### Index

Accademia dei Cavalieri, 23, 132-133, 164n35, 184, 187, 194-196, 194n22, 199, 229-230, 253, 270, 278-279 close association with crown, 195-198 conversazioni, 97-98, 194-195 nobility and, 194-195 Accademia del Disegno, 123-124, 124n21 "accademia di musica", 189-191 Accietta, Gennaro, 53 administrative councils, 98-99, 99n15 aesthetics, 19-26, 278 assimilation of Italian and Austro-German, 145-148, 171, 178, 281-282, 284 - 285Austro-German (northern), 113-116, 145-148, 171, 178, 271-272, 275-278, 281-282, 284-285 compositional, 279 conservatory system and, 21-22 of Hadrava, 273 Italian (Neapolitan), 113-116, 145-148, 160-161, 171, 178, 184-185, 237-238, 245-246, 261-262, 271-272, 275-278, 281-285, See also Neapolitan style Italian vs. northern, 113-116, 271-272, 275-278, 281 lack of framework, 284 of partimento, 276-278 solfeggio and, 276-278 affect, 114-115, 276-277, See also expressivity Agresta, Francesco, 138-141 Agricola, Johann Friedrich, 272-273 Akademie, 147-148 Andreassi, Bartolomeo, 131-132 antiquarian fever, 119-120 Antonacci, Pietro, 138-141 Aprile, Giuseppe, 138-141 architecture, Neoclassical, 119-120, 120n7 Archivio di Stato di Napoli, 96-97, 283-284 Arena, Giuseppe, 131-132 aria, 204 Arnold, R. J., 166 artistic commodities, 57

artistic culture, 19-23, 278-285 artistic networks, 188-199, 240-241 Astarita, Tommaso, 20 Austria, 1-2, 10-11, 16, 23-25, 30, 57 growing influence of, 15 importance of Naples to, 17 political philosophy and, 16-17 Austro-German artists. See specific artists Austro-German composers, 25-26, 105, 112-113, 127, 144-146, 199, See also specific composers assimilation of Italian and Austro-German music, 281-282 compared to Neapolitan composers, 251 in Conservatory of Naples Library (San Pietro a Majella), 134, 148-149 sinfonie and, 179 Austro-German culture, 24-26, 118, 170, See also Austro-German music Austro-German music, 25-26, 115, 179n69 aesthetics of, 271, 275-276 Hadrava and, 271-272 promotion of, 118 wide circulation of, 184-185 Austro-German musicians, 22, 25-26, 105, 109, 112-118, 127, 142, 144-146, 148-149, 156, 199, 246-248, 278-279, See also specific musicians assimilation of Italian and Austro-German music, 281-282 compared to Neapolitan composers, 251 in Conservatory of Naples Library (San Pietro a Majella), 134, 148-149 influence seen in sinfonie, 184 promoted by Hadrava, 149-150 sinfonie and, 179 Bach, Carl Philipp Emanuel, 128, 146, 272-273, 276 Bach, Johann Christian, 107 Bach, Johann Sebastian, 108-109, 108n52, 272-273

baciamano, 96-97, 96n10, 191, 197

307

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

308

Index

Baia, 120 Balducci, Marina, 106-107, 189-190, 196 banks, 50-51, 55-56, 56n88, 196, 198 Barbella, Francesco, 41-42, 193n20 Barbieri, Santi, 138-141 Baroque art and architecture, 119-120 Benda, Jiři Antonin, 107-108 beneficence, 29-30 benevolence, 31-32 Benton, Rita, 153-154 Bergantino, Giovanni Battista, 136, 138 - 141Berlin, Germany, 272-273 Bernualdo, Filippo, 132 Berry, Mary, 189n9, 194 Bertold-Dietz, Hanns, 100-101 Bever, Adam, 134n53 "Blaue Bibliothek," 25-26, 125-126, 125n25, 126n27 Boccherini, Luigi, 246-248 Bologna, Giovanni Beccadelli di (Sambuca), 98-99, 103-104 Bonelli, Giovanni, 37 Bonno, Giuseppe, 108-109 Bonomo (Buonomo), Gregorio, 132-133 Bourbons, 1-2, 278-279, See also specific family members Austrian, 57 ceremonial life of, 95-100, See also feste as patrons of music, 24-25 Spanish, 57, 57n90 bourgeoisie, harpsichord (cembalo) and, 131-132 Broschi, Carlo (Farinelli), 61-62 Brosses, Charles de, 9 Burlò, Pietro, 136-138 Burney, Charles, 9, 118, 134-135, 145, 193, 193n20 Cafaro, Pasquale, 23, 83, 89-90, 100-101, 117-118, 117n2, 127, 136, 138-141, 147-148, 201-202, 276 pedagogical goals of, 84 Solfeggi a voce sola di soprano, 68-75, 83-88 Cafiero, Rosa, 20-22, 61-62, 284 Cammarano, Aniello, 49-50 Cammerino, Carlo, 138-141, 196 Candido, Francesco Saverio, Cimarosa alla spinetta, 233-234, 234n10 Cannabich, Carl, 112-113 cantabilità, 76 Capodimonte, 96n8, 97-98

Cappella musicale del Tesoro di San Gennaro, 137-142 Cappella Reale di Napoli, 25, 118, 128-129, 178-180, 208, 230, 269 characteristic orchestra of, 223 compilation of sinfonie linked to, 178-180 ensemble of, 145, 246-248, 283 instrumentation and, 135-136, 138-141, 225n58 members of, 134-142, 135n59, 137n64, 145, 190-191, 196, 233, 225n58 orchestra di corte, 190-191 resources of, 251 sinfonie and, 179, 179n70 supporting musicians of, 137-142 Caracciolo, Maria Isabella, 132 Cardillo, Costantino, 136-141 Carditello, 96n8, 97-98, 117-118, 124-125 Carlo Antonio de Rosa (Marchese di Villarosa), 63, 251-252 Carlo Tito Francesco Giuseppe di Borbone, 19, 19n61 carnevale celebrations, 54-55, 57-58, 98, 130-131 Carrara, Agata, 194-195 Casino di Posillipo, 197 Cathedral of Naples, 137-142 Catherine the Great (Catherine II), 230-231 Catholic Church catechism, 32-33 charism, 29-32 clergy, 32, 57-58 communion, 33 confraternities, 31, 49-50, 57 congregations, 31, 53, 57 conservatory system and, 56-57 influence of, 57 laicization and, 16-17 Neapolitan monarchy and, 57-58, 57n90 penance, 33 social policies of, 30-34, 36, 56-58 celebrations. See feste cembalaros, 130-134, See also keyboard craftsmen Ceremoniale, 96-97 Cesario, Saverio, 131 Chabot, Rohan, 188-189 chamber music, 26, 168-178, 199, 282-283, See also specific works and genres Charles, Archduke, 1, See also Charles VI Charles III, 13-18, 18n56, 24-25, 93-95, 97-99, 278-279 artistic preferences of, 121-122 ascension of, 1

