



**“LOOK  
AGAIN”**

EARLY MUSIC SEMINAR

ONLINE | 5 November 2021

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## Program 5 November 2021

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Times: Amsterdam, NL (CET / UTC +2)

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10:00-10:10	<b>Introduction &amp; welcome</b>		
10:10-11:00	<b>Keynote</b> Niccolò Jommelli's <i>Perché dall'alta Reggia</i> (Rome, 1747): An exceptionally well-documented Work of extraordinary Proportions	<b>Peter Van Heyghen</b>	Incl. 10 min Q&A
11:00-11:20	<b>Research presentation</b> "Wild and eccentric". Ornamenting in the style of Vivaldi	<b>Javier Lupiáñez</b>	Incl. 5 min Q&A
SHORT BREAK			
11:30-11:50	<b>Research presentation</b> Trills under the magnifying glass: their use, notation and execution	<b>Inês d'Avena</b>	Incl. 5 min Q&A
11:50-12:30	<b>Lecture</b> The "Violoncello" in Baroque Italy? Not exactly What we have been Thinking	<b>Marc Vanscheeuwijck</b>	Incl. 10 min Q&A
12:30-12:50	<b>Video performance</b> Partimenti realizations from the Bolognese school	<b>Roberto Cornacchioni Alegre</b>	Incl. 5 min Q&A
LUNCH BREAK			
14:00-14:20	<b>Research presentation</b> "So sweet Martini claims Attention here..." Some new light on Giuseppe Sammartini's biography and repertoire, and how to perform his solo sonatas	<b>Benoît Laurent</b>	Incl. 5 min Q&A
14:20-15:00	<b>Lecture</b> "Violone, e Violoncello piano senza Cembali". Vivaldi's instrumental dosage of basso continuo	<b>Bettina Hoffmann</b>	Incl. 10 min Q&A
15:00-15:20	<b>Research presentation</b> Left-hand figures in late Baroque Italian music for solo keyboard: evidence-based possibilities for performance	<b>Claudio Ribeiro</b>	Incl. 5 min Q&A
15:20-15:40	<b>Video performance</b> Interpreting and Imitating Nature in the Music of Poglietti	<b>Faythe Vollrath</b>	Incl. 5 min Q&A
SHORT BREAK			
15:50-16:10	<b>Research presentation</b> Dances for ears	<b>Enrico Gatti</b>	Incl. 5 min Q&A
16:10-16:50	<b>Lecture</b> The Tagliavini Collection - treasuring Italian historical keyboard instruments	<b>Catalina Vicens</b>	Incl. 10 min Q&A
16:50-17:30	<b>Presenter's round table, followed by a plenary discussion</b>	<b>all participants</b>	

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The seminar will take place online via Zoom. The link to join will be made available upon registration:  
[www.avenaribeiro.com/seminar](http://www.avenaribeiro.com/seminar). Questions? [flautocebalo@gmail.com](mailto:flautocebalo@gmail.com)

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## About the seminar

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The ethos of early music demands a considerable amount of continuous research on the practices of the past, as most aspects of performance are not notated, and the understanding and usage of what is notated has changed considerably over time. Constant questioning and curiosity keeps us in a space of exploration rather than consolidation. Questions such as “is this actually true?” and “can I really say/do that?” are recurring, and, although these are not always fully or definitively answerable, we find it important to keep asking, going back to a variety of sources and (partially) answering over and over again. What can we (re)learn about the performance practices of late 17<sup>th</sup> and early 18<sup>th</sup>-century Italian music by going back to the sources? We invite scholars, performers, students and teachers interested in historical performance practices to participate, by joining the discussions, lectures, performances and research presentations on renewed approaches and recent (re)discoveries on the performance practices of late 17<sup>th</sup> and early 18<sup>th</sup>-century Italian music.

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## Presenters

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In the order they appear in the seminar.

