

## ABSTRACTS

MICHAEL TALBOT: *Two Unsuspected New Violin Sonatas by Tomaso Albinoni in the Estensische Musikalien*

The Este Music Collection (Estensische Musikalien) at the Österreichische Nationalbibliothek in Vienna contains numerous manuscripts for which no composer's name is given. One particular group, comprising twelve miscellaneous anonymous solo sonatas for violin and bass dating from the years around 1700, was given the common shelfmark E.M. 65 (with letter suffixes running from 'a' to 'l' to distinguish individual works) by Robert Haas, first cataloguer of the collection. Examining the digitised manuscripts, I became aware that two of them, E.M. 65f and E.M. 65l, bore traits pointing very strongly to the Venetian composer Tomaso Albinoni (1671-1751). E.M. 65f, a four-movement chamber sonata in G minor in which an opening slow movement with the character of a 'Preludio' is followed by three dance movements, demonstrates a uniquely Albinonian way of organising modulation in the opening section of binary-form movements in minor keys. Its first movement introduces a favourite feature, the 'double device', borrowed from the chamber cantatas that Albinoni was composing at this time. In several other important respects this sonata resembles early compositions by Albinoni from the same collection: notably, the six trio sonatas in E.M. 73 and the twelve four-part ballettos in E.M. 94. Conversely, E.M. 65l, a four-movement sonata in B flat major mixing church and chamber elements, is from a somewhat later period, greatly resembling the sonatas of Albinoni's *Trattenimenti armonici* published in 1711. It, too, features a 'signature' device pointing unmistakably to the same composer: a method, used only in major-key movements, of modulating very swiftly from tonic to dominant after initial confirmation of the home key. Melodic decoration in the first movement once again evidences a strong influence from the vocal domain. These points and several others are used to form a many-sided argument for Albinoni's authorship of the two sonatas.

NIEVES PASCUAL LEÓN, *«La fuerza del natural»: un primer baile madrileño en la producción de Vicente Martín y Soler*

Until the date it has been commonly believed that Martín y Soler's first production of ballets had taken place in Naples in collaboration with Lepicq. However, the discovery of a new printed source allows us today to certify that the composer had already become familiar with the genre during his former stage in the court environment of Madrid. Although the study of the libretto does not allow us to discover the underlying musical structure of this «baile en pantomima» called *La fuerza del natural*, the analysis of the text invites to an approach this first contact with the genre, also formulating certain hypotheses that allow us to complete the biographical journey of Martín y Soler.

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JAMES PORTER, *Crepuscular Ossianism and Two Symphonic Poems: Self-Reflection and Political Commitment in Nicolò Celega's «Il cuore di Fingal» (1895) and Adolphe Biarent's «Trenmor» (1905)*

Two symphonic poems inspired by James Macpherson's Poems of Ossian (1765), *Il cuore di Fingal* by the Italian composer Nicolò Celega (1856-1906) and *Trenmor* by the Belgian musician Adolphe Biarent (1871-1915), exemplify a Late Romantic instrumental tradition that was already under challenge from 'modernism'. Earlier, a key work in the formation of European Romanticism, *The Poems of Ossian* (1765) had influenced composers such as Mendelssohn (*Fingal's Cave*) and Beethoven, who counted Ossian among his favourite writers. The poems — attributed to a legendary 3<sup>rd</sup> century Celtic bard but adapted from Gaelic tradition into English by Macpherson — had a profound effect on the arts and, with other literary works, on the evolution of the symphonic poem. This form developed even while Romanticism was in decline (like the sunset, Fr. *crépuscule*), an idea that originated in mid-century with writers such as Victor Hugo and Baudelaire. Strauss's tone poem *Don Juan* (1888), as an expression of Late Romantic ideology, affected both Celega and Biarent. At the same time these composers show a degree of self-reflection and political commitment in a context of international tension: in Celega's *Il cuore di Fingal* (1895) the heroic chieftain's love for his fragile Comala conceals loyalty to the current monarch, Umberto I. In contrast, Biarent's *Trenmor* (1905) the ancestor of Fingal, while displaying the hero's desire for a tender relationship with the warrior maiden Inibaca, posits defiance of German aggression. The episodic narrative of both works, which are conservative in style, ends with a dignified, assertive return to the original tonic key: respectively B-flat minor (Celega), and E major (Biarent).