

Abstracts

FABRIZIO AMMETTO – FRANCISCO JAVIER LUPIÁÑEZ RUIZ – LUIS MIGUEL PINZÓN ACOSTA, *The Thematic Catalogue of the Musical Works of Johann Georg Pisendel (PW): IV. Cadenzas, Sketches, Adaptations, Addenda, Transcriptions, Other*

In this last part of our thematic catalogue of the musical works of Johann Georg Pisendel, consideration is given, first, to the cadenzas, sketches etc. (to which the designation 'PW 5' is assigned) and, second, to the adaptations, addenda, transcriptions and similar (with the designation 'PW 6'). The identification of cadenzas for some of his concertos, which often present alternative versions of internal passages, allows us to enter into the subtle area of Pisendel's performance and improvisation. In order to facilitate recognition of the composition to which a cadenza belongs, the same acronym as that used for the concerto itself is retained in this catalogue (with the exception, of course, of the first arabic numeral, which denotes the category to which it belongs). The sketches recorded in our catalogue are presented according to the key of the composition to which they refer, and ordered using a progressive roman numeral according to the movement and bar in which they replace the passage in the related composition (if this is the case). There are essentially three types of Pisendel sketch: the actual preparatory work for compositions that were not realised; subsequent reworkings (often unfinished and/or not adopted) of extensive passages or of an entire movement; the short, alternative versions of single bars (or a little more), for which the distinction between 'sketches' and 'second thoughts' is not so evident. The 'PW 6' section of this catalogue is unquestionably the widest ranging: in fact, via a simple internet search for the name 'Pisendel' in RISM Online over a thousand results are obtained. Here, leaving aside the results relating to his own compositions, the German violinist also appears in other roles: as performer or concertmaster, and also as the copyist or arranger of works by different composers. Because of the large number of such compositions by other composers and in order to facilitate consultation of this section of our catalogue, the designation 'PW 6' is supplemented by the first three letters (in brackets) of the surname of the composer to whom the piece reworked by Pisendel belongs. The typologies of the most 'invasive' adaptations undertaken by Pisendel are various: the addition of parts for extra instruments (usually winds) not included in the original composition; changes to the original rhythm; the insertion of newly composed passages etc. The authors of this thematic catalogue will be happy to receive comments and suggestions from readers in the hope of being able to update and improve this research tool on a regular basis. Finally, we are pleased to announce that the designation 'PW' ('Pisendel's Works' / 'Pisendel Werke') chosen by us for the cataloguing of the musical works of Johann Georg Pisendel is now accepted and adopted by RISM Online.

ABSTRACTS

FEDERICO GON, *Haydn, Pope and the Fame of Parody: The 'Time of Day' Symphonies and «The Rape of the Lock»*

A. C. Dies in his biography of Haydn (1810) states that, as his first assignment at Esterházy's court, Prince Paul Anton «gave Haydn the four periods of the day [morning, noon, evening, night] as the theme of a composition; he wrote them in the form of quartets which are very little known». The only piece that can be related to this anecdote is not a string quartet, but a symphony, the No. 7, on which the title of *Midi* (Noon) is written in French on the score: as is well known, it belongs to the so-called 'Time of Day' Symphonies cycle (1761), together with No. 6 'Morning' and No. 8 'Evening', whose autographs have been lost. However, one detail is missing: there are four periods of the day (as Dies also notes), but only three symphonies. This lack might therefore be easily explained (e.g., by the poor memory of the elderly Haydn, by an error by Dies, or also by a lost fourth symphony). The question is by no means secondary, since in the allegories of both the 17th and 18th centuries the 'day' was usually divided not into three, but into four parts: Dawn – Noon – Evening – Night. If, assuming there were no errors and misunderstandings, Haydn wrote only three symphonies (and, consequently, only three moments of the day are represented), perhaps the origin of the evident extramusical inspiration related to them could lie in other sources, not comparable to the aforementioned allegorical tradition. This contribution therefore proposes a new interpretation of the 'Time of Day' cycle, assuming that the three symphonies nos. 6-8 may be the musical description of the short heroic-comic poem *The Rape of the Lock*, written by Alexander Pope in 1712, with the plot of which they demonstrate innumerable and exceptional points of contact.

HÉCTOR EULOGIO SANTOS CONDE, «*De las mejores sinfonías que tiene esta Santa Iglesia Primada*»: *el repertorio orquestal europeo conservado en la Catedral de Toledo (1792-1825)*

Musicological research has shown in recent years that European orchestral music was widely disseminated in various Spanish contexts, including cathedrals, during the transition from the eighteenth to the nineteenth century. In particular, the present study focuses on a corpus of 36 European symphonies located in Toledo Cathedral, in which Joseph Haydn (1732-1809) and Ignace Pleyel (1757-1831) are the two best represented composers. The cross-analysis of information from different types of sources — musical materials, inventories and payment documents — makes it possible to reconstruct the orchestral collection available at the cathedral during the time of chapelmasters Cándido José Ruano (1792-1799) and Francisco Antonio Gutiérrez (1799-1824). In this way, the present case study not only broadens our knowledge of the European orchestral repertoires disseminated in Spain during the period analysed, but also consolidates the idea that cathedrals were institutions that actively participated in the reception of this type of composition.