### **Peter Van Heyghen**

Royal Conservatory of Brussels (KCB) / Royal Conservatoire The Hague / Conservatory of Amsterdam

#### **Niccolò Jommelli's *Perché dall'alta Reggia* (Rome, 1747): An exceptionally well-documented Work of extraordinary Proportions**

- Abstract**      The historical sources for this *componimento dram(m)atico / cantata à quattro voci* are particularly numerous. They do not only include two scores, an (incomplete) set of part books and a printed libretto, but also three press articles, a travelogue, two Papal letters and a painting. Text, music and painting were commissioned by Cardinal Frédéric Jérôme de la Rochefoucauld, French ambassador to the Holy See, for the celebration of the second wedding of Louis-Ferdinand, Dauphin de France, with the Saxon princess Maria-Josepha. Performances took place in July 1747 at the Teatro Argentina in Rome. As revealed by the score and the part books, the *componimento*, Jommelli's only extant celebratory cantata, is truly a masterpiece, featuring gorgeous melodies, rich orchestral sonorities, wondrous vocal acrobatics and extreme ranges, and a very successful stylistic symbiosis between the mature Neapolitan Galant style and a typically Roman Baroque grandiloquence. As other available sources attest, the performances too were of extraordinary dimensions in every possible respect, if only because of the sheer number of musicians involved and their spectacular disposition on stage. The combined sources offer plenty of evidence on various aspects of performance practice. Some elements are quite surprising, others confirm common knowledge – though not necessarily common practice. Unfortunately, many questions in that respect remain also as unanswered as ever.
- Biography**      Trained as a recorder player and singer, Peter Van Heyghen developed himself into an internationally renowned specialist on the Performance Practice of 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century music. He performs as a soloist and with his chamber music ensembles More Maiorum and Mezzaluna. In addition, he is also very active as an ensemble leader/ conductor and teacher. He works on a regular basis with the Belgian Baroque Ensemble Il Gardellino and holds teaching positions at Early Music departments of the Royal Conservatoires in Brussels (KCB) and The Hague and the Conservatory of Amsterdam. Furthermore, he is regularly invited worldwide as a guest conductor, to lead masterclasses and workshops, and to present lectures and papers.  
<https://www.kcb.be/nl/peter-van-heyghen>

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## Javier Lupiáñez

### "Wild and eccentric". Ornamenting in the style of Vivaldi

**Abstract**      "*Wild und frech*", that is, "wild and eccentric". This is how Quantz defines Vivaldi's violin playing. The way of playing, especially of ornamenting of Italians, is highly criticized in Germany. In fact, if we delve into how Vivaldi could have ornamented, we find an exuberant language, full of dissonances and daring melodic turns and much richer than what the treatises and methods of the time on ornamentation tell us. In this short but intense presentation, some of the most significant resources of Vivaldi ornamentation that surprised listeners of his time and ours will be shown.

**Biography**      Javier Lupiáñez holds, among other diplomas, a master (with distinction) from The Royal Conservatory of The Hague on baroque violin and a PhD (cum Laude) from Universidad de Guanajuato, where he researched about the art of improvisation and Vivaldi. His work as a researcher led to the identification of works by Westhoff, Leclair, Lonati, and Corelli and the discovery of new works by Antonio Vivaldi and Pisendel. He has given masterclasses and lectures at Mozarteum (Austria), Conservatorio Superior de Vigo (Spain), Conservatorio Statale di Musica, Cagliari (Italy), Centro Studi Opera Omnia Luigi Boccherini (Italy), among others. He is the author of several articles featured in international publications such as *Studi Vivaldiani*, *Brepols*, and *Journal of the National Early Music Association*.  
[www.javierlupianez.com](http://www.javierlupianez.com)

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## Inês d'Avena

Royal Conservatoire The Hague

### Trills under the magnifying glass: their use, notation and execution

**Abstract**      Trills starting on the upper auxiliary have become synonymous with basic knowledge regarding the performance practice of a wide range of Baroque repertoires, and not only within Early Music specialisms. In Italian music of the late 17<sup>th</sup> and early 18<sup>th</sup> centuries, when not notated, their application to cadences is taken to be a non-issue. However, upon closer look, writings as well as repertoire offer readings that are not only much less standardized, but often seem arbitrary, and probably attest to regional, local or perhaps personal taste and preferences. Even when notated, the plurality of abbreviations and signs used requires customized questioning and contextualization in order to interpret what is written, to avoid the losses of unwanted homogenization. Leaving aside our ingrained experiences, expectations and training, what trills do we find in an open exploration of the sources?

