

ABSTRACTS

JUDITH ORTEGA RODRÍGUEZ, *Música para reyes. El archivo de música de la Real Cámara de Carlos IV y Fernando VII a través de sus inventarios (ca. 1750-1834)*

During their reigns, Charles IV and Ferdinand VII of Spain encouraged extraordinary musical activity associated with the Royal Chamber – a climate in which instrumental as well as small-scale vocal music was cultivated. In order to develop musical practice, the kings gathered a large musical collection, although up to this time no studies of the palatial institution's own musical archive have been carried out. The purpose of this article is to bring awareness of a group of inventories of this archive, which were drawn up at different times during Ferdinand VII's reign (1814-1833); its contents include music gathered during his reign as well as that of Charles V and, to a lesser extent, that of Ferdinand VI. This article identifies and offers a description of the documents, which for the most part have not been studied up to this time. In addition, it analyses the context in which they were produced as well as the collection build-up process, and a first approach to their content is carried out. Finally, this work will deal with the current location of the sources, in order to provide essential bearings for the study of the musical repertoire associated with the Royal Chamber during a fundamental phase of its musical activity, from the mid eighteenth century up to 1833. This work presents seven unpublished documentary sources of great interest for the knowledge of the vast Royal Chamber music collection in the second half of the eighteenth century and the first decades of the nineteenth century. This collection is associated with the outstanding musical activity at the Spanish court and exemplifies the magnificent musical library amassed the Royal Family.

ERIC BOARO, *I Notturmi di Adolfo Fumagalli. Considerazioni stilistiche su una possibile 'scuola' pianistica lombarda*

The internationally-famous Milanese pianist and composer Adolfo Fumagalli died, at 28, in Florence in 1856. Notwithstanding his numerous compositions and bustling concert career, he rapidly faded into oblivion. The same fate was suffered by countless Italian and Milanese pianists/composers. Within this framework, the present article aims at investigating Adolfo Fumagalli's piano Nocturnes. They will be put in relation with other nocturnes composed by Italian and European composers, as well as with the Milanese didactic piano traditions and the related treatises. The arising evidence suggests that Fumagalli, together with his fellow students, inherited a peculiar performing *koinè* from their master, Antonio Angeleri, whose peculiar conception of touch had an influence on the compositional act itself. This *koinè* manifests prominent Mitteleuropean roots, probably due to Angeleri's apprenticeship with Francesco Pollini. Nonetheless, Fumagalli and other Milanese composers were able to develop it in their compositions, thus giving way to an 'Italian' style of nocturne and, more general, to an 'Italian' piano school.

ABSTRACTS

FAN YANG, *Reconsidering the Nineteenth-Century Potpourri: Johann Nepomuk Hummel's Op. 94 for Viola and Orchestra*

The Potpourri for Viola and Orchestra, Op. 94 by Johann Nepomuk Hummel is available in a heavily abridged edition, entitled *Fantasy*, which causes confusion and problems. To clarify the misconception and help performers choose between the two versions, this article identifies the timeline and sources that exist for Hummel's Op. 94 and compares the two versions of this work, focusing on material from the Potpourri missing in the *Fantasy*, to determine in what ways it contributes to the original work. The discussion of a choice between performing the Potpourri and the *Fantasy*, or even arranging the Potpourri into a new version, with extra alteration of pitches and personal interpretations, is based on the debate over the philosophical idea about the faithfulness to a work – namely, the idea of the early nineteenth-century work concept, *Werktreue* – and counter arguments, including the composer-performer's improvisational nature. In addition, by analyzing musical borrowings in Hummel's Op. 94 and examining historical definitions, contemporary treatises, and other similar composed examples for string instruments of the genre, as well as musical structures in opera, this research also provides comparisons from the perspectives of aesthetics and conventions. Consequently, a final goal is to spur a reconsideration of the potpourri genre, and encourage performers and audiences alike to include it in their learning and programming.