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it will become an indispensable and heavily consulted item on the shelves both of those already working in this field and those who will champion Lalande and his music in the future. As James R. Anthony comments in his foreword to this book (p.vi): ‘The *Catalogue raisonné* presented here will surely act as a catalyst for a new generation of scholars.’ It will certainly give them a head start.

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Musik an den venezianischen Ospedali/Konservatorien vom 17. bis zum 19. Jahrhundert—Symposion vom 4. bis 7. April 2001, Venedig, ed. Helen Geyer and Wolfgang Osthoff (Rome: Edizioni di Storia e Letteratura, 2004), €52.

The four Venetian *ospedali* (‘orphanages’) make a colourful backdrop for popular portrayals of 18th-century music. The facts that the musicians were all female, in contrast to the more usual male *conservatori* of other Italian cities, and that the institutions were themselves charitable ones captured the imagination of many visitors. Apart from the general association of some of Vivaldi’s music with the Pietà, relatively little knowledge of the music of the conservatories has found its way into the consciousness of the early music community. There are several reasons for this. One is that, again excepting Vivaldi, little of the music is edited. While significant quantities are lost, and some of what survives is poorly catalogued, a bountiful supply survives. What is perhaps more relevant to the low profile of the *ospedali* repertoires is that many of the institutions’ *maestri* (Hasse, Jommelli, Traetta, Bertoni, Cimarosa, Donizetti) were better known as opera composers. The corollary legacies of sacred music—chiefly solo motets and oratorios—have largely been neglected. Several of the contributors to this volume have, however, been diligent in bringing these materials to the attention of modern audiences.

This collection of 15 essays (in German, Italian and English) approaches the subject from many perspectives. Seven are concerned with specific composers or repertoires, two with an individual genre or work, one with

musical sources, one with pedagogy, two with social and physical history, and two with the growth of knowledge about the *ospedali* over the past century. Some studies are descriptive, some analytical, some treat subjects which are at the margins of musical scholarship. Since the essays are the outgrowth of a conference held at the Centro Tedesco di Studi Veneziani in Venice in 2001, small patches of discussion are appended to groups of papers which were given in individual sessions. These comments offer contextual perspectives touching on performance practice or scholarly approaches to specific subjects. The mix of topics is diverse, but many are valuable and some treat unusual areas. They do not, as a collection, lend themselves to easy generalizations.

The supply of musical examples (some in facsimile, many in modern notation) is very generous. Many of the facsimiles appear rather dark on the page, partly, one suspects, as a result of the browning of the heavy paper often used for sacred music. Because so little of the music is accessible and because the newly typeset music is so useful, the reproductions are welcome despite their blemishes. Incidental contributions include two thematic indexes—one (by Michael Talbot) of the violin partbook of the Pietà’s celebrated violinist Anna Maria and one (by Wolfgang Hochstein) of the solo motet production of Jommelli. Other articles containing extensive musical examples consider oratorios by Galuppi (Bernhard Janz) and Sacchini (Wolfgang Osthoff).

Helen Geyer compares settings of Psalm 112 for the *ospedali* by numerous composers (Bernasconi [two settings], Cocchi, Pampani, Galuppi [three settings], Bertoni and Anfossi) primarily from the 1750s and 60s. She examines in detail the treatment, including instrumental accompaniment, of individual verses in each setting. It is a general phenomenon of all musical genres in Venice that they ebbed and flowed in popularity over the decades. To judge from surviving librettos and scores, the oratorio enjoyed peaks in the 1720s and the 1780s, so these psalm-settings can be placed on the slow up-trend that may have been stimulated by plans for the expansion and renovation of facilities as well as the construction of several new organs. (Such wider trends are not discussed in the volume.)

Talbot’s item-by-item treatment of the material in Anna Maria’s partbook is valuable for its differentiation of four levels of the acceptance of Vivaldi’s authorship. The categories are: (a) undoubtedly by Vivaldi, (b) undoubtedly by another composer, (c) possibly by Vivaldi but not considered to be so in the Ryom catalogue, and

(d) by Vivaldi, according to Ryom, but not beyond question. Jolando Scarpa's consideration of the Neapolitan invasion of the Ospedaletto late in the 18th century begins with a lengthy and fascinating study of the early career of Antonio Pollarolo. Pollarolo was regarded as mediocre because his music was so much like that of his father, Carlo Francesco (a noted opera composer and long-time organist at San Marco). Paola Besutti's study of Carlo Tessarini's *Grammatica* (or *Easy Method to Learn the Violin*) focuses on pedagogy. Besutti raises important questions about the relative invisibility of Tessarini in Venetian institutional life.

