

Abstracts and Contributors

Karen M. Cook

Seeing the Forest for the Trees: Finding (and Losing) Johannes de Bosco

The name Johannes de Bosco is listed frequently in late fourteenth-century papal records. Of these numerous individuals, some hold musicological interest. In existing scholarship, the idea pervades that one such de Bosco might have held a number of high-profile positions: familiar in the household of Cardinal Jean de Blauzac; singer in the papal chapel under Avignonese Popes Clement VII and Benedict XIII, possibly also a musician in the court of Louis II, Duke of Anjou; vicar and composer in the Sainte-Chapelle in Bourges; and he might have also been one or both of the composers only known as Bosquet and Pelisson. Although Giuliano Di Bacco has convincingly identified Johannes de Bosco alias Peliçon, possibly the composer Pelisson, as a different person, the other “Johannes de Bosco” personages remain largely conflated. In this article, I use papal records to revisit these candidates and demonstrate that the Johannes de Bosco who was a familiar of Jean de Blauzac is also a separate person who must now be distinguished from the other, more overtly musical Johannes de Boscos.

Keywords: Bosquet, Pelisson, Jean du Bois, Avignon

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Eric Boaro

New Sources for the Reconstruction of the Eighteenth-Century Neapolitan Compositional Process

How did eighteenth-century Neapolitan maestros approach the composition of vocal pieces? This question, notwithstanding the vast number of studies on eighteenth-century Neapolitan music, seems surrounded by an aura of mystery. In this article, I attempt to identify three among the compositional stages that preceded the submission, to the copyist, of an aria (or opera) score in eighteenth-century Naples. The first, which I will refer to as the *abbozzo*, is a one-staff score in which the vocal line is consistent and neatly written, but coexists with other melodic lines. The second

stage, the *non strumentato* score, consists of a full score in which only the vocal lines appear and the other staves are either empty or filled inconsistently. At the end of the article, I suggest that there could be another compositional stage preceding the abbozzo: the notating of simple vocal melodies (the “melodic sketch”). To substantiate these claims, I refer to different sources: a previously unnoticed letter by the Neapolitan maestro Pietro Pulli, two late eighteenth-century working scores by Nicola Zingarelli, some music sketches notated by a non-identified Neapolitan maestro, perhaps Saverio Valente, and a musical scribble by Domenico Sarro.

Keywords: Naples, eighteenth century, compositional process, Valente, working scores

Eric Boaro (eric.boaro@gmail.com) studied musicology at the State University in Milan, where he earned a degree in 2015. He graduated in piano at the Conservatory “G. Puccini” in Gallarate. In 2021, he earned a PhD in musicology at the University of Nottingham (UK). His main research interest is the Neapolitan music of the early eighteenth century. He has published in several international journals, such as *Eighteenth-Century Music* and *Early Music*. He is professor of music history at the Conservatorio “Stanislao Giacomantonio” in Cosenza (Italy).

Markus Engelhardt and Markéta Štědrónská

“Unus fons, unus spiritus, una fides”—Roman Protestant Chorals on the “German” Capitol

With the establishment in 1823 of a Protestant Chapel in the Prussian Embassy in Rome, the Capitoline hill became not only an important Evangelical religious center, but also the hub of a number of diverse interests pursued by the Prussian ambassador to the Holy See, Christian Carl Josias von Bunsen. His activities also extended to musical matters, and he became known as a reformer of church music. His outlook in this area was guided by the ethos of interconfessionalism, which held that the intrinsically Catholic and intrinsically Protestant are not contradictory. The article examines chorale works extant in diverse handwritten as well as printed sources of Capitoline church music practice. Among these are an exquisite choir book presumably crafted by the Nazarene painter Julius Schnorr von Carolsfeld, and most significantly, musical compositions found in annexes to the *Nachtrag zur Kirchen-Agende des Jahres 1822* (1828) and in Bunsen’s songbook of 1833. What is unique to some of these chorales is that their melodic elements draw on Old Catholic tradition. This influence was transmitted to Bunsen via Giuseppe Baini’s arrangements in the collection *Tentamen renovationis*. By comparing the Protestant chorals with Baini’s collection and its transcriptions, including one from the pen of Fortunato Santini, seven contrafacta were identified. These constituted the “Roman-Protestant” core of the Capitoline repertoire and contributed to the realization of Bunsen’s ideal of a liturgical renewal enriched by the traditions of a variety of churches.

Keywords: Rome, Christian Carl Josias von Bunsen, Giuseppe Baini, protestantism

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Matthew Franke

Rewriting *Carmen* through Two Songs by Tosti and Tirindelli

Bizet's *Carmen* continues to provoke and disturb audiences for its frank depiction of a crime of passion. Yet it shocked operagoers in the 1880s and 1890s for a different reason: *Carmen*'s continued defiance of Don José, even up to the point at which he murders her. Enrico Panzacchi's poem, which depicts a penitent *Carmen* who begs Don José's forgiveness for her mistreatment of him, directly speaks to audiences' frustration with the opera. Musical settings by Francesco Paolo Tosti and Pier Adolfo Tirindelli refer directly to *Carmen*'s music from the opera, including the famous "Habanera," and attempt to purge it of its sensual appeal. Both Tosti's and Tirindelli's songs seem to have enjoyed some success with amateur audiences, suggesting that this music, by enacting her repentance in the salon, provided a way for middle-class people to safely enjoy *Carmen*'s transgression of bourgeois values on the stage. Thus these songs document a way in which middle-class audiences re-interpreted *Carmen* to fit their worldview.

Keywords: influence, opera, salon, gender

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by processes of translation. His work has appeared in *Nineteenth-Century Music Review*, *Teaching & Learning Inquiry*, and *Carmen Abroad* (2020). He is the curator of the “List of Open-Access Music Journals.” He currently works as a master instructor of music history at Howard University in Washington, DC.

Maria Semi

A (Global) History of What? Three Challenges in Contemporary Music History Writing

What challenges do we face when trying to write “Histories of Music 2.0”? How did global history as a general field impact on music history writing? Are we carrying on our shoulders the legacies of nineteenth-century music histories when conceiving new ones? Discussing the topic of Eurocentrism in musicology, following Immanuel Wallerstein’s description of Eurocentrism in the social sciences, and relating recent musicological works to Sebastian Conrad’s description of the field of global history, this article promotes a post-colonial and decolonizing approach to the writing of music histories and singles out three specific challenges inherent to global music history writing.

Keywords: music history, global history, decoloniality, postcolonial studies

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