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

Index

309

ban on Freemasonry, 18-19 leadership of, 2 philosophy of regalism and, 16-17 theatrical attendance by, 190 Charles VI 1 Choron, Alexandre-Étienne, 64-65, 199-200 Cimarosa, Domenico, 23, 127, 134, 134n53, 179, 184-185, 187, 198-199, 229-270, 231n2 in Cappella Reale, 233 compositional mastery of, 245-246 Concerto for Two Flutes, 238-246, 241, 248n28, 250 Guglielmi and, 251-252, 255, 262-263, 266-268 harmonic language and, 245-246 Il matrimonio segreto, 238-239 melodic writing and, 245-246 as operista, 246 Oreste, 54-55 portraits of, 233-234 reputation of, 233, 251-252 return to Naples, 230-233, 238-239 Sinfonia in D Major, 248-251, 248n28 solo sonatas, 233-238 Sonata in C Major, 234, 234-238, 246 in St. Petersburg, 230-233 training of, 230-231 in Vienna, 232-233 Classicism, 178, 284-285 "eighteenth-century Classicism," 91-92 notions of, 60-61 "Viennese Classicism," 61-62 Coccia, Nicola, 42 Coltellini, Celeste, 194-195, 273 comic genres, 117-118 common good, 29-30 Compagnoni, Vincenzo, 138-141 composition compositional aesthetics, 279 compositional correctness, 277-278 compositional skills, 24, 277-278 compositional strategies, 60-61 compositional techniques, 284 counterpoint and, 88-92 free, 62-63, 88-92 free composition, 90-91 partimento and, 277-278 teaching of, 83 concerti, 26, 145, 187-190, 195, 199, 228-230, 246, 281-284, See also under specific composers conservatories, 21-22, 27-58, 134, 189-190, See also specific conservatories

administration of, 31-32, 39, 59 admission process at, 33-39, 44-45 aesthetics and, 21-22 angioli, 51–53 arrendamenti and, 23-24, 55 bequests to, 55 business model of, 55 Catholic Church and, 30-34, 36, 56-57 clergy in administration of, 32 competition and, 56-58 consolidation within, 58 contractual obligations and, 34 convittori, 36, 44-45 corporate and financial matters, 48-58 curriculum of, 115n3, 22-24, 57-92, 276 - 277economics and, 20-21, 23-24 gifts to, 55 growth and diversification of, 43-44 importance of, 23-24 institutional culture and, 28-34 institutional standards and, 58 instrumental instruction at, 40-48, 279 keyboard craftsmen and, 130 keyboard skills taught in, 130 maestri at, 38n31, 39-43, See also maestri mutual instruction at, 44-48 Neapolitan, 27-58 orfani, 36-37, 44-45, 55-56 organizational hierarchies of, 59 organization of musical instruction at, 39-43, 39n37 partimento theory and, 204, 206-207 pedagogy at, 115n3, 21-22, 24, 26, 39-43, 59-64, 174, 184-185, 187-188, 227-228, 230, 257, 276-278, 284-285 pillars of learning at, 61-65 processions Masses, 49, See also flotte (flottole); paranze production and, 21-22 professional agreements and, 49-50 pyramidal hierarchies of, 59 registration index for, 36-37, 37n28 regole and, 23-24, 32-34, 32n13, 37-43, 37n28, 45-53, 90n67, 204, 206-207, 277-278 religious ideals and, 30-33 religious mission of, 59 repertory at, 41 rising profile of, 58 schools of teaching at, 63 secular entities and, 31-32, 56-57, See also specific entities

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

310

### Index

conservatories (cont.) as service provider, 56-57 students as conduits for revenue in, 23-24 students as teachers at, 39-48, See also mastricelli students at. See students style and, 21-22 transformed into professional schools, 59-60 tuition and fees at, 34-36, 36n25 Conservatory of Naples Library (San Pietro a Majella), 25-26, 117n2, 134, 134n55, 144-148, 153-154, 161, 168, 171, 184-185, 246-248, 262-263, 267n50, 269, 278-279, 283-284 Austro-German composers in, 148-149 compilation of sinfonie in, 269 Neapolitan composers in, 202-203 quintets in, 175-178 works of maestri/operisti in, 187-188 Consiglio di Stato, 19 Consoli, Tommaso, 196 Consorti, Salvatore, 138-141, 194-195 consortia, 132-133 Corbisieri, Francesco, 138-141 cori, 53 Cotticelli, Francesco, 20 Cotumacci, Carlo, 39-40 counterpoint, 22, 62-63, 91-92, 173-175, 203-204, 246, 250-251, 276-277, 282 - 283at conservatories, 40-41 contrapuntal training, 88-89, 188-195 free composition and, 88-92 mastery in, 90-91 over the bass line, 89 teaching of, 83 as written discipline, 88-89 Cramer, Carl Friedrich, 105n41, 106, 106n43, 149, 149n17, 272-273 Croce, Benedetto, 94n4, 125-126, 125n26 Crown, the, 26, See also specific monarchs, as mediator for instrumental genres cultural exchange, 20-21 Cuma, 120 Dalrymple, Lord, 8-9 Darmfeld, Baron, 103-104 debts public, 55

of students, 55–56 De Donato, 136–137, 137n64 Del Duca, Gennaro, 34–36

Del Prete, Rossella, 20-21, 36, 55 De Magistris, Giuseppe, 136, 138-141 Diario Ordinario, 275 Didier, Baron, 103-104 Di Donato, Francesco, 138-141 Di Donato, Geronimo, 138-141 Di Donato, Girolamo, 44 Dietz, Hanns-Bertold, 22, 134-135, 188-191 Di Giacomo, Salvatore, 63 Diopioli, Angelo, 253-254 diplomacy, 20-21, 23, 106, 117-118, 118n3, 188-192, 195-197, See also foreign diplomatic corps; specific diplomats Dittersdorf, Carl Ditters von, 105, 107-109, 108n51, 115, 178-180, 246-248 divertimenti, 189n10 divi, 106-107, 189-190, 251-252 duo concerti, 281-282 duo sonata genre, 156-157, 157, 161, 187-188, 279-280 Durante, Francesco, 63-64, 63n11, 87, 88n58, 89-90, See also Durantisti approach of counterpoint over the bass line, 89 counterpoint and, 89 Durantisti, 63, 89-90 melody-dominated style of, 89, 89n60 Neapolitan repertoire and, 91-92 partimento and, 76, 78n38, 79-82, 84 solfeggio and, 67-68, 67n26 dynastic marriage, 20-21 economics, conservatory system and, 20-21, 23 - 24education, 23-24, See also conservatories eighteenth-century Classicism, 91-92 notions of, 60-61 eighteenth-century studies, gap in studies of instrumental repertoire, 23-26 Eletti, 52 Encyclopedists, 16-17 Erdödy, Ladislaus, 153 Esterházy de Galántha, Ferenc, 238-241, 248-251 etiquette, 11-12 expressivity, 271-272, 276-277, 280-281 extemporization, 90-91, 204, 277-278

faith, 11–12, 31 Farnese Art Collection, 124–125 Feast of San Gennaro, 96–97, 194–195 Feast of St. Blaise, 51–52

