

Guido Olivieri – FDA Application 2023

Abstract

My proposed project focuses on the cultural and historical contexts related to concert life in eighteenth-century Naples in preparation of the publication of the first monograph on this topic. The FDA will support research in archives and libraries in Italy during the summer of 2023 to gather new sources and allow research time to transcribe and examine the evidence collected. This research aims at filling a major knowledge gap in a key musical practice and is intended to be a crucial contribution toward the reconstruction of the musical landscape of one of the most important European capitals of the time.

Project description

I intend to use the Faculty Development Award as a summer stipend for the months of June-July 2023 to conduct research in the libraries and archives in Naples. The aim of the proposed project is to gather documentary and musical evidence and reconstruct the development of concert life and the history of concerto in Naples in the eighteenth century. The ultimate goal will be the publication of some articles in preparation of the first monograph devoted to the cultural context, institutions, and major figures in the history of the instrumental concerto in Naples. This research will be developed in collaboration with my colleague, prof. Piotr Wilk, professor of musicology at the Jagiellonian University in Kraków (Poland) and one of the leading experts of the eighteenth-century Italian concerto.

Instrumental concertos have long been among the most important musical genres, performed still today by virtuoso soloists to large audiences. In the early decades of the eighteenth century the formal structure of the concerto started to become standardized thanks in particular to the paradigmatic works of Antonio Vivaldi and other Venetian musicians. The wide dissemination of the instrumental concertos throughout Europe coincided with the emergence of the figure of the virtuoso solo performer and the fundamental transformation of music appreciation and listening habits. The performance of instrumental concertos became then the highlight of concert events.

Yet, the literature on the concerto has completely ignored the activity and music production in centers considered peripheral to the main routes of development of this crucial musical genre. While Naples has long been recognized as a prominent center in the history of 18th-century music, the current musicological literature has associated its fame primarily with the

production of operas. The research I am conducting has challenged this received narrative by showing that a strong instrumental tradition developed in Naples even before the growth of operatic production. Indeed, instrumental and vocal music of the time shared in many cases the same systems of patronage, institutional support, and cultural values. The purpose of my research is therefore to shed light on a repertory and musical culture that has been for a long time sidelined by traditional historiographical narrative and look at the concerto and concert life in Naples at the intersections of artistic culture, politics, and musical patronage.

Starting from the second quarter of the eighteenth century, in fact, we notice in Naples a circulation of manuscript copies of concertos by Antonio Vivaldi and the establishment of a network of private patronage. Both phenomena promoted the flourishing of a local production of concertos that blended standard formal structures with local inflections and preferences. The early sources I have started to examine show a rise in the presence and activity of string virtuosi and, more importantly, the rapid growth of a concert life in the capital. Initially limited to private initiatives, concert events became gradually part of the ceremonies sponsored by the court as well as a key element of the entertainments offered by theater management.

This cultivation by no means remained a limited and local phenomenon: virtuosi trained in the four Neapolitan conservatories pursued successful careers abroad, employed in the courts and orchestras of the most important European capitals (Paris, London, Vienna). Their works were often published, performed, and circulated throughout Europe, as proven by the more than a hundred instrumental concertos by Neapolitan composers still preserved in the libraries around the world. The virtuoso performers coming from Naples had therefore a strong impact on the development of this genre, but also, in general, on the establishment of a modern system of

music production in Europe. My original study aims at adding a crucial point of view on the dynamic Neapolitan musical milieu and revealing extensive artistic networks in the circulation of instrumental music and musicians.

Little secondary literature has been devoted to this topic. Anthony DelDonna's recent *Instrumental Music in Late Eighteenth-Century Naples* (Cambridge University Press, 2021), although offers great insights on Neapolitan artistic culture of the last part of the eighteenth century, does not deal with the development of concerto and concert life. Few additional contributions have been published in conference proceedings or journals (for which see the selected bibliography attached). The music repertory, usually preserved in handwritten copies, is almost completely unknown. A very small number of concertos have been published in modern scores or critical editions, and some of them with incorrect attributions. Thus, it becomes crucial to conduct an in-depth investigation on the dissemination and artistic manifestations of an instrumental repertory that has been for too long completely ignored. A comprehensive approach to this topic and more accurate consideration of the sources, will open a broader view of the music production considered in the larger cultural and artistic contexts.

