

## *Abstracts*

MICHAEL TALBOT, *Two Sonatas by Giacob Cervetto Converted into Concertos*

The Veronese cellist and composer Giacob Basevi Cervetto (c.1690-1783), who emigrated to England in 1739, quickly became one of London's best-known and most popular instrumentalists. As principal cellist at the Drury Lane theatre from 1742 up to the 1770s, he was one of the city's most visible musicians, participating equally actively in its multifarious concert life. He enjoyed considerable success as a composer, producing four published collections of chamber music for his own instrument, one of which (Op. 3, 1757) exists also in a parallel version for flute and continuo. Contemporary accounts show that Cervetto was hardly less active in the domain of the solo concerto than he was in that of the sonata. Doubtless, most of the concertos in which he took the solo part were of his own composition. None were published, and until recently the only known concerto attributable to him was one preserved in a manuscript in Durham Cathedral Library. This is a cello concerto in G major, skilfully arranged from one of his Op. 3 cello sonatas. Inspection of it shows how Cervetto was able to expand on the original not only by thickening and varying the accompanying texture of the outer movements but also by taking over a compositional technique from English song whereby so-called 'symphonies' (independent instrumental sections) surround, and are embedded in, what is otherwise a simple binary structure. Astonishingly, the solo part in the concerto is essentially unchanged from what the cellist plays in the parent work. A flute concerto in D major by Cervetto arranged from another Op. 3 sonata, this time in its version for flute, has subsequently turned up in Urbana, Illinois. The technique of adaptation is almost exactly the same as in the cello concerto, prompting the thought that Cervetto could well have composed many more sonata-derived concertos of the same unorthodox kind. A postscript to the article makes a case for believing Cervetto to be also the author of four unexamined cello concertos in the collection of music built up by Count Rudolf Franz Erwein von Schönborn and preserved in the library of his family's seat at Wiesentheid. The concertos are attributed there to a composer named (or, rather, nicknamed) «Ebreo». The name means «Hebrew», but it seems not to have occurred that the description can be taken literally. Cervetto was Jewish by birth, being one of only very few Jews of his period to participate professionally in Western concert music. But to be sure of his authorship one needed to identify a point of contact between him and Count Schönborn. This finally arrived in a report of a concert given in London in late 1748 where Cervetto played the cello and the count, visiting London in connection with the conclusion of the Treaty of Aachen, was present. Lack of access to the music prevents me for the moment from writing on these works, but the opportunity is certainly something to look forward to.

## ABSTRACTS

ERIK LÓPEZ-TORRES, *El guitarrista, compositor y pedagogo Antonio Cano y Curriela (1811-1897) en la España del siglo XIX*

This article presents an integrated study of the life and work of Antonio Cano Curriela (1811-1897), a key figure in the development of the Spanish guitar during the 19<sup>th</sup> century. Through the analysis and integration of diverse sources, his biography and the trajectory of his artistic career have been reconstructed, thereby revealing the value of his legacy as a musician. Cano stood out as a performer, offering concerts in Spain and on international tours throughout Europe, where he enjoyed great popularity and recognition. This facet of his career as a concert artist reinforced his prestige within the guitar community and played a meaningful role in the gradual, collective process of legitimizing the guitar as a concert instrument. His musical catalogue can be divided into four main categories: original works of his own inspiration, compositions based on traditional Spanish folk music, arrangements of pieces by other composers, and pedagogical works. This body of work was primarily aimed at facilitating the technical learning of the instrument for amateurs through an accessible and progressive repertoire. Cano's teaching activity spanned his entire professional career and became a central focus during the final stage of his life, when he officially served at the Colegio Nacional de Sordomudos y Ciegos de Madrid (National School for the Deaf and the Blind in Madrid) for over two decades. His aim as a pedagogue was always to support the technical and musical development of amateur guitarists and to contribute to the consolidation of a classical guitar school. In summary, the history of the 19<sup>th</sup>-century Spanish guitar cannot be fully understood without studying Antonio Cano, whose artistic and pedagogical work had a decisive impact on the evolution of the instrument during that historical period.

SIMON KANNENBERG, *Hans von Bülow and His Impresarios: Episodes of Misfortune*

The business as a touring virtuoso has been part of Hans von Bülow's career since the completion of his studies with Franz Liszt. From his first tours onwards he was dependent on the support of managers and secretaries. These tasks were often undertaken by befriended music entrepreneurs like music publishers or piano manufacturers. The engagement of two impresarios ended in financial misfortunes. George Dolby managed Bülow's first three tours of England, but defrauded Bülow of his income at the end of the third tour in 1874. Bülow took him to trial, but failed to recover any of his unpaid fees and suffered a stroke as a result of the fraud. Bernard Ullman, who repeatedly had warned Bülow against Dolby's unreliability, managed his tour of America in 1875/1876. Bülow neglected to stipulate the demanded breaks in the contract and ignored warnings by Anton Rubinstein against the effort of such a tour. The finale tour schedule planned 172 concerts over eight months without appropriate breaks for practicing and recovery. Bülow stopped the enterprise after 139 concerts, on a verge of a nervous breakdown, losing a quarter of his fees by a contract penalty.