Giuseppe Ellero, long the expert on the archives of the Ospedaletto and the Mendicanti, leads off the collection with an engaging account of the rediscovery of the *ospedali* in the literature of the past century. Anna Maria Giannuzzi Miraglia, the directress of today's Pietà, describes current efforts to improve access to the documentation and other legacies of the institution. Micky White examines physical and social aspects of the life and condition of the *figlie* based on extensive work with the records surviving in the institution. Her work is generously illustrated with photographs.

Osthoff's contribution on Antonio Sacchini is of interest for looking at the composer's career in both opera and oratorio. In particular he juxtaposes duets in the same key and metre from *L'eroe cinese* and *Machabaeorum mater* (both 1770). Iris Winkler's review of Mayr's sacred music (four oratorios, three motets) for Venice (1790s) continues a substantial volume of studies on this engaging *fin-de-siècle* Bavarian composer. Other studies concern singers admitted as adults to the *ospedali* in the later 18th century (Pier Giuseppe Gillio), the career of Maddalena Lombardini Sirmen (Elsie Arnold), solo motets (chiefly by Jommelli) for the Incurabili (Wolfgang Hochstein), Galuppi's 'sacred drama' *Jahel* (Bernhard Janz), and *versetti* for 'weddings to Christ' (Franco Rossi). The ceremonies in which a novitiate made vows to her convent constituted an industry in the 18th century. A *vestizione* was a festive occasion. Wealthy families provided music newly written by the best composers. Music is scarce, but many word-books and verbal descriptions document the phenomenon.

Popular accounts of the *ospedali* tend to equate the Derelitti (or Ospedaletto), the Incurabili, and the Mendicanti with the Pietà, but this work helps to level that view. It is well to remember that many hundreds of works were composed for each of these institutions. Much of it lies mouldering in attics and archives. The

editors set themselves no easy task in corralling this heterogeneous material. Let's hope that it will inspire performers to explore these largely untapped resources before they turn to dust.

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Andrew V. Jones

Neglected cantatas

Michael Talbot, *The chamber cantatas of Antonio Vivaldi* (Woodbridge: The Boydell Press, 2006), £45/\$80

Many musicians will enthusiastically extol the merits of an unjustly neglected masterpiece or composer. But what about an unjustly neglected genre? At a time when enterprising performers are exploring obscure repertoires, and recording companies are spotting gaps in the catalogue, it is salutary to be reminded that there are still large gaps in our experience and knowledge of music. Italian chamber cantatas of the 17th and 18th centuries undeniably constitute such a genre, and it is appropriate that Michael Talbot should spend the first chapter of this important book considering the neglect of Vivaldi's chamber cantatas. The neglect seems to have set in early. Sources of Vivaldi's cantatas are relatively few in number, originating either in the original contents of the composer's personal archive (autographs and supervised copies) or in copies derived from this archive. From this Talbot infers that 'once delivered to their first destination, Vivaldi's cantatas were performed only once, or, if repeated, remained within the same locality'. He surmises that between Vivaldi's death in 1741 and the 1940s they were never heard. Mattheson (*Der vollkommene Capellmeister*, 1739) and Burney (*General History of Music*, 1789) referred fleetingly to the cantatas, but the field did not begin to be properly opened up until the publication of Eugen Schmitz's *Geschichte der weltliche Solokantate* of 1914. Books on Vivaldi by Rinaldi (1943), Pincherle (1948 and 1955), and Kolneder (1965) paid little attention to the cantatas, and it was only in 1969 that they first received serious scholarly attention in Mary Meneve Dunham's doctoral dissertation on the cantatas in the Foà collection of the Biblioteca Nazionale Universitaria at Turin. The 1974 *Kleine Ausgabe* of Peter Ryom's catalogue includes the cantatas, but the 1986 'large' edition does