My research expands and builds upon the work I have conducted for my recent monograph, forthcoming with Cambridge University Press. For that book, I looked at Neapolitan instrumental music in the late seventeenth and early eighteenth century, with a specific focus on chamber music and sonata. Some of the research I have conducted thus far has allowed me to identify specific sources and take note of the transformation in the music production that occurred in Naples in the second half of the eighteenth century. The preliminary research I carried out on library catalogues and archive inventories has already revealed not only a large

amount of music repertory, but, more importantly, significant evidence on the establishment of a network of patronage and the expansion of concert events at the core of the artistic culture in Naples.

With the support from the Faculty Development Award, I will start to gather new sources and further evidence toward a full-fledged reconstruction of the city's concert life. The summer stipend will support the time I will spend in Naples to conduct my research and the opportunity to travel to other European libraries that preserve music copies of concertos by Neapolitan composers, in order to verify the international impact of this repertory. In Naples I will work in the State Archive and in the archives of the public banks holding the financial records of events and performance productions that took place in the city in the eighteenth century. I will also work in the library of the conservatory, which owns several of the manuscript copies of these concertos. I am, of course, very familiar with the collections of these libraries and archives and therefore ideally positioned to conduct this research on primary sources. While prof. Wilk will primarily work on the analytical and theoretical discussion of the repertory, I will focus on the reconstruction of the cultural and historical contexts of development of this musical genre.

I plan to present my initial findings at major international conferences and publish some articles before submitting the book proposal to a major publisher. In fact, I have already been invited to give a talk on the cello repertory as part of a workshop at the prestigious Schola Cantorum in Basel (Switzerland) in June 2023. The aim of this project, however, is not limited to bringing back a substantial (and often neglected) facet of the complex Neapolitan musical scene to the attention of scholars. A byproduct of the research will be, of course, the presentation to larger audiences of a significant repertory of concertos through recordings and public

performances. I already have experience with this kind of collaborations with my previous research work. In several cases my research has resulted in the publication of modern editions of the newly discovered music and in subsequent recording projects with soloists and ensembles specialized in early music performance practices. I expect that this research project on the history of the concerto in Naples will produce similar results. Furthermore, I will include the results of this investigation as new material for the course on the History of the Concerto in the Eighteenth Century that I regularly teach at the Butler School of Music. My students will thus become familiar with rare resources resulting from my study and with original points of view on the history of this genre that they can use in their professional development.

This research and the projected monograph in collaboration with prof. Wilk will thus fill a gap in the knowledge of the early stages of one of the most important musical genres in the history of European music. The opportunity offered by the Faculty Development Award will allow me to make an important step toward expanding the knowledge and reconstruction of the musical landscape of one of the major European capitals of the eighteenth century.

Bibliography

- Bossa, Renato. "Le sonate a quattro di Giuseppe Antonio Avitrano (1713)." In *La musica a Napoli durante il Seicento*. Ed. Domenico Antonio D'Alessandro and Agostino Ziino. Rome: Torre d'Orfeo, 1987: 307-322.
- Carrer, Pinuccia. *Francesco Durante maestro di musica (1684–1755)*. Genova 2002.
- Degrada, Francesco. "Appunti critici sui concerti di Francesco Durante." *Chigiana* 24 no. 4 (1967): 145-65.
- DelDonna, Anthony. *Instrumental Music in Late Eighteenth-Century Naples. Politics, Patronage and Artistic Culture*. Cambridge University Press, 2021.
- Di Benedetto, Renato. "The Sonate a Quattro of Angelo Ragazzi (1736)." In *International Musicological Society. Report of the Eleventh Congress. Copenhagen, 1972*. Ed. Henrik Glan, Søren Sørensen, Peter Ryom. Copenhagen: W. Hansen, 1974: 356-65.
- Freeman, Daniel E. "The Earliest Italian Keyboard Concertos." *The Journal of Musicology*, 4/2 (1985): 121-45
- Green, Douglass M. *Progressive and Conservative Tendencies in the Violoncello Concertos of Leonardo Leo*. In *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on His Seventieth Birthday*. London, 1970: 261-71.
- Olivieri, Guido. "Tra Napoli e Vienna: Musicisti e organici strumentali nel viceregno austriaco (1701–1736)." *Analecta musicologica* 32 (2002): 161-82.

