Koch’s labels define tonic cadences differently—a *Schlußsatz* has more contextual finality than a *Grundabsatz*, while a *Quintabsatz* rests over a dominant harmony (25). In Koch’s analysis, as in Burstein’s to come, these labels are placed flexibly in the music, often without clear starting or stopping points. This is key, for Burstein, in describing the formal structures of this period.

Burstein relays the importance of this terminology in the second section, in which he analyzes a number of Galant expositions via charts, containing blocks of measures with arrows pointing from one *Satz* to the next. He adds Galeazzi’s use of the terms *passo di mezzo* and *periodo di Cadenza* to describe areas of transition, contrasting themes, and other resting points in works that do not fit the mold of later analytical terms. As he continues his “journey metaphor,” Burstein argues that relying on a Koch/Galeazzi analysis allows for greater flexibility in finding secondary themes and medial caesuras when they appear unexpectedly, or in unexpected keys. While this might be an outlier in the high Classical period, Burstein argues that this was commonplace in the Galant. The fact that his long list of pieces seem like exceptions to the rule shows, “the incompatibility of applying terms and concepts that were developed during a much later era and that are geared toward analyzing compositions from a later era” (131).

Finally, he analyzes a few complete movements in the third part, revealing the usefulness of his neo-Kochian terminology for large sections of a particular work. Here, he applies his technique to Hasse’s Overture to *Alcide al Bivio*, Marianna Martines’ Sonata for Keyboard in A, and Joseph Haydn’s Symphony No. 14 (all first movements).

Burstein has no quarrel with the “container” theory model, which, he notes, has worked for many years. He cautions that this

technique might lead to the wrong conclusion about a work. “Anything can be characterized as a flawed example of what it is not,” (194) he argues. A container method in which a work of Haydn does not fit might make one think he is “quirky and inventive,” where, Burstein writes, at the time it was “convention,” so understanding “what is stylistically normal in his music allows us to better focus on the features of Haydn’s works that are truly daring and innovative” (5).

The wealth of examples in the book range from seemingly atypical works of Haydn and Mozart to the sonatas and overtures of Cimarosa, Benda, Anna Amalia, Hasse, and Marianna Martines, to name a few. The book also provides access to complete scores and links to recordings on Spotify (which requires an account) via a website. Burstein provides ample charts of examples, small and large, to aid in practicing the “journey” metaphor.

This book is certainly not free from jargon. Though Burstein carefully explains each Koch-ian term and uses this language consistently throughout the book, it can be daunting to follow. He notes that “acronyms exacerbate the problems that arise by wrongly conveying an aura of exactitude and precision that these concepts don’t deserve” (12) when applied to Galant expositions. Though his Koch-inspired language helps reframe these movements analytically, moving the receiver beyond the container metaphor, overlaying new standards of terminology may not be the most welcoming approach. Likewise, he admits that both the “container” and the “journey” metaphors are present in Koch’s work.

Burstein’s book succeeds in reviving 18th century perspectives in analyzing the motley Galant works of the mid-century. As repertoires expand, Burstein provides new/old tools for performers and students alike to help clarify the musical intent of mid-18th century sonata forms that fail to conform to 19th century or modern expectations. He is careful to note the imperfection inherent in applying linguistic descriptors to musical events. However, his firm footing in sonata theory historiography dispels any notion of a new didactic approach. Instead, Burstein’s charts display both the familiar “container” and the new “journey” concepts that produce the more flexible results, which Burstein claims, is closer to the mid-18th century approach to analysis and truer to the content.



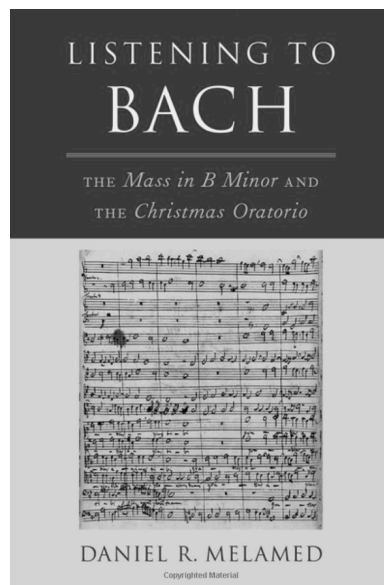
Daniel R. Melamed, *Listening to Bach: The Mass in B Minor and the Christmas Oratorio*

Oxford: Oxford University Press, 2018.