**Biography**      Inês d'Avena is a recorder player, teacher and researcher. She performs internationally as a soloist, and in chamber and orchestral formations with the Amsterdam Baroque Orchestra, Concerto Köln, New Collegium, and the ensemble La Cicala, of which she is artistic director. She records for Ramée/Outhere, Passacaille, Challenge Classics, ORF Edition Alte Musik, Channel Classics, and Sony Classical. Inês holds a Ph.D. in Music from Leiden University, and bachelor's, master's and teaching diplomas from the Royal Conservatoire in The Hague, where, since 2012, she is a teacher, and research supervisor for the Master Program. Her articles have appeared in journals such as *Recercare*, *JAMIS*, *Tibia*, *Music+Practice*, and *Blokfluitist*. In 2015, she obtained a post-doctoral fellowship from the Cini Foundation – Istituto Italiano Antonio Vivaldi in Venice. [www.inesdavena.com](http://www.inesdavena.com)

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## Marc Vanscheeuwijck

University of Oregon / Royal Conservatory of Brussels (KCB/CrB)

### The "Violoncello" in Baroque Italy? Not exactly What we have been Thinking

**Abstract** Since the advent of the early music revival in the 1960s, we have come to play and teach the "Baroque cello" as some monolithic instrument that was only slightly modified from both the modern cello and its performing technique and practice. In looking again at iconographic, documentary, organological, anecdotal sources, and at the repertoires, we have come to realize, however, that the situation in the Baroque era (1580s-1730s) was actually quite different from what we have been assuming for decades. In this presentation, I briefly summarize the types of instruments used in Italy, primarily in Bologna/Modena and in Naples, in order to understand how and through which modalities the smaller instruments (*violoncelli*) and the larger ones (*violoni*) ended up merging into one single "ideal" compromise instrument at the very end of the Baroque period. A fundamental link in this achievement of a standardized cello in the 1730s-40s is the presence of Neapolitan cellists in Paris, where the new "classical" cello was introduced and disseminated until its final consecration in the Paris Conservatory in the early years of the 19<sup>th</sup> century. In short, what we have been thinking about the Baroque cello was not all that "historically informed" indeed.

**Biography** Marc Vanscheeuwijck is a Belgian baroque cellist and a professor of musicology at the University of Oregon (USA). His research focuses on late 17<sup>th</sup>-century music in Bologna and on the history and repertoire of cellos and bass violins. He has written articles for *Performance Practice Review*, *Early Music*, and elsewhere, and has published critical facsimiles of Bolognese cello music. His books include *The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-1695)* (2003), and two edited volumes on Corelli and the Bononcini for LIM in Lucca (2015 and 2020). As a Baroque cellist he regularly performs with ensembles in Europe, and North America.  
<https://music.uoregon.edu/people/faculty/mvanscheeuwijck>

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## Roberto Cornacchioni Alegre

University of São Paulo

### Partimenti realizations from the Bolognese school

**Abstract** The video will present realizations of 12 *Versetti* by Stanislao Mattei (1750-1825) selected from his published treatise on *accompagnamento*, and 2 *Partimenti* by Luigi Antonio Sabbatini (1732-1809) selected from a little known manuscript that he probably used to teach a student. The two composers were important music teachers in late 18<sup>th</sup> and early 19<sup>th</sup> centuries in the cities of Bologna and Padova, in Northern Italy. However, their approach to counterpoint, composition and *accompagnamento* (practical counterpoint) is quite conservative for the period, since it is directly connected to Giovanni Battista Martini's (1706-1784) pedagogy, who was their teacher in Bologna. By studying Martini book for teaching practical counterpoint, the *Libro per accompagnare*, one can learn all elements required for an adequate realization of the basses of his students, which means to create independent lines and polyphonic three voices texture in the style of Corelli. Despite the beauty of the pieces by Mattei and Sabbatini, it is worthwhile to mention that the accurate realization of basses from Martini's school helps to trace back an early eighteenth-century style of realizing partimenti, that is essentially horizontal and not "chordal" at all, revealing an important aspect of performance practice of the period that is not so clear in partimenti by others famous maestri.