exteriority, 112

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

```
Index
```

311

Fenaroli, Fedele, 63-64, 76-78, 77n35, 210, 253 - 254Ferdinand IV, 4, 17-18, 17n54, 19n60, 97, 107-108, 144, 201-202 Accademia dei Cavalieri and, 195-198 ban on Freemasonry, 18-19, 18n59 capabilities of, 13-18, 95 collection of instrumental music, 283-284 correspondence from Mattei, 63-64 court of. See royal court direct involvement of, 117-118 disputes with Tanucci, 18-19, 18n59 early reign of, 16 engagement in cultivation of music, 115-116 French Revolution and, 240 Galiani and, 200-204, 202n44 Hackert and, 124-125 Hadrava and, 107, 113-114, 166n41 Hamilton and, 8-9 influence of, 192, 197-200 interest in instrumental music, 110, 178-180, 184 lira organizzata and, 166n41, 170-171 marriage to Maria Carolina, 11-14, 23, 93\_95 musical education of, 67-68, 248-251 musical events and, 9, 98-99, 109, 190-192 musical tastes of, 10, 109-110, 178-180, 184, 187-188, 192, 198-200, 202-203 Paisiello and, 7 participation in performances, 104 patronage of, 6-7, 115-116, 187, 196-199, 278-279 personality and mannerisms of, 17 Piozzi's assessments of, 8 Pleyel and, 113-114, 282-283 portraits of, 233-234 request for Haydn symphonies, 112-113 schedule of, 101 Schuster and, 156-157 theatrical attendance by, 99, 190-191, 191n13 usurpation of, 93-95 Ferrari, Francesco, 138-141 Ferrari, Giacomo Gotifredo, 253-254 Ferrari, Litterio, 138-141 Fertonani, Cesare, 22, 186-187 feste, 97-98, 117-118, 131, 187, 191-192, 197, 283-284, See also specific celebrations and kinds of celebrations di ballo, 98, 101-102, 132-133, 137, 165, 189-190, 196

diplomacy and, 117-118 ensembles performing at, 134-135, 137 Hadrava's presence at, 105-106 instrumental music at, 98-99 musicians performing at, 134-135 ordinarie, 96-98, 191 quality of musicianship at, 134-135 social dance at, 98-99, 101-102, 165, 281 sponsorship of, 132-133 straordinarie, 96-98, 191 Fierro, Giuseppe, 49-50 Florence, 230-231, 233 Florimo, Francesco, 63, 63n11, 64n15, 65n18, 67 - 68flotte (flottole), 49-53, See also paranze foreign diplomatic corps, 188-192, 197, 238-241 form, 24 Forni, Michele, 138-141 fortepiano, 145-146, 160, 207, 261-262, 281 constructed by Stein, 148-149 expressivity of, 280-281 in Neapolitan musical culture, 148-161 France, 1-2, 12, 23, 93-95 Francescone, Domenico, 136, 138-141 Franchi, Gaetano, 136, 138-141 Francis I, 23 Franzl, Ferdinand, 144-145, 147n11 Frederick the Great, 272-273 free composition, 62-63, 88-92 Freemasonry, 16-17, 18n59 French monarchy, 166 French musical institutions, Neapolitan methods introduced at, 64-65 French Revolution, 166, 240 Füger, Heinrich, 120-122 Envy and Wealth, 121-122 Renaissance of the Arts, 121-122 The School of Athens, 121-122 fugue, 22, 90-91, 204, 276-277, 282-283 Fux, Johann Joseph, Gradus ad Parnassum, 89-90, 89n62 Gabellone, Gaspare, 179, 246-248, 247n27, 269 Gagliano, Alessandro, 129-130 Gagliano, Francesco, 130 Gagliano family, 129-130 galant style, 22, 161, 203-204, 283 Galiani, Ferdinando, 187, 199-203, 201n38, 202n41, 202n44 Gassmann, Florian Leopold, 127 Gazzetta di Napoli, 54-55, 275

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

312

Index

Gazzetta Universale, 188-195, 189n10, 191n13, 197-198, 239-240, 253, 275 genre style and, 144-185 transnational currents and, 144-185 German musicians. See also specific musicians German Neoclassical art, 119-120 Gervasoni, Carlo, 251-252 Gesù Cristo Conservatory, 61-62 gifts, 55-56 Giovelini, 273 Giuliani, Pasquale, 138-141 Giuseppe detto il Sassone, 156-157, See also Schuster, Joseph Gjerdingen, Robert, 21-22, 61-62, 75-76, 80, 81n48, 84-85, 87, 91-92, 206, 215, 277-278, 284 analytical system developed by, 87-88 on Dittersdorf, 107-108, 108n51 schemata and, 85-86, 85n51, 107-108, 108n51 Gluck, Christoph Willibald, 127 Alceste, 110-112 Goethe, Johann Wolfgang von, 4-5, 7, 123-125, 169-170 on Hamilton, 8-9 Iphigenia auf Tauris, 123-124, 123n20 Italienische Reise, 4, 123, 123n19 on Palazzo Sessa, 8, 8n28 Grand Tour, 1-26, 57-58, 119-120 gran gala, 189n9, 191-192, 197, 239-240 Gray, Dorothy, 3-4 Gray, Thomas, 3-4 Great Britain, 1-2, 12, 23-25 Grétry, André Hadrava and, 281 Le déserteur, 166 Lucile, 165-166, 165n37 Griesbacher, Raymund, 109, 109n56, 273-274 Griesinger, Karl, 61-62 Grimaldi, Nicola, 138-141 Grotto del Cane, 8 Guarino, Gennaro, 138-141 Guerra, Giuseppe, 138-141 Guglielmelli, Angelo, 52 Guglielmi, Pietro Alessandro, 127, 131, 134, 134n53, 179, 184-185, 187, 194-195, 198-199, 229-270, 280-281, 283 career path of, 251-252 Cimarosa and, 255, 262-263, 266-268 compositions of, 254-269 Concerto in C Major, 257-262, 258, 266-269

Concerto in G Major, 262-267 L'Azzardo, 266-267, 267n50 in London, England, 252-253 marred representation of, 251-252 Paisiello and, 255, 262-263, 266-268 return to Naples, 252-253 Sinfonia con più istromenti (in D Major), 267-269, 267n50 Sonata in C Major, 254-256, 255-256, 256, 261-262 stature as dramatic composer, 253-254 Guglietti, Domenico, 138-141 Gyrowetz, Adalbert, 9, 25-26, 144, 149, 171-180, 171n56, 282-283 assimilation of Italian and Austro-German music by, 171 Austro-German culture and, 170 autobiography of, 144, 146n5, 169-170, 169n42, 171n56, 175, 253-254, 254n40 diaries of, 168-169 Hadrava and, 170-171 identity as composer of instrumental music, 174-175 musical education of, 171n56, 173-174, 282 - 283String Quartet No. 5 in F Major, 171-172, 171-172, 172-173 studies of, 171 Habsburgs, 1, 12, 16-17, 230-231, See also specific family members alliance with, 118 education and, 11 expanded sphere of influence resulting from marriage, 16 foundational principle of, 11 intellectual pursuits and, 11 strategy of, 11-14 Hackert, Jacob Philipp, 4, 25, 120-121, 124-125 Hadrava, Norbert, 9, 25, 105n41, 106-107, 145-146, 150n19, 184, 239-240, 273-274, 282-284 access to Ferdinand IV, 107, 113-114 advocacy for Sterkel, 110 aesthetic frame of, 273 artistic formation and preferences of, 272 - 273on art of orchestration, 114-115 ascendancy of, 115-116 Austro-German music and, 144-145, 271-272 close relationship with Maria Carolina and Ferdinand IV, 105-106