176 pp., ISBN: 9780190881054. Paperback \$20.95.

Mary J. Greer

In his most recent book, *Listening to Bach*, Daniel R. Melamed takes on the subject of parody. Focusing on two works that are the product of parody, the *Mass in B Minor* and the *Christmas Oratorio*, he points out that the general literature on the works such as program notes and liner notes is dominated by a discussion of their genesis. In his view, this approach is limited and largely cut off from the experience of actually hearing the works. “We can get closer to an eighteenth-century understanding of these pieces,” he suggests, “if we step away from our fascination with parody, origin, and genesis and listen carefully and in an informed way to the things that happen in these compositions...” (xix). To this end, commentators should place greater emphasis on a work’s musical style and substance. Rather than attributing the character of a



movement to its model, he argues, we should be able to recognize the affect or genre of a piece simply by listening to it.

Melamed writes with exceptional clarity and—with the non-specialist in mind—avoids using technical musical terminology. His analyses and descriptions of how Bach adapts the music of a preexistent model to fit a new text are illuminating and incisive. The volume is complemented by an extensive companion website containing excerpts of the *Mass in B Minor*, the *Christmas Oratorio*, as well as works by Bach and other composers. Each audio example (identified with a special icon in the text) exemplifies a particular style, compositional technique or affect, or illustrates a point the author wishes to make. Because Melamed takes parody as his starting point, large portions of the book are devoted to the very topic he wishes us to de-emphasize. Nonetheless, he consistently maintains a focus on the listener’s experience. The book reflects an impressive amount of research, encompassing original sources, performance practice, reception history, as well as familiarity with the extensive secondary literature on the two works.

Melamed offers an intriguing new hypothesis regarding possible antecedents for the *Christmas Oratorio*: it may have been Lutheran Passion performances that took place over multiple days in liturgical or devotional contexts, particularly in Saxony and Thuringia, that inspired Bach to create a narrative oratorio spread over six performances.

He also highlights an aspect of the first performance of the *Christmas Oratorio* that has received little attention, that in 1734–35, members of the two main churches in Leipzig heard different versions of the work. All six parts of the Oratorio were presented at St. Nicholas, but only Parts I, II, IV, and VI were performed at St. Thomas that year. The fact that half the audience did not hear the Oratorio in its entirety, Melamed writes, invites us to consider the distinction between an “abstract ideal of a work and its practical realization” (93). This is indeed an intriguing question, but of perhaps greater interest is how the composer was able to accommodate himself to this less-than-ideal circumstance. Surely a primary reason is that he was aware that on the Second Day of Christmas even those who did not hear Part III performed the following day would have heard the Biblical narrative found in Luke 2:15–20, as well as an extended sermon explaining its significance.

Moreover, as Melamed notes, a printed libretto was available for purchase, so those who did not hear Part III could at least read the text.

Melamed's analytic and interpretive skills are so well honed that the great majority of his discussions of models and parodies are above reproach. It thus comes as a surprise that his interpretations of two arias, "Bereite dich, Zion" (Prepare yourself, Zion) from Part I of the Oratorio, and "Ich will dich nicht hören" from the secular cantata *Hercules at the Crossroads* (BWV 213), are inconsistent. His description of how Bach made changes to details of the musical setting of "Ich will dich nicht hören" to fit the very different text of "Bereite dich, Zion" is accurate, precise, and concise:

The most consequential alterations [Bach made] were in articulation—indications of how to play, separate, and connect notes. The 'staccato' indication is gone, and Bach added more phrasing marks to iron out the intentional jaggedness of the original instrumental and vocal lines. This is what produces the graceful character of the *Christmas Oratorio* aria, whose affect—its human emotional tone—is completely transformed (85).