I would like to apply to a summer stipend for the months of June and July 2023.

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TEACHING EXPERIENCE

- Professor of Instruction.* Musicology Division. The University of Texas at Austin. School of Music. (2021-)
- Associate Professor of Instruction.* Musicology Division. The University of Texas at Austin. School of Music. (2019-2020)
- Senior Lecturer.* Musicology Division. The University of Texas at Austin. School of Music. (2014-2018)
- Lecturer.* Musicology Division. The University of Texas at Austin. School of Music. (2006-2013)
- Robert M. Trotter Visiting Distinguished Professor* - University of Oregon. (2018)
- Director,* Early Music Ensemble “Austinato.” The University of Texas at Austin (2006 -)
- Visiting Assistant Professor.* University of Michigan (Ann Arbor). School of Music. (2005-2006)
- Research Fellow.* Columbia University – The Italian Academy for Advanced Studies in America. (2004-2005)
- Teaching Assistant and Instructor.* University of California at Santa Barbara. Department of Music (1999-2003)
- Research Fellow.* University of Liverpool (UK) - Department of Musicology (1994-1995)

Books and Edited Volumes

- Forthcoming *String Virtuosi in Eighteenth-Century Naples. Culture, Power, and Music Institutions.* (Cambridge University Press)
- Forthcoming *Musica Strumentale a Napoli fra Seicento e Settecento.* Guido Olivieri ed. (LIM, expected publication, December 2023)
- 2020 *Musica. Manuale disciplinare*, co-authored with Claudia Cali and Luisa Nardini. (Edizioni Simone, October 2020) (textbook).
- 2015 *Arcomelo 2013. Studi in occasione del terzo centenario della morte di Arcangelo Corelli.* Guido Olivieri and Marc Vanscheeuwijck, eds. (LIM, 2015).

Articles and Book Chapters (selected)

- Forthcoming “Naples at a Crossroads: Transformations in Neapolitan Music at the Turn of the Seventeenth Century,” in *Music in Transition*, ed. C. Churnside (Boydell and Brewer; expected publication, June 2023).
- 2022 “Rethinking Center and Periphery. 18th-Century Violin Tradition Between Naples and Paris,” in *Proceedings of the SECM Conference* (Tallahassee, 2018), ed. Bertil van Boer (Steglein, 2022).
- 2022 “‘Le sonate spuntano qui a ogni passo’. Due sonate inedite per violino e basso continuo del virtuoso Giovanni Antonio Piani,” *Fonti Musicali Italiane* 26 (2021): 7-28
- 2021 “The Early History of the *Violoncello* in Naples: Giovanni Bononcini, Rocco Greco and Gaetano Francone in a Forgotten Manuscript Collection” *Eighteenth-Century Music Journal* 18/1 (2021): 65-97.
- 2021 “Le *Sonate* di Antonio Guida; una nuova fonte napoletana per la didattica del violoncello” *Studi musicali* 12/2 (2021): 257-293.
- 2020 “Due sonate per violoncello di Giovanni Bononcini in un manoscritto napoletano,” in *I Bononcini: da Modena all’Europa*, ed. M. Vanscheeuwijck (Libreria Musicale Italiana, 2020): 71-81.
- 2020 “Prassi e didattica del violoncello nella Napoli del Settecento: un bilancio degli studi,” in *Gli esordi del violoncello a Napoli e in Europa tra Sei e Settecento*, ed. D. Fabris (Cafagna, 2020): 117-128.
- 2020 (invited contributor) “La musica strumentale a Napoli,” in *Storia della musica e dello spettacolo a Napoli. Il Seicento*, ed. P. Maione (Turchini Edizioni, 2020): 1493-1535.
- 2019 (invited contributor) “Naturalezza o artificio: riflessioni su improvvisazione e virtuosismo italiani in Francia nel Settecento,” in *Musical Improvisation in the Baroque Era*, ed. F. Morabito (Brepols, 2019): 287-99.