Biography Since 2020, Roberto Cornacchioni Alegre is a master student in musicology at University of São Paulo (Brazil), where he researches partimento pedagogy under the guidance of professor Dr. Mário Videira and it is financed by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior – Brasil (CAPES). Although Roberto has a bachelor's degree in Architecture and Urban Planning and was an apprentice in organ building in the past, his musical formation is solid and large thanks to the guidance of great teachers such as Luiz Guilherme Pozzi (piano), José Luis de Aquino (Organ), Alessandro Santoro (Harpichord), André Cortesi (performance practice) and, more recently, Peter van Tour (Partimento).  
<https://usp-br.academia.edu/RobertoCornacchioniAlegre>

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## **Benoît Laurent**

Royal Conservatoire of Brussels (CrB)

### **“So sweet Martini claims Attention here...” Some new light on Giuseppe Sammartini’s biography and repertoire, and how to perform his solo sonatas**

Abstract A few years ago, by the initiative of Peter Van Heyghen and Les Muffatti, I played in concerts and recorded two hitherto unknown oboe concertos composed by Giuseppe Sammartini. This project had a huge impact on me. I judged the music very original, well composed, touching and extremely interesting for what concerns the baroque oboe technique. During this project many questions had appeared. Could we know more about the composer’s biography? Which instrument(s) did he play (Oboe? Recorder? Traverso?...)? Which kind of oboe did he play? What are the specificities of his woodwind playing? What was his repertoire? What are the sources? Are they reliable? And, for me the most important question of all: how am I going to perform his music? Being a musician willing to play in a historically informed way, what are the elements I absolutely need to be aware of? Obviously there was a need for a large-scale study, which led this project to turn in 2016 into a PhD research.

The research started with a vast collection of primary sources. This gave a few very good surprises (original advertising for Sammartini’s concerts in London, his inventory after death, new repertoire...), made a cataloguing of his works possible, and solved some of the questions (for example, I could identify Sammartini’s handwriting, a useful tool in source analysis). Aside from this, in order to develop a stylistic analysis of Sammartini’s sonatas I practiced his repertoire for solo instrument on the oboe and recorder, and played some of his sonatas for numerous concerts and recordings.

Biography Benoît Laurent studied recorder, modern oboe and baroque oboe in Belgium (with F. de Roos, P. Dombrecht, A. Vanlancker and S. Cremers), then he studied the baroque oboe in Germany with M. Niesemann. In 2008, he got a second prize at the prestigious competition for early music « Musica Antiqua » in Bruges, in the category soloist.

Benoît also gives concerts as a soloist, in orchestra and chamber music with some of the best ensemble on period instrument, Balthasar Neumann, O [h] !, Vox Luminis, Les Passions de l’âme, Anima Eterna, Akademie für alte Musik Berlin, Concerto Köln, la Stagione Frankfurt, Basel Kammer Orchester, Zürcher Kammerorchester, les Agremens, les Muffatti...  
<http://www.conservatoire.be/en/study/faculty/benoit-laurent.html>

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## **Bettina Hoffmann**

Conservatory "A. Pedrollo" of Vicenza

### **“Violone, e Violoncello piano senza Cembali”. Vivaldi's instrumental dosage of basso continuo**

Abstract Antonio Vivaldi, in spite of a certain vulgata that portrays him as a hasty and superficial composer, was an extremely accurate and coherent artist who left little to chance or to the

arbitrariness of the interpreter, often defining, for example, minute details of the instrumentation. Leafing through his autograph manuscripts or those written under his direct supervision, and collecting all his instructions which detail and describe the instruments of the bass, their number and function, is a very useful exercise which allows us to obtain a clear picture of his timbral and dynamic palette. With the help of Vivaldi's explicit directions, which are semantically impeccable, a picture of unusual clarity is formed when compared with the general indifference with which his contemporaries treated the basso continuo instrumentation.

Vivaldi's accuracy, moreover, not only instructs us about his instrumental colour schemes, but also provide us with information, sometimes surprising, on orchestral and vocal dynamics, and on the use of the unharmonised bass which he employed with mastery in his harmonically limpid musical constructions. Finally, relating these results to the few, very few indications that other Italian composers of the period have marked in their scores, we obtain answers to some important questions of performance practice that go beyond Vivaldi's specifics.