When he discusses "Bereite dich, Zion," however, he immediately launches into a lovely description of the tender and loving sentiments that dominate the text, but makes no mention of the first three words: "Prepare yourself, Zion!" This is not a suggestion, it is an imperative. One of the central themes of the Fourth Sunday in Advent (which fell just three days before Christmas in 1734) is to prepare oneself for the arrival of the Savior. A Weimar cantata Bach composed for Advent IV opens with a similar exhortation: "Bereitet die Wege, bereitet die Bahn!" (Prepare the ways, prepare the path!) (BWV 132). Since no figural music was performed in Leipzig during Advent, the very first aria in Part I of the *Christmas Oratorio* offered Bach an opportunity to give expression to this key message of the season in the context of the liturgy.

Melamed's discussion of "Ich will dich nicht hören" (I will not listen to you) is also curiously uneven. He begins auspiciously, writing:

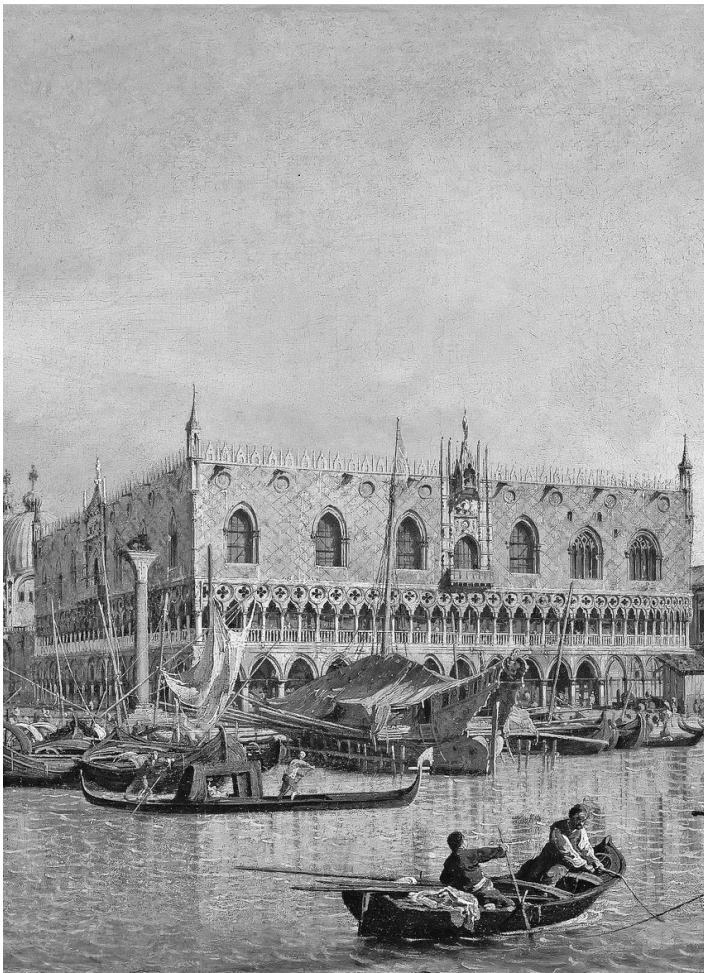
The vehemence of [the aria's] text is unmistakable, with its parallel statements 'I will not listen to you / I do not wish to know you,' its threefold use of the word 'nicht' within just the first two lines, and its reference to the attempt by Hera ... to kill the boy in his cradle by means of poisonous serpents (84).

When, however, he goes on to call the aria a "rage aria," he fails to persuade. Hercules's tone is adamant, even vehement, when he rebuffs Vice, but he is not "enraged." Serpents are indeed associated with revenge and rage in classic operatic rage arias, but the reference to serpents in this aria has nothing to do with rage. Hercules is recalling how, even as an infant, his strength was so prodigious that he was able to crush the snakes Hera arranged to have placed in his cradle. The allusion to snakes symbolizes Hercules's extraordinary strength. If we set aside Melamed's characterization of Hercules's aria as a "rage aria" and present a more balanced view of "Bereite dich, Zion"—one that places greater emphasis on these first three words—we may be able to detect subtle connections between the two arias that help us better understand Bach's seemingly inexplicable choice of model.

