

ABSTRACTS

PIOTR WILK: *The Concerto in the Oeuvre of Nicola Fiorenza*

Scholars have previously argued that Nicola Fiorenza's work should become the subject of detailed research. This article is the first to comprehensively examine this outstanding Neapolitan violinist and cellist's concertos and to present a thematic catalogue of his concertos. It also verifies the existing lists of Fiorenza's works and investigates issues of authorship and generic classification of his works. It confirms that he was the author of 20 concertos, eleven of which were composed during the years 1726-1728, while a few can be dated to a later period. In this article, I examine Fiorenza's concertos against the backdrop of the concerto genre's developed during the first half of the eighteenth-century. Fiorenza is the author of the oldest Neapolitan cello and violin concertos; he continued the tradition of his Neapolitan predecessors by using the four-movement concerto form with fugues. Yet he is one of the first to introduce the prevalence of homophonic texture and ritornello forms. The great majority of his concertos survive as single parts, but sources suggest the use of scoring for doubled parts in selected cases. When compared to concertos by Northern Italian composers, Fiorenza's works do not foreground virtuosity to the same extent. The composer places greater emphasis on the work's expressive aspect, elegance of sound and harmony, original tonal plan and beauty of cantilena: he even uses a paraphrase of the famous Farinelli's aria 'Sposa, non mi conosci' in one case. The audiences for these concertos were Neapolitan aristocrats; some of the concertos may have formed part of the repertory of the Real Cappella while others may have been performed by pupils of the Conservatorio Santa Maria di Loreto during religious ceremonies.

GIUSY DE BERARDINIS: *Gaetano Valeri, «simio armonista» a Padova*

Gaetano Valeri was one of the most active and respected composers of the Veneto region during the late eighteenth and early nineteenth centuries. He studied under Ferdinando Turrini and resided in his hometown, Padua, where he worked as an organist, initially in the main religious institutions and from 1785 at the cathedral of which he became «Maestro di cappella» in 1805. The study of the life and works of Gaetano Valeri has brought to light new data, both biographical (his date of birth was found to be 5 March 1762, not 21 September 1760, as was previously thought) and on his production of concertos for solo instrument and orchestra. As for the works which constitute the subject of the present article, until recently, there were thought to be only two concertos for organ and orchestra, one in G major (undated) and one in B-flat major (1797). The discovery of five new concertos, including four for harpsichord and one for fortepiano, opens up new perspectives on his compositional activity, since Valeri was considered primarily to be a composer of

ABSTRACTS

organ music. Analyses of the concertos and comparisons with another unpublished source of the Concerto in G major for organ reveals that these pieces were ideally composed to be played on the three keyboard instruments (organ, harpsichord and fortepiano), including the combination fortepiano/organ. The hope is that the recent acquisition of such compositions in the Veneto area (and in collections in other Italian regions) will spark further investigations into the consistency and practice of this production in Italy between the late eighteenth and early nineteenth centuries.

DAVIDE MINGOZZI: «*Non l'Armonia ma la Melodia*». *La recezione italiana de «L'Art du Chant appliqué au piano» di Sigismund Thalberg*

In 1853 Francesco Lucca published the *Art du chant appliqué au piano* by Sigismund Thalberg for Italian readers. The edition, cleverly advertised by the publisher in his own magazine, obtained widespread approval and was also reviewed with interest in other periodicals. Despite the general admiration for the volume, a slight criticism was raised by Carlo Andrea Gambini, reviewer for the *Gazzetta musicale di Milano*, which noted certain freedoms in the paraphrases and sparked a lively debate on the need to defend the 'Italian genius' from the spread of German taste. The thought expressed by the author in the preface, however, encouraged Italian pianist-composers to deal with a new technical approach and to contend with a search for a new instrumental sonority characterized by vocal references. Adolfo and Disma Fumagalli, Stefano Golinelli, and Gambini himself were influenced by Thalberg's lessons; the development of a 'piano vocality' was the basis for emulation by his Italian colleagues. For this reason, the influence exercised by the Swiss pianist in Italy was likely greater than that of the 'rival' Liszt. The article offers a summary of the reviews of the *Art du chant* (and of the related debates) published in the Italian periodicals; the passage in which the paraphrases differ from the original are emphasized; I analyze the methods and technical strategies used by the author to complete the transcripts and I compare them with the references to the vocal technique that was introduced in the preface. Finally, the article offers a starting point for a broader reflection on the influence of the Thalberghian model on Italian pianists, a topic heretofore neglected in musicological studies.