- 2017
(invited contributor) “Toward a Critical Edition of *Il matrimonio segreto* by Bertati-Cimarosa: History Sources and Documents,” co-authored with Federico Gon, in *Commedia e musica al tramonto dell’Ancien Régime. Cimarosa Paisiello e i maestri europei*, ed. A. Caroccia (Libreria Musicale Italiana, 2017): 283-94.
- 2016 “Stylistic Influences of Arcangelo Corelli’s Music on the Neapolitan Violin Sonata Repertory” *Basler Jahrbuch für Historische Musikpraxis* 37 (2016): 211-36.
- 2015 “Le ‘Sonate da camera’ di Assisi: una nuova fonte corelliana?” in *Arcomelo 2013. Studi in occasione del terzo centenario della nascita di Arcangelo Corelli*, eds. G. Olivieri and M. Vanscheeuwijk (Libreria Musicale Italiana, 2015): 31-54.
- 2012 “I manoscritti di musica italiana dello Harry Ransom Center di Austin” in *Da Napoli a Napoli: Musica e musicologia senza confini* eds. M. Amato, C. Corsi, T. Grande (LIM, 2012): 107-20.
- 2012
(invited contributor) “The Gaglianos: First Documents on the Activity of an Italian Family of Violin-Makers,” in *Sleuthing the Muse* eds. K. Forney and J. Smith (Pendragon Press, 2012): 365-78.
- 2010 “The Forgotten Genius of Composer Carlo Graziani” *Strings* (with Jou-An Hou). (Oct. 2010): 43-6
- 2009 “Cello Playing and Teaching in Eighteenth-Century Naples: F. P. Supriani’s Principij da imparare a suonare il violoncello” in *Performance Practice: Issues and Approaches*, ed. T. Watkins (Steglein Publishing, 2009): 109-36
- 2006
(invited contributor) “Condizione sociale dei musicisti nella Napoli del ‘700: Pietro Marchitelli” in *Napoli Musicalissima. Studi in onore di R. Di Benedetto*, ed. P. De Martino (Libreria Musicale Italiana, 2006): 45-68.

Critical Editions (selected)

- Forthcoming Domenico Cimarosa, *Il matrimonio segreto*, critical edition. Series: “Masterworks of Italian Opera.” In collaboration with the University of Vienna (Bärenreiter; expected July 2023).
- 2021 G. Francone, *10 Passacagli for cello*. Co-edited with Giovanna Barbati (HH Editions)
- 2019 Giovanni Bononcini, *Sinfonie per violoncello* (Società Editrice di Musicologia). <http://www.sedm.it/sedm/en/instrumental-music/157-bononcini-olivieri.html>
- 2015 A. Corelli *Le sonate da camera di Assisi. Critical Edition*. Co-edited with E. Gatti eds. (LIM, 2015), 7-22.

Conference Presentations (selected)

2022, April	<i>Musicking. Culturally Informed Performance Practices.</i> University of Oregon Eugene, OR. Keynote.
2021, August	9th Biennial Society for Eighteenth-Century Music Conference. (virtual). Chair.
2019, November	American Musicological Society – National Meeting, Boston (MA).
2019, September	26 th National Meeting of the Italian Musicological Society (SIdM) – Matera (Italy).
2018, July	18th Biennial International Conference on Baroque Music. Cremona (Italy). Chair.
2018, June	<i>Rethinking Music in France during the Baroque Era.</i> International Conference - Paris (France).
2014, July	16th Biennial Conference on Baroque Music. Mozarteum. Salzburg (Austria).
2013, December	<i>Corelli als Modell.</i> International Conference Schola Cantorum Basiliensis. Basel (Switzerland).
2012, July	International Musicological Society. Rome (Italy).

Invited Lectures and Other Presentations (selected)

2021 November	Georgetown University, Washington DC
2020 October	Bruxelles Conservatory (virtual)
2020 April	Fondazione Cini (Venice) (virtual)
2017 September	Universidad Nacional Autónoma de México (Mexico City). Colloquium Series.

Awards and Honors

2021	College of Fine Arts Covid-19 Research Reboot Fellowship	<i>The University of Texas at Austin</i>
2020	Fine Arts Curriculum Development Award	<i>The University of Texas at Austin</i>
2017-2018	Fine Arts Creative Research Grant	<i>The University of Texas at Austin</i>
Spring 2016 Spring 2017	Services for Students with Disabilities Appreciation Award	<i>The University of Texas at Austin</i>
2016 (nomination)	College of Fine Arts Distinguished Teaching Award	<i>The University of Texas at Austin</i>
2015	The Walter and Gina Ducloux Fine Arts Faculty Fellow Endowment	<i>The University of Texas at Austin</i>