#### Biography

Bettina Hoffmann is active as a performer on the viol and baroque 'cello and as a musicologist. She has given concerts as a soloist and with her ensemble Modo Antiquo at major festivals and venues. A significant discography is especially notable for recordings with works by Marais, Schenck, Ortiz and Ganassi. Two CDs of her ensemble Modo Antiquo have been nominated for Grammy Awards.

She is the author of the "Catalogue of solo and chamber music for viola da gamba" (LIM, 2001, now online for Violanet), of "La viola da gamba", translated in English for Taylor&Francis, and of a study on Vivaldi's bass string instruments, *I bassi d'arco di Antonio Vivaldi* (Olschki, 2020).

Bettina Hoffmann is professor at the Conservatorio of Vicenza and the Scuola di Musica di Fiesole. <https://consvi.academia.edu/BettinaHoffmann>

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### Claudio Ribeiro

Royal Conservatoire The Hague

#### Left-hand figures in late Baroque Italian music for solo keyboard: evidence-based possibilities for performance

##### Abstract

A small number of keyboard scores of the late Italian Baroque include figures in the bass staff. These are often written in an inconsistent manner, at times following the Italian practice of only notating what would divert from the *regola dell'ottava*, at other times indicating different kinds of abbreviations - we can find from one up to a few figures, spread out in an entire movement. Basso continuo treatises and manuals do not address this practice, probably because their main objective is the accompaniment of singers and other instruments.

In this presentation, I will show evidences of this practice, present examples and possibilities for realization based on primary sources, and suggest their application in repertoire that does not contain these figures.

##### Biography

Claudio Ribeiro is a sought-after harpsichordist and conductor in a variety of orchestras and ensembles, and a regular guest at the major concert venues and festivals in Europe, recording for labels as Ramée, Ricercar, Ambronay Éditions, ORF, Brilliant and Passacaille. Next to the duo with Inês d'Avena, Claudio is the co-founder and artistic director of New Collegium and member of La Cicala and Radio Antiqua. Claudio holds bachelor's and master's degrees from the Royal Conservatoire in The Hague, as well as a bachelor's degree in conducting from the State University of Campinas. Claudio is a member of the teaching staff of the Royal Conservatoire The Hague since 2006, and currently taking part in the lectorate "Music, Education & Society", researching the performance practices of eighteenth-century Italian music. Claudio receives regular invitations to teach in festivals in Brazil and Europe. [www.maestroalcembalo.com](http://www.maestroalcembalo.com)



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## Faythe Vollrath

### Interpreting and Imitating Nature in the Music of Poglietti

- Abstract** Baroque music is uniquely evolving and changing daily - due to the discovery of forgotten scores, forgotten manuscripts, and in depth study of performance practices. This concert will explore portions of the work *Rossignolo* (1677) by Alessandro Poglietti, which evokes bird songs and other sounds of nature. The limiting abilities of the musical score during the Baroque era does not do justice to the exact imitation of these sounds, if one is to follow the score precisely. This concert will explore how the modern performer may use Baroque performance practice techniques to bring these pieces to life, following the composer's intent to imitate nature. This program will include selections from *Rossignolo* including, but not limited to: "Ricerca per lo Rossignolo," "Aria bizzarra del Rossignolo," and "Imitatione del medesimo Uccello."
- Biography** Faythe Vollrath, harpsichordist, is actively heard as a soloist and chamber musician throughout the United States. Solo performances include venues such as MusicSources in Berkeley, CA, Gotham Early Music in New York City, and Bruton Parish Church in Colonial Williamsburg. As a performer, she has always been enamored with the contrast of new music written for historic instruments, and often combines these elements in performances. Faythe received first place in the Charleston International Music Competition in 2021, and has spent the pandemic making harpsichord recordings from home, and cold water swimming with her friends. [faythevollrath.com](http://faythevollrath.com)