From a psychological point of view, an adamant affirmative declaration and a negative one delivered with equal resolve may have more in common than we might think. Perhaps by placing so much emphasis on how the texts of the two arias differ we have overlooked the possibility that one reason Bach may have turned to Hercules's aria when composing "Bereite dich, Zion" was precisely because of the decisive tone Hercules adopts when addressing Vice. In other words, the exhortation to Zion to prepare herself for the imminent arrival of the Savior is a matter of the greatest importance and urgency.

In Hercules's aria, Bach introduces a sinuous figure in the continuo line at the very moment Hercules refers to snakes ("Schlangen") at the beginning of the middle section. At the comparable spot in "Bereite dich, Zion" where the alto refers to the Christ child's cheeks ("Wangen"), Bach retains the figure, despite the apparent lack of connection between his cheeks and snakes. Perhaps in Bach's mind, however, there was an association between the Christ child and snakes. Several chorales found in hymnals used in Leipzig during Bach's day lend support to this hypothesis. Three hymns listed under the rubric "Christmas songs" contain a reference to the Christ child as the one who "treads on the serpent," "stomps the serpent's head asunder," or "breaks the ancient serpent's head." All refer to the prophecy found in Genesis 3:15 that the Savior of mankind shall [fatally] "bruise the head of the serpent," in other words, vanquish Satan. A chorale found in Part II of the *Christmas Oratorio* confirms that Bach was familiar with this reference. The eighth movement, "Schaut hin, dort liegt im finstern Stall" (Look, there lies in the dark stable), is a setting of the eighth stanza of Paul Gerhardt's Christmas hymn "Schaut, schaut, was ist für Wunder dar?" (Look, look, what sort of miracle is this?). A Dresden hymnal notes that the hymn is based on Luke 2:1–14, the very Bible narrative included in Parts I and II of the *Christmas Oratorio*. Stanza 14 of Gerhardt's chorale contains a reference to the one who "treads on the snake": "Den Schlangentreter haben wir" (We have him who treads on the snake). Surely it is no coincidence that in "Ich will dich nicht hören" Hercules recalls how he had the strength to crush two snakes even as a young child, and several Christmas hymns identify the Christ child as the one who shall "tread on the serpent." At several points in the book Melamed urges the reader to listen to Bach's music "with an eighteenth-century ear" (82, 44, 52, 55, 78, 107); there may also be times we need to think like an eighteenth-century Lutheran.

In *Listening to Bach*, Melamed challenges us to take a hard look at what it is we seek to explain when we point out that a work is a parody. All readers will come away having learned a lot about both the *Mass in B Minor* and the *Christmas Oratorio* from Melamed's incisive analysis, discussion of individual movements and his exploration of the historical contexts of these two magnificent works. However, it is less experienced listeners who will benefit most from having access to high-quality audio examples that illustrate a specific point the author is making. If these readers take the time to listen to the examples, they will become more proficient at recognizing the musical styles, genres and compositional techniques found in the two works. Leading by example, Melamed makes a persuasive case that, when writing about music, a hybrid approach that integrates prose and audio examples should become the norm. Anyone in search of "best practices" need look no further than *Listening to Bach* and its companion website.



continued from page 1

representations of virtuous heroines that took place in the early eighteenth century; the charges of “effeminacy” to opera; as well as new models for women in a modern, “enlightened” society forged and transmitted by Carlo Goldoni’s comedies and opere buffe—show us that Venice, its women, and its theatrical culture were intertwined in ways that are yet to be discovered.

Women’s increasing visibility in culture and society has prompted literary, theatrical, and cultural historians to turn to the “woman question” and explore how women began to assert their own distinct authority over male constructions of femininity in the public sphere. The place of “Venetian” opera in the “century of women” is still a marginal one in the cultural history of women and within the broader field of gender studies. The study of opera informed by gender perspectives is of course a thriving area within international musicology. Numerous studies adopting a range of methodologies have drawn attention to the processes of cultural discourse about women in early Venetian opera, showing how opera, at that time, could act as versatile media for articulating current and ambivalent views about women. Building on scholarship within the field of Renaissance Studies and the Venetian context, this work has also highlighted the close association between “public” women and music, a link crucial to the later reception of professional women musicians and opera singers.