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

#### Index

313

compositions for keyboard, 161-168 core values of, 113-115 Cramer's Magazin der Musik and, 106, 149, 272-273 criticisms of Italian music, 115, 118, 134-135, 142, 178-180, 203-204, 273-275 as crucial source of information, 271-272 as cultural intermediary, 105-106, 112-113, 115-116, 149-150, 199, 246-248, 281 Grétry and, 281 Gyrowetz and, 170 La partenza. Sonata per cembalo, o pianoforte, 161-168, 204, 281 letters of, 99-101, 105-116, 142, 144, 146n5, 168–169, 178–180, 187, 222, 272 - 275nationalism and, 112-115, 142, 246-248 objectives in Naples, 106 organizes concert at Teatro dei Fiorentini, 107-108, 246-248 Paisiello and, 208, 281 Pleyel and, 153-154, 175n62 promotion of Austro-German musicians by, 149-150 review collective and, 271-273, 278, 280-281, 284 soirees arranged by, 175 "true German style of," 105-116 Hamilton, Catherine, 146n5, 150n19, 192, 193n20, 252-253 Hamilton, Emma, 6-7, 109, 123, 253-254 Hamilton, William, 6-9, 109, 113, 123-125, 123n20, 146n5, 170n52, 188, 193nn19-20, 192, 197, 253-254 Hart, Emma. See Hamilton, Emma Hasse, Johann Adolf, 9, 127 Haydn, Joseph, 61-63, 105, 107, 112-114, 168-169, 178-180, 184, 283 Henry Frederick, 252-253 Herculaneum, 4-5, 8, 120, 123 hierarchy of cultivation, 198 historiography, 19-26 Hobart, Albinia, 252-253 Hoffmeister, Franz Anton, 25-26, 144-145, 147n11, 175 humanists, 5-6, See also specific humanists Hunt, Jno Leland, 202n44, 203-204 Imbimbo, Emanuele, 64-66

Imbruglia, Girolamo, 20 improvisation

improvisation skills, 24, 277-278 performance and, 75-83 Indice di tutti i libri, e spartiti di Musica che conservansi nell'Archivio del R[eal] Conservatorio della Pietà de' Torchini, 126-129, 134, 144 Insanguine, Giacomo, 40 institutional centralization, 16-17 instruction. See also instrumental instruction; pedagogy; pillars of learning instruction, modes of, 60 instrumental culture, at royal court, 26 instrumental genres, 91, See also specific genres the crown as mediator for, 26 cultivation of, 10, 148 lack of scholarly attention to, 22, 117n1 in Neapolitan repertoire, 92 scholarship on, 27 theatrical forms and, 27 instrumental instruction, 40-48, 279, See also conservatories instrumental music, 57-58, 105-107, 117-118, 198-199, 285, See also instrumental instruction; specific composers aesthetics and, 278 in aristocratic circles, 23 compositional aesthetics and, 279 cultivation of, 101, 109-110, 115-116, 118, 188-189, 202-203, 283-284 dearth of in royal library for music, 134 dissemination of, 27 at feste, 98-99 harmonic language, 245-246, 279-282 importance to the court, 110 infrastructure supporting, 186-187 lack of scholarly attention to, 10, 27, 95-96, 117-118, 278, 284 in Maria Carolina's collection, 126-129 patronage of, 26-27, 118, 187-189, 192, 194-199, 248-251, 253-254, 257, 261-262, 279, 284-285 performance practices and, 110-112, 279 premium placed on, 284-285 private soirees of, 25 promoted by the crown, 25-26, 117-118, 188-189, 278-279 repertory of, 25-26 rising profile of, 188-192, 230 instrumental music, 98-99 instrument makers, 130-131, See also

. Ischia, 6–7

keyboard craftsmen

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

314

Index

Italian music. See also Neapolitan instrumental music; Neapolitan style criticism of, 115, 271-272, 284 lvricism of, 114-115 Italian peninsula, 1-2 Izzarelli, Francesco Antonio, 42-43 Iansenists, 16-17 Jesuits, 16-17, 33 Johnson, Jennifer, 231n2, 238-239 Joseph II, 10, 13, 16-19, 17n54, 18n56, 118, 122-123, 146n4, 147n9, 230-231 Kauffmann, Angelica, 25, 120-123, 122n13, 122n17 La famiglia di Ferdinando IV, 122 - 123kevboard, 109-110 art of the, 129-134 cultivation of, 101, 105-106 Hadrava's compositions for, 161 harpsichord (cembalo), 102-104, 130-132, 134, 145-146, 157, 160, 207 training in, 130 vis-à-vis, 281 keyboard compositions, 145-146, 150-151, 254-269, 280-281 keyboard concertos. See concerti keyboard craftsmen, 119, 129-134, 148-149 conservatories and, 130 Tuscan, 148-149 keyboard culture, 25, 118-119, 129-130, 203-204 keyboard genres, 26, 128-129, 150-151, 187-188, 230, 281 keyboard skills, 40-41, 130 Kirnberger, Johann Philip, 108n52, 108-109, 272-273, 276 Kirschnick, Michail, 134n53, 207 Koch, Heinrich Christoph, 276 Koželuch, Leopold, 25-26, 144-145, 147n11, 150-154, 150n19, 150n22, 156, 160, 174, 280-283 Labanchi, Giuseppe, 138-141 La Barbiera, Baldassare, 138–141 Lalande, J. J., 9 Lamberg-Sprinzenstein, Anton Franz de Paula

Graf, 103–104, 103n30, 195–196 Lambiase, Matteo, 54–55 landscape painting, 124–125 Laudate pueri Dominum, 32–33 Lebrun, Ludwig August, 169–170 Lecce, Francesco, 138-141 Leisti, 63, 67-68, 87, 89-90 contrapuntal grounding of, 89 counterpoint and, 89, 89n60 invertible counterpoint and, 89 Neapolitan repertoire and, 91-92 partimento and, 76, 78n38, 84 Lem, Peter Mandrup, 273-274 Leo, Leonardo, 54-55, 63-64, 63n11, 67-68, 67n25, 87, 88n58, 89-90, See also Leisti contrapuntal grounding of, 89 counterpoint and, 89, 89n60 Neapolitan repertoire and, 91-92 partimento and, 76, 84 solfeggio and, 67-68 Leopoldo, Pietro, 10, 13, 16, 19, 97, 118, 148-149, 192, 230-231 Lessing, Gotthold Ephraim, 107-108 lira organizzata, 107, 166n41, 170-171, 175n62, 190-191, 197 Lizio, Ferdinando, 136-137, 136-138 Loffredo, Francesco, 103-104, 103n30 Lombardo, Giuseppe, 37 London, England, 3-4, 20-21, 187, 198, 207, 231-232, 251-254 Lorello, Onofrio, 136-137, 138-141 Louis XVI, 166, 240 Luca, Innocenzo, 136, 138-141, See also Luca, Vincenzo Luca, Vincenzo, 138-141 lyricism, 114-115, 156, 257 Maccozzi, Leopoldo, 138-141 Mackenzie, William (Lord Fortrose), 8-9,