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## Enrico Gatti

Royal Conservatoire The Hague / Conservatory "G.B. Martini" of Bologna

### Dances for ears

- Abstract** In my profession and teaching job I have noticed that we often tend not to consider with due importance the presence of dance in the music we study and perform. Are we aware of the ways in which dance can be present in both the instrumental and vocal repertoire of the 17<sup>th</sup> and 18<sup>th</sup> centuries? It is a presence that can be considered both from a direct point of view, in the sense that we find ourselves performing music conceived to be danced, or we can have instrumental suites which contain pieces with various dance titles that have however been planned only for listening: what we commonly call "chamber music". But can the presence of music with dance mood also extend to the church repertoire? In what contexts? How can the various dances be recognized? Is there only one type for each dance or more than one? Finally, how important is dance-inspired music in the context of our repertoire? To these and other questions, I try to give some answers by analyzing the musical writing of Arcangelo Corelli and other composers of his time.
- Biography** Enrico Gatti was the first Italian violinist to devote himself entirely to the baroque violin, studying with Chiara Banchini and Sigiswald Kuijken. He has concertized all around the world with La Petite Bande, Concerto Palatino, Hesperion XX, as leader of Les Arts Florissants, Les Talens Lyriques, The Taverner Players, The King's Consort, Ricercar Consort, Bach Collegium Japan, Concerto Köln, ARTEK (New York), De Nederlandse Bachvereniging and many others, as well as with conductors such as Gustav Leonhardt and Ton Koopman. His Ensemble Aurora was assigned the first prize Antonio Vivaldi in 1993 and 1998, the Preis der Deutschen Schallplattenkritik and several times the Diapason d'or. Enrico Gatti is professor of baroque violin at the Royal Conservatoire of Den Haag and at the Conservatory of Bologna. [www.enrico-gatti.com](http://www.enrico-gatti.com)



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## Catalina Vicens

San Colombano Museum - Tagliavini Collection / Royal Conservatory of Brussels (KCB)

### The Tagliavini Collection - treasuring Italian historical keyboard instruments

**Abstract** In the Tagliavini Collection, housed at the San Colombano museum in Bologna, 500 years of musical history are told by more than 90 antique musical instruments. The greater part of the collection consists of keyboard instruments (harpsichords, spinets, clavichord, organs, and historical pianos) dating from the 16th to the early 19th centuries, following the interest of the musicologist and musicologist Maestro Luigi Ferdinando Tagliavini, who together with Oscar Mischiati were key figures of the *Orgelbewegung* in Italy, a movement which proposed the restoration and valorization of antique organs according to historical criteria. As one of the largest collections of Italian historical harpsichords and spinets worldwide, the Tagliavini Collection serves as a point of reference for understanding the development of the art of harpsichord making in Italy and disputes the generalized notion of the generic 'Italian harpsichord' by showing a large variety of prototypes. The lecture will address how using these instruments as sources for practical and theoretical research can be key to continue the development of historical performance practice while discussing the complexities of restoration and conservation practices, as well as those of the modern construction of philological facsimiles based on antique instruments.

**Biography** Having specialized in performing on antique keyboard instruments (ranging from the 15<sup>th</sup> to the early 19<sup>th</sup> centuries), Vicens has been invited to play on the oldest playable harpsichord in the world, as well as in a large number of prestigious collections in the UK, Europe, Japan and USA. She is also recognized for her work with medieval and renaissance keyboards, working alongside specialized instrument builders in the 'reconstruction' of new prototypes based on historical sources, and for her work alongside composers to give a new life to historical instruments. In 2021, Vicens was named curator of the Tagliavini Collection. Catalina is a harpsichord/research lecturer at the Royal Conservatory of Brussels (Belgium) and a Ph.D. candidate at Leiden University / Orpheus Institute Ghent. [www.catalinavicens.com](http://www.catalinavicens.com)