While the castrato looms large in eighteenth-century opera scholarship, the practice of cross-gender casting has received less attention. Both topics are central to *WoVen*. The castrato sang both female and principal male heroic roles, thus exposing the gap between the performed role and the singer himself, between operatic roles of unproblematic masculinity and legitimacy, and the castrato singer with his artificially engineered body, feminine voice, and ambiguous sexuality. Female singers built their careers in competition with castrati, and many did so in trouser roles. Alongside the study of the images of femininity displayed on the Venetian stage during the “century of women,” and the role of dramaturgical conventions in shaping these representations as they intersected with literary, historical and dramatic models, *WoVen* explores how norm and transgression were inscribed in the cross-gender casting practices; how these practices crystallized the performative aspects of gender; and, today, how they afford a privileged perspective on the performative quality of gender on- and offstage in the eighteenth century.

The interaction between the singer and the stage role, problematized by the castrato, is also at play in the construction of celebrity of the male and female star singer, understood here as a deliberately constructed persona that exercises control over the work (the star vehicle) that features it. Musicologists have only recently turned attention to singers’ agency and the interaction between stage role and performer. Recent research has exposed the workings of stardom, highlighting how the singer’s persona conditioned eighteenth-century audiences’ understanding of fictional characters and the “lines of business” (the type of parts in which actors and actresses specialized and for which they were hired), and explained how singers could control the way their persona was perceived through autobiographical writings, portraiture, operatic roles, and musico-dramatic self-fashioning. Ornamentation, in particular, defined both the singer’s professional identity and their stage role. The performative act of singing and the practice of (improvised) coloratura was indeed the *locus* where singers’ multiple personae overlapped. To assess the impact of the female body on the stage, a body that is at once seen and heard, *WoVen* explores singing, staging, and acting practices through the study of an array of sources, from singing treatises and rare aria collections that carry notated ornamentation (sometimes attributed to individual singers), to printed manuals of rhetoric and acting treatises, stage directions in libretti and scores, eye-witness accounts and iconographical sources. The project also includes practice-based research. This complex of activity builds on theorizations of performance as both an object of analysis and an epistemology, where embodied practices offer a way of storing and transmitting knowledge. The unwritten conventions, upon which eighteenth-century opera relied, open a wealth of opportunities for interpretation and co-creation, as paralinguistic signs such as timbre variations, breathing, hesitation sounds, gestures and facial expressions as well as ornamentation, articulation, dynamics, tempo ornamentation and basso continuo realization, were largely unnotated in the sources and left to performers’ creativity. Opera productions and practical workshops for students and theater practitioners thus become an integral part of this project; they are neither historically-informed reconstructions per se, nor re-enactments, but inform our understanding of performance practice, audience’s perception, and the permanence of these practices within the tradition of western acting. Knowledge generated through artistic research of how singers

in the eighteenth-century could perform gender and how their performative acts constructed meaning will no doubt enrich our understanding of both the historical sources related to the practice of transfer from scripted to embodied and the on- and offstage performance of gender in the eighteenth century.

Crucial to the evaluation of the impact of opera and its representations on public opinion (and *vice versa*), is a better understanding of opera audiences. While female writing and reading, as well as female journalism, have been the subject of extensive research, no scientific study considers the female theater- and opera-goer in eighteenth-century Venice. To date, little is known of the women addressed by the dramatists, librettists, and composers in prefaces of their works. Consequently, the question of the development of a particular female audience for opera, in relation to other audiences and readerships, has remained under-investigated. While studies on art and its relation to the public sphere have long attributed to theater (along with other institutions such as salons, coffeehouses, periodical print) the power to shape public opinion and serve as a training ground for a critical public reflection, they have usually ignored related gender dynamics: an increasingly sharp gender differentiation confined women to the private (or domestic) sphere and made the public sphere of the modern state essentially masculine. We still lack a full understanding of the place of the female spectatorship in the emerging public sphere over the long eighteenth century. This project aims to reconstruct the actual female audience that the dramatists and librettists envisioned as the consumers of their works, and establish the extent to which theater allowed women to play an active role in public discourse.