188 maestri, 21, 24, 59, 62-64, 186-229, 276, 283, See also maestri di cappella assessment of students by, 91 didactic sources left by, 63 maestri/operisti, 186-187, 230-270 maestri di fiato, 42-43 maestri di tromba, 44 maestri di violino, 41-42 to Maria Carolina and Ferdinand IV, 67-68 partimento and, 76-82 primi, 134-135 role of, 39-43 secondi, 134-135 maestri di cappella, 39-40, 53-55, 131-132, 186-187, 284 primi, 39-41, 45-47, 61-62

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

Index

315

secondi, 39-40, 46-47, 61-62, 65-66 specialized, 41-43 Magazin der Musik, 105n41, 106, 149, 153-154, 272-273 Maggio, Gaetano, L'Infedeltà abbattuta, 54 Magri, Francesco, 138-141 Maione, Paologiovanni, 20 Majorano, Gaetano, 135n59, 138-141 Maldotti, Nicola, 37 Mancini, Francesco, 39 Il zelo animato, 28-29, 40-41, 55 Mann, Horace, 8 Marchesi, Luigi, 273 Marchitti, Giuseppe, 136, 138-141 Marescalchi, Luigi, 162n31, 223, 223n52 Maria Amalia, 97, 121-122, 124n21, 230-231 Maria Carolina Habsburg-Lorraine, 4, 10-19, 93-118 Accademia dei Cavalieri and, 195-198 accommodations of, 97-98, 101, 117-118 agendas of, 24-25, 118, 142, 278-279 artistic acumen of, 284-285 artistic pedigree of, 10-19 artistic taste of, 101 asserts agency through ceremonial events, 97 Austro-German musicians promoted by, 144 - 145bequests of, 127-129, 134, 144-145, 198 birth of first male child, 19, 19n61 as catalyst for change, 93-95, 100-101, 188-189, 197-200 as centripetal artistic force in Naples, 192 children of, 25 collection of instrumental music, 283-284 Consiglio di Stato and, 19 contemporary portrayals of, 93-95 correspondence from Maria Theresa, 11 - 14as cultural arbiter, 18 as cultural interlocutor, 278-279 as cultural intermediary, 284-285 damage of her political and policy decisions, 284-285 diaries of, 24-25, 99-105, 100n18, 110, 118n3, 129, 137, 144-147, 147n10, 197, 233-234, 273-274 direct involvement of, 117-118

disputes with Tanucci, 18–19 donates works to musical archive, 25 early reign of, 16

education and, 11, 23

education of, 100-101

engagement in cultivation of music, 115-116 feste and, 191-192 foreign musicians and, 104-105, See also specific musicians formative years of, 10-19 fortepiano and, 145-146, 148-149 Freemasonry and, 18-19 French Revolution and, 240 Galiani and, 200-204, 202n44 Golden Years of her reign, 118, 121-122 Gyrowetz and, 170-171 Hamilton and, 8-9 harpsichord (cembalo) and, 145-146 imposes pro-Austrian and pro-British agenda on Naples, 24-25 influence of, 197-198 instruments owned by, 110, 134, 145-146, 146n5, 149n17 intellectual pursuits and, 11 interest in instrumental music, 10 interest in sinfonie, 178-180 Joseph II and, 17-18 keyboard performances of, 128-129 lack of scholarly attention to, 99-100 literary collections of, 125-126 literature and, 118, 144 marriage to Ferdinand IV, 11-14, 23, 93-95 musical education of, 67-68, 92, 100-103, 117-118, 145-148, 188-189, 200-201, 278-279 musical education of her children, 103-104 musical events sponsored by, 9 musical practice and performance by, 144-145, 198 musical preferences and customs of, 18, 92, 95-96, 115-120, 129-130, 144-148, 150, 165, 187-188, 192, 198-200, 202-203, 230, 233, 248-251, 278-279, 281 music collection of, 126-129 music for, 100-105, 117-142 as musician, 144-145 Neoclassicism and, 120-122 Paisiello and, 7, 203-204 patronage of, 6-7, 24-25, 95, 99-102, 115-125, 187, 196-199, 278-279, 284-285 personal music-making and, 99-104, 197,

278-279 Piozzi's assessments of, 8

portraits of, 119-120, 233-234

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

316

Index

Maria Carolina Habsburg-Lorraine (cont.) private soirees and, 92, 109, 190-191 promotion of Austro-German culture, 24-25, 118, 142, 278-279 rehabilitation of, 93-95 Schuster and, 156-157, 161 significance of, 93-116 as skilled musician, 95-96, 102-104 social dances and, 281 support for instrumental music, 24-26, 278-279 Tanucci and, 98-99 theatrical attendance by, 24-25, 99, 101-102, 117-118, 190-191, 191n13 usurpation of throne by, 93-95 visual arts and, 118-125, 144 visual iconography of, 119-125 voice studies with Cafaro, 117-118 Maria Feodorovna, 199-204, 206-207, 279-280 Maria Josepha, 14 Maria Luisa di Borbone, 101, 122 harpsichord (cembalo) and, 145-146 keyboard performances of, 128-129 musical education of, 103-104, 188-189, 201 - 203Maria Luisa of Parma, 207 Maria Luisa di Spagna, 13, 16 Maria Teresa, 101, 122, 144, 147, 150n22, 279-280, 284-285 assimilation of Italian and Austro-German music by, 147-148 baptism of, 283-284 harpsichord (cembalo) and, 145-146 instruments designed for, 110 keyboard performances of, 128-129 later activities of, 146-148 musical education of, 103-104, 146-147, 188-189, 201-203 musical tastes of, 147-148 partimento and, 146-147 performances of, 147-148, 150n22 as singer, 146-147 solfeggio and, 146-147 Maria Theresa, 10-19, 23, 92-95, 118 correspondence to Maria Carolina, 11-14 imparts desired behavior of sovereign to Maria Carolina, 11-14 Joseph II, 17-18 rebuke of Maria Carolina by, 11 Marie Antoinette, 166 Marpurg, Friedrich, 150 Masses, 40-41, 49, 53

mastricelli, 39-48, 59 absence of compensation for, 45-46 flotte (flottole) and, 50-52 paranze and, 49-52 professional interactions among, 46-47 regole and, 45-47 student behavior and, 46 tutoring and, 46 Mastrilli, Marzio, 121-122 Mattei, Saverio, 63-64, 126n31 Maximillian, 195-196 melodic language, 24, 218, 245-246, 279-280, 283 - 284melodic realization, patterns of, 84-86 melodic schemata, 22, 230 Mengs, Anton Raphael, 121-122 Metastasio, 99, 106, 204 Migliano, Francesco Loffredo, 103-104 Miknasi, Muhammad bin 'Uthman al-, 190-191 Millico, Giuseppe, 106-107, 112-113, 189-190, 253-254 modernization 100-101 Monte di Pietà, 50-51 Monti, Marianna, 273 Montoro, Antonio, 136, 138-141 Moresco, Antonio, 136, 138-141 Mormile, Laura, 253-254, 257-258, 261-262 Morrow, Mary Sue, 271-272, 284 Mozart, Wolfgang Amadeus, 106-107, 168-169, 238-239, 271-273, 279-280 Mucciardi, Antonio, 130-131 Mucciardi, Pasquale, 130-132 Mucciardi family, 130-132, 134n53 Müller, Johann Karl, 228-229 music, 18-21 prized role of in royal family, 25 as profitable vocation, 57-58 role in the Grand Tour, 9-10 musical education, 60, 147-148, See also conservatories; instrumental instruction musical events, 9, See also feste; specific events and kinds of events musical life, reconstruction of, 20 musical traditions, expansion of, 23 musicians, 9-10, See also specific musicians foreign, 104-105, See also Austro-German musicians livelihoods of, 198 musicianship comprehensive, 60 quality of, 134-135 mutual instruction, 44-48, 59