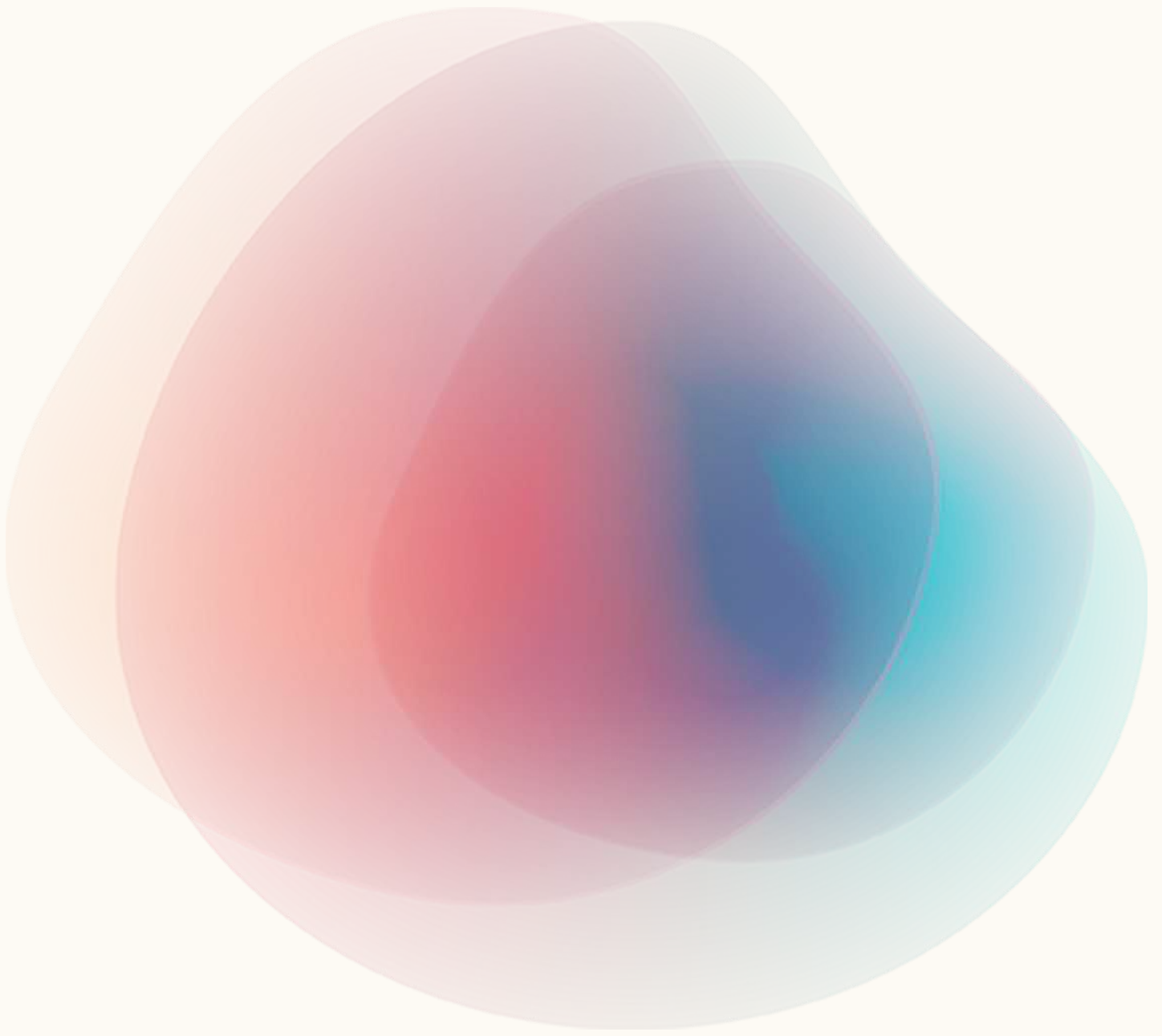
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**Organization** Inês d'Avena  
Claudio Ribeiro

**Open call selection committee** Paul Craenen  
Teunis van der Zwart  
Inês d'Avena  
Claudio Ribeiro

**Technical and organizational support** Paul Craenen  
Roos Leeftang  
Rosalien van der Poel  
Jessica van der Liende  
Iris Venema

This seminar was organized by Inês d'Avena and Claudio Ribeiro as part of the [Lectorate 'Music, Education & Society'](#) of the [Royal Conservatoire The Hague](#), as an [ARC-session](#) in collaboration with the [Academy of Creative and Performing Arts of Leiden University](#).



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