A comprehensive cultural study of women and opera in eighteenth-century Venice and its application to today's performance requires a transdisciplinary approach that allows for the integration of information from a broader range of sources; analytical techniques that combine musico-dramaturgical analysis with information about reception and celebrity culture; application of artistic research to historical understanding, and today's production of this repertory. WoVen's approach is therefore necessarily cross-disciplinary and employs multifaceted methods of engaging with sources. We will use methodologies drawn from gender and transnational studies, semiotics, reception and celebrity studies, as well as from practice-oriented research.

The project comprises four main areas of inquiry. The first, "Women's Roles and Images of Femininity on the Venetian Stage," explores archetypal and atypical operatic roles and constructions of femininity in a selection of operas from various subgenres, set by a variety of composers throughout the century, and staged by different casts in the public theaters of Venice. This section includes the study of meta-theater, Vivaldi's operatic women, operatic roles derived from literary models and those based on the plays of Goldoni, Gozzi and Chiari, who directly participated in the critical debates about women. The second area, "Performing Celebrity on the Venetian Stage," focuses on female singers in Venice and celebrity culture in the eighteenth century. It reconstructs women singers' careers and their expressive vocal and corporeal gestures, in and of themselves and in comparison with those of some of the century's leading castrati. It studies aspects of individual singers' vocal qualities and ornamentation, acting techniques, and dramatic roles, extending the analysis to the construction of the female body in contemporary medical, aesthetic, visual, and social narratives. We explore the interaction between role and public persona and the

mechanisms of celebrity's creation through women opera stars for whom Venice represented very different realities of an evolving career—Caterina Gabrielli, Brigida Giorgi-Banti, and Luigia Todi among them. In the third area, "Audiences, Patrons and Women's Participation in the Opera Business," we explore the network of women who, as managers, patrons, and audiences, participated in the operatic life of the lagoon city. We aim to reconstruct the female audience of Venice's opera theaters through the examination of large body of documents, including press reports and periodical publications, and trace the activity and impact of women in leadership roles, such as international star soprano Faustina Bordoni and playwright Luisa Bergalli. Our fourth area, "Performing Eighteenth-Century Operatic Women: A Practice-Based Approach," confronts the intersections of staging and meaning. Baroque aesthetics imply affective impact on the audience through a performative process that occurs between performers and spectators. A singer's body reaches out toward the spectator's physical space by means of his or her voice, as well as through costume, movement, and the use of props, which extend the body. Through historical research, practical workshops, and ongoing professional engagements outside academic institutions, this section studies the body and the voice in performance, and investigates how musico-dramatic acts of performance can convey gender and sexuality in eighteenth-century opera, and how specific operas can be understood and staged today.

While the project's focus is on operatic women in eighteenth-century Venice, WoVen aims to go further, examining the female role in the transnational literary and gender history of early modern Europe. By reconstructing careers, activities, and acting practices of female singers and their impact on opera production, and by shedding new light on how Italian opera was practiced and how it accompanied the life of women of the past, WoVen will enhance our understanding of Italian opera's impact on the construction of gender roles and models over the long eighteenth century. Practice-based artistic research will generate new knowledge relevant to our understanding of how singers performed gender and how their performative acts constructed meaning. WoVen's comprehensive evaluation of how representations of gender embedded, reflected, or challenged the critical discourse about women's education, marriage and creativity that emerge from contemporary writings, literature, periodicals, and iconography, will also allow us to nuance the feminist assessment of the "century of women."

The earlier version of this article included a portrait identified in a caption, created by the editors, as the singer Caterina Gabrielli; the image is not of the singer, but of the Marchesa Caterina (Trotti) Gabrielli. The editors regret the error.