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

Index

317

Naples, 9-10, 91-92 artistic environment of, 169-170 backwardness of, 17-18 as center of Neoclassic revival, 119-120 civic renewal of, 2 clergy in, 57-58 cosmopolitanism of, 92 culture of instrumental music in, 22-24 ecclesiastical population of, 57-58 English visitors to, 7-10 experienced differently from the rest of Italy, 2-4 French invasion of, 93-95 French visitors to, 5-7, 9-10 German visitors to, 4, 9-10 Golden Age of, 99 growing social status of, 57-58 in historical imagination, 1-26 immigration to, 30-31 importance of music in, 7 importance to Austria, 17 as important musical capital, 19-21, 283 - 284as independent capital, 1-2, 57 keyboard culture in, 203-204 Kingdom of, 1-2 as mirror and center of European culture, 1 - 2musical tastes in, 187-188, 257 on the Grand Tour, 1-26, 57-58, 119-120 operatic practices in, 19-21 poverty in, 30-31 as primary port to Mediterranean, 16 rapport with Great Britain, 12-13 under Charles III, 1-2 Napolitano, Francesco, 44 Nardini, Pietro, 189-190, 193n20 Nasci, Michele, 42 Natale, Nicola, 41-43 nationalism, 105, 108-109, 112-113, 271-272 national preference, sense of, 112-115, 142, 246-248, 271-272 national style, 60-61, 91-92, See also aesthetics Naumann, Johann Gottlieb, 26, 144-145, 179-180, 283 Sinfonia in B b Major, 180, 183-184 Neapolitan composers, 127-128, 186-229, 245-246, 248-251, 279, 281-285, See also specific composers chamber music and, 282-283 compositional style shared by, 257 compositional techniques of, 284 melodic ingenuity of, 284

operisti, 26, 184-229, 246-248 in royal music library, 134 as skilled instrumentalists, 134 strumentisti/compositori, 186-187 three crowns of, 230, 251-252 Neapolitan instrumental music, 92, See also instrumental music adverse depiction of, 186-187 general criticisms of, 204 neglected repertory of, 284 Neapolitan monarchy, Catholic Church and, 57-58 Neapolitan music, 92, See also Neapolitan style adverse depiction of, 186-187 criticisms of, 284 general criticisms of, 204 neglected repertory of, 284 operatic practices, 19-21 patronage of, 101-102 stylistic unities of, 60-61 toccatas, 26 vocal genres, 96-97, 186-187, 279 Neapolitan musical culture, fortepiano in, 148-161 Neapolitan musicians, 26, 186-229, See also Neapolitan composers; specific musicians Neapolitan patrimony, 21-22 Neapolitan school of composers, 21-22, See also Neapolitan composers Neapolitan stage drama, three crowns of, 187 Neapolitan studies, 20-21 Neapolitan style, 21-22, 60-61, 187-188, 227-228, 257, 284-285 associated with dramatic stage, 60-61 Neapolitan training and, 92 schemata and, 267-270, 280-282 sinfonie and, 270 wide circulation of, 284 Neapolitan training, Neapolitan style and, 92 Neisparchen, Francesco Gottlieb, 136-141 Neoclassicism, 95n5, 119-122, 124-125 networks, 188-199, 240-241, 253 Nobile Accademia di Musica dei Cavalieri. See Accademia dei Cavalieri nobility, 23, 188-189, 192, 197-198, 230, 253-254, 261-262, 278-279, See also Accademia dei Cavalieri; patronage; specific figures Accademia dei Cavalieri and, 194-195 harpsichord (cembalo) and, 131-132 Russian, 231-232 Notizie del Mondo, 275

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

318

#### Index

Olivieri, Guido, 20-22, 34-37 orazione mentale, 32-33 orchestral music, 178-185, 283 orchestration, 114-115, 248-251 Orgitano, Paolo, 138-141, 193n20 Orgitano, Vincenzo, 101, 136, 146-147, 188-189, 192, 201-204 ornamentation, 279 Orsini, Filippo (Duke of Gravina), 103-104 ospedali, 31, 57 Ovid Symphonies, 164n35, 246-248 Pacchierotti, Gaspare, 106-107 Paestum, 120 Pagliarulo, Giuseppe, 136, 138-141 Paisiello, Giovanni, 7, 115, 127-128, 134, 162n32, 164, 166, 169-171, 184-185, 187, 198-199, 233, 248-251, 253-254 Cimarosa and, 245-246 compositions for keyboard, 204-223 Concerto in A Major (No. 3), 218-220 Concerto in A Major (No. 3), 220 Concerto No. 4 in G Minor, 220-221, 220-221 Concerto No. 5 in D Major, 208-210, 208-210 Concerto No. 6 in B b Major, 210-212 Concerto No. 8 in C Major, 211-228 correspondence with Galiani, 199-204 fortepiano and, 207 Guglielmi and, 251-252, 262-263, 266-268 Gyrowetz and, 170-171 Hadrava and, 208, 281 harmonic language of, 221-222 homophonic style of, 203-204 as international figure, 230 keyboard concertos of, 207-223, 228 L'amor vendicato, 164 Maria Feodorovna and, 199-203, 201n38 musical education of 227-228 reputation of, 251-252 return to Naples, 199-204, 230 skills of, 228-229 Sonata for Violin, 223-229, 224, 279-280 Sonata in D Minor La partenza, 204-207 in St. Petersburg, 199-200 style of, 222-223 use of solo instrument and, 223 Palazzo Reale, 54-55, 101, 117-118, 197, 239-240 feste held at, 97-99 private soirees and, 112-113

Palazzo Sessa, 8, 8n28 paranze, 46-47, 49-53 Parma, 230-231, 233 Parthenopean Revolution. See Republican Revolution partimento, 21-22, 24, 64-65, 75-83, 88-92, 147-148, 174, 188-195, 253-254 accompaniment skills, 24, 277-278 aesthetics of, 276-278 cartelle, 65-66, 75 circulation and copying of manuscripts of, 91 composition and, 277-278 compulsory figures, 84-85 at conservatories, 40-41 consonance and, 78-79, 83-84 Converging Cadence, 85-86 dissonance and, 78-79 enjambment technique, 215 fugue and, 78, 90-91 harpsichord and, 130 hexachord and, 81n48, 82 important role in pedagogical methods, 75 - 76La-Sol ornament, 85-86 Leisti vs. Durantisti schools, 76 maestri and, 76-82 Maria Teresa and, 146-147 modi and, 80-83 Monte, 84-85 moti del basso, 79–80 Opening Gambit, 85-86 partimenti diminuiti, 78, 80-83, 87 partimenti numerate, 78, 87 partimento theory, 203-204, 206-207 regole, 78-84, 87 Romanesca, 84-85 rule of the octave, 79-80, 82-84, 87, 174 scale degrees, 86 scholarly attention to, 75-76 pastorella, 204 patronage, 6-7, 23-25, 92 artistic culture and, 278-285 Ferdinand IV and, 115-116, 187, 278 - 279of instrumental music, 22-25, 27, 118, 187-189, 192, 194-197, 248-251, 253-254, 257, 261-262, 279, 284-285 Maria Carolina Habsburg-Lorraine and, 24-25, 95, 99-102, 115-125, 187, 278-279, 284-285 politics and, 278-285 royal court and, 278-279

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

#### Index

319

of theater, 117-118 visual arts and, 119-125 pedagogy, 174, See also solfeggio at conservatories, 21-22, 24, 26, 39-48, 59-64, 174, 184-185, 187-188, 228, 230, 257, 276-278, 284-285 important role of partimento in, 75-76 methodology, 63-64 Neapolitan, 21-22 performance as, 65-75 style and, 89 theoretical explanations, 63-64 transmission to France and other European countries, 22 Pepe, Filippo, 138-141 performance improvisation and, 75-83 as pedagogy, 65-75 performance practices, 60-61, 279 performance skills, 24, 55, 277-278 performances, 54, 57-58, See also feste; specific venues periodicals, 9, 25, 275, See also specific periodicals Perrotta, Baldassare, 131-132 Piano, Genanaro, 138-141 piano, importance to the court, 110 Picaro, Matteo, 48-49 Piccigallo, Antonio, 138-141 Piccinni, Francesco, 89-90, 138-141 Pichl, Váchl, 144-145 Pierro, Paolo, 43 Pietà Conservatory, 32, See also Turchini Conservatory Pignatelli, Antonio (Belmonte), 103-104 pillars of learning, 61-65, See also counterpoint; free composition; partimento; solfeggio Pinacoteca Reale, 124-125 Piozzi, Hester Lynch, 7-8 pleggi, 37 Pleyel, Ignaz, 25, 105, 112-114, 127, 144-146, 147n11, 149-150, 153-154, 153n23, 153n24, 160, 274-275, 280-283 assimilation of Italian and Austro-German music, 178 compositions of, 175-178 Ifigenia in Aulide, 112-113 Quintet in D Major, 175 Quintet in E b Major, 175, 176-177 Quintet in F Major, 175 quintets by, 175 Sonata per cembalo, o piano-forte, 154, 156

Poessinger, Franz Alexander, 144-145, 147n11 political entities, religious entities and, 52 politics, 10-19 artistic culture and, 278-285 ceremonial life and, 97 patronage and, 278-285 political hierarchy, 57 political networks, 188-199 Pompeii, 4-5, 120, 123 Porpora, Nicola, 39-41, 61-62, 63n11, 107-108 portamento, 211 Portici, 4-5, 96n8, 97-98, 101, 117-118, 197, 278-279 Posillipo, 178-180, 189-190, 201-202, See also royal palaces Poveri di Gesù Conservatory, 49-50, 52 poverty, 56-57 Prati, Antonio, 194-195 private societies, sponsorship by, 132-133 Procida, 6-7 production, conservatory system and, 21-22 professional formation, 60 Prota, Giuseppe, 43, 136-141 public venues, absence of, 283-284 publishers, 283-284, See also specific publishers Pugnani, Gaetano, 102-103, 128, 192 Pumpo, Pasquale, 136, 138-141 Quantz, Johann Joachim, 9 quartets, 134, 171-175, 282-283 quintets, 134, 175-178, 282-283 Raimondi, Giovanni, 138–141 Ram, Friedrich, 112-113

Ranieri, Elsabetta, 131 rationalism, 271-272 Real Conservatorio di Musica, 58 Recca, Cinzia, 20 Recuperi, Domenico, 138-141 regalism, 16-17, 57n90 Regency, austerity of, 100-101 Reggia di Caserta, 97-98, 101, 112-113, 117-118, 121-122, 170-171, 178-180, 197, 240, 278-279 regional style, 24, 91-92 Reicha, Antoine, 146-147 religious entities, political entities and, 52 religious establishments, conservatory students engaged by, 52-53, See also flotte (flottole); paranze religious feasts, 196-197, See also specific feasts religious ideals, conservatory system and, 30 - 34

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

320

Index

religious orders, 31, 50, See also specific orders religious organizations, sponsorship of, 50 Republican Revolution, 93-95, 99, 124 Restoration, 93-95 Ricasoli collection, 148-149 Rice, John, 21, 146-149, 164, 210n54, 270 Richter, Franz Xaver, 128 Ricupero, Francesco, 136-141 Robinson, Michael F., 32, 199-200, 202n44 Rococo art, 119-120 Rose, Bernardo, 128 Rosenberg, Francesco Orsini, 15-16 royal apartments, 97-98, 101, 117-118, See also specific locations royal court, 22, 26, 92, 106, 112-114, 117-142, 188-189, 230, 278-279 royal music collection, 126-129, 144-145 creation of, 25 dearth of instrumental works in, 134 donations to, 145-146 royal palaces, See also Palazzo Reale; royal apartments; specific locations Capodimonte, 97-98 Casino di Posillipo, 197 ceremonial spaces in, 97-98 design of, 119-120 feste in, 187 Neoclassicism and, 119-120 Portici, 4-5, 97-98, 101, 117-118, 197, 278 - 279Reggia di Caserta, 97-98, 101, 112-113, 117-118, 121-122, 170-171, 178-180, 197, 240, 278-279 Royal Theater of San Carlo, 130-131 Ruffo, Alessio, 52-53 Russia, 1-2, 23-24 Russo, Ferdinando, 43 Sabatini, Gioacchino, 138-141 sacred genres, 90-91, 198 Saint-Foix, Georges, 254-255, 257 Sala, Nicola, 63-64, 171, 173-174, 282 - 283Salernitano, Gaetano, 138-141 salons, 97–98, See also conversazione

Sammartini, Giovanni Battista, 128, 178–180, 246–248 San Carlo Orchestra, 43–44, 137–142, 169–170, 196, 246 San Domenico Maggiore, 49–50, 137–142

San Gennaro, 194-195

San Giovanni maggiore, 53 San Gregorio Armeno, 137-142 Sanguinetti, Giorgio, 21, 61-62, 65-66, 75-76, 81n48, 90-92, 284 San Leucio, 95, 96n8, 124-125, 166n41 Sanseverino, Luigi (Count of Altomonte), 131-132 Santa Anna di Palazzo, 53 Santacroce, Nicola, 138-141 Santa Maria della Vita, 52 Santa Maria di Loreto, 29-32, 41-44, 48-49, 55-56, 61-62, 137n64, 251-252 Santa Sofia parish, 50 Santi, Pietro, 138-141 Sant'Onofrio a Capuana Conservatory, 39-40, 43-44, 50-53, 61-62, 130, 137n64 Santo Spirito bank, 196 Satriano, Carlo, 53 Scarlatti, Alessandro, 64 Scawronski, Pavel Martinovich, 6, 170n52 schemata, 267-270, 280-283 Schulthesius, Johann Paul, 105-106, 161-168, 272-273 Schuster, Joseph, 25, 128, 144-146, 149n16, 150, 156-157, 179-180 Sonata per cembalo con l'accompagnamento di un violino solo, 156-157, 157, 161, 279-280 secular entities, conservatory system and, 31-32, 56-57, See also specific entities serata musicale, 110 Serio, Luigi, 194-195 Seven Years' War, 7 Sicily, 4-5 sight singing, 66-67, See also solfeggio Sigismondo, Giuseppe, 63, 126n31, 251-252 simple and double cadences, 79-80 solfeggio and, 83-88 training in, 76-78 sinfonie, 26, 134, 145, 178-185, 187-188, 199, 204, 230, 246, 283, See also specific sinfonie Austro-German vs. Neapolitan approaches to, 180 compilation of, 246-248, 250-251, 269 concert, 246-248 continuity and unity of musical techniques in, 269-270 Germanic tradition, 246-248 linked to the stage, 270 Neapolitan style and, 270 opera, 246 schemata in, 267-270

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

#### Index

321

Sinno, Matteo de, 34-36 social networks, 188-199, 240-241 Society of Jesus, 16-17, 33 Sodano, Giulio, 20 soirees, private, 25, 92, 101, 109, 112-114, 175, 190-191 Solanes, Francesco, 31-32 solfeggio, 22, 24, 62-75, 88-92, 147-148 aesthetics of, 276-278 aural skills, 83 cartelle, 65-66, 75 circulation and copying of manuscripts of. 91 content of, 68-75 formal design of, 68-75 goals of, 70-74 harpsichord and, 130 hexachord and, 82 Leisti vs. Durantisti schools, 67-68 Maria Teresa and, 146-147 movable do, 65-66 partimento and, 83-88 vocal techniques, 24 solmization, 65-66 sonate, 26, 109-110, 134-135, 145, 150, 199, 203, 281-282 duo sonata genre, 156-161, 157-160, 187-188, 279-280 Ferdinand IV's interest in, 109-110 form of, 250 keyboard, 150 solo sonata genre, 187-188, 233-234 sonata-concerto hybrid, 214-218, 281-282 structure of, 214-218 sonority, 220, 222, 279-280 Sorrento, 52-53 sources conservation of, 10, 25, 198 fragmented, 283-284 incomplete status of, 27-28 sovereigns, 11-14, See also specific sovereigns, desired behavior of Spain, 1-2, 10, 16, 24-25, 30, 57 Naples's traditional alliance with, 118 political philosophy and, 16-17 spirit, vs. affect, 114-115 Spiritual Exercises, 33 sponsorship. See patronage St. Petersburg, 5-7, 20-21, 127-129, 187, 199-200, 207, 230-234 Stabiae, 120 "Stanza dell'alcova," 97

Stein, Johann Andreas, 105, 109-110, 134n54, 145-146, 148-149, 161-168 Štěpán, Josef Antonín, 100-101, 145-146 Sterkel, Johann, 26, 105, 109-110, 127, 144, 149, 178-180, 273-274, 283 Sinfonia in C Major, 181-184 Stradivari, Antonio, 129-130 students, 23-24, 32-48 admission of, 33-39 arrendamenti and, 55 assessment of, 91 behavior of, 46 benefactors of, 34-36 cartelle and, 75 cloistering of, 57-58 contractual obligation to conservatories, 34 debts of, 55-56 engagement among, 59 older, 44-45 performance skills and, 55 regimented lives of, 37-39, 57-58 regole and, 23-24, 32-34, 36n25, 37-53, 204, 206-207, 277-278 as teachers at, 39-48, See also mastricelli uniforms for, 34, 36n25 value as human capital, 23-24 style, 19-26, See also aesthetics; galant style; Neapolitan style conservatory system and, 21-22 genre and, 144-185 local, 60-61 national, 60-61, 91-92 parameters, 60-61 pedagogical methods and, 89 regional, 24, 91-92 stylistic unities, 60-61 transnational, 60-61, 91-92, 115-116, 144 - 185vocal. 90-91 Sullo, Paolo, 21-22 Swinburne, Henry, 9 symbolic exchange, 56-57 Tafuri, Antonio, 253-254, 262-263 Tanucci, Bernardo, 10-18, 98-99 bias regarding Habsburgs, 10-19, 97-98 departure of, 98-99 Ferdinand IV and, 98-99 Teatro dei Fiorentini, 101-102, 107-108,

130–131, 178–180, 191n13, 246–248 Teatro del Fondo, 101–102, 110–112, 130–131, 191n13

Cambridge University Press 978-1-108-47761-1 — Instrumental Music in Late Eighteenth-Century Naples Anthony R. DelDonna Index

More Information

322

Index

Teatro di San Carlo, 22-23, 54-55, 96-97, 99, 106, 112-113, 126n31, 136-137, 145, 156-157, 169-170, 179, 230 technical proficiency, 110-112 Tedeschi, Giovanni, 135n59, 138-141 theater hierarchy of cultivation and, 198 patronage of, 117-118 theatrical forms, instrumental genres and, 27 theatrical genres, 40-41, 60-61, 90-91, 279, 283-284 Theresian model, 100-101 three-movement format, 180 Thugut, Johan Amadeus von, 170 Tischbein, Johann Heinrich Wilhelm, 25, 120-121, 123, 124n21 Tolve, Francesco, 138-141 tourism, 5-10, 188-189 tragic genres, 117-118 Trani, Angelo, 108-109 transnational currents genre and, 144-185 style and, 144-185 Treaty of Utrecht, 1 trio al rovescio, 174 Tritto, Giacomo, 63-64, 188, 246-248, 269 Tufano, Lucio, 20, 194n22 Turchini Conservatory, 32, 39, 41-43, 48-49, 53-55, 67-68, 89-90 admission process and, 34-36 music collection of, 126-129 Tuscany, 16, 97, 148-149 Tylney, Lord, 8-9

Ugolino, Vito, 138-141

Valente, Gennaro, 136, 138-141 Valerio, Giuseppe, 138-141 van Swieten, Gottfried, 105n41, 114, 272-273 van Tour, Peter, 21-22, 61-62, 65-66, 75-76, 80, 88-92, 174, 276-277 vedute, 124-125 Veni creator spiritus, 32-33 Vento, Mattia, 128 Vesuvius, 4, 7-8, 14 Vezzini, Gaspare, 233-234 Vienna, Austria, 5-6, 20-21, 145-149, 187, 198, 207, 230-233, 251-252 Viennese Classicism, 61-62 Vigée-Lebrun, Elisabeth, 5-7, 120-121, 122n13 Vivenzio, Giovanni, 195-196 vocal style, instruction in, 90-91 Volante, Alessandro, 52-53 von Kotzebue, August, 125 Wagenseil, Georg Christoph, 100-101, 117-118, 145-146 War of Polish Succession, 1 War of Spanish Succession, 1 Western civilization, search for, 10 Whiting, Lilian, 1 Wilczek, Joseph von, 16 Winckelmann, Johann Joachim, 121, 123 winds, 281-282

Zingarelli, Niccolò, 63–64, 276–277 Zito, Paola, 126