

Abstracts

MICHAEL TALBOT, *Nicolò Pasquali and His Sonatas*

Nicolò Pasquali (1717/18-1757) was among the most gifted, versatile and original of the surprisingly large group of Italian composers who resided permanently in the countries under the British crown from their time of arrival up to their death. Like so many immigrant (and therefore also emigrant) composers of any nationality, he has suffered the dual disadvantage of having an incomplete and fragmented biography plus the lack of a strong connection to any single national musical tradition, both of which factors have become barriers to full recognition of his achievement and the publication and revival in performance of his music. Pasquali has even fallen victim to his very versatility in that the two rather elementary musical primers that he wrote on figured bass and keyboard fingering towards the end of his short life have caused him since the end of the eighteenth century to be pigeon-holed as a theorist — the antithesis of an exciting and productive composer. The aim of the article is to reconstruct Pasquali's biography in a compact but coherent way, in the process filling in many gaps and correcting at least one enormous error that has 'gone viral', and from there to introduce his music via a detailed discussion of one particularly accessible and characteristic segment of his output: his published sonata collections, one of which is for violin and basso continuo, the other for orchestral strings in four parts. These eighteen works express his supreme expertise, boldness and imagination, so to speak, on his home ground of violinist, teacher of the violin and orchestral director. With luck, their addition to the early-music repertoire will kick-start a revival that will eventually also encompass his highly varied but incompletely preserved vocal music. Pasquali was accompanied to England by a younger brother, Francesco, who played the cello and double bass. The two men often shared accommodation and collaborated in various ways, including as performers in public concerts, while also taking advantage of Francesco's entrepreneurial and scenographic talents. Although Nicolò is its protagonist, the article makes Francesco a vital accessory to a story that takes the pair from England to Ireland, then back to England and finally to Scotland, leaving the younger brother, after Nicolò's unexpected death, to reshape his career successfully in London.

MARK W. ROWE, *Emiliani and the «Bel Canto» Violin*

As a violinist and composer, Cesare Emiliani (1805-1878) is almost entirely forgotten, but his playing was once greatly admired by Paganini, Ernst, and Bellini. This article attempts to discover exactly who he was, why his playing was so admired by such eminent musicians, and why he has largely slipped from the collective memory. It begins by discussing his two important teachers at the *Liceo Musicale* in Bologna — Felice Radicati and Antonio Rolla — and questions the received

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opinion that he was also taught by Paganini and Gaetano Zocca. His early career in Italy, England, and Scotland is examined in detail, particularly the way his performances differed from Paganini's, and the strategies Emiliani employed to cope with this formidable competition. His repertoire relied heavily on transcriptions of Italian operatic arias, and his playing style emphasized exquisite and intimate tonal effects. Accordingly, his debut at the Opéra-Comique in Paris in June 1833 was a failure, and he decided, from then on, to concentrate on salons and smaller concert halls in Britain. He spent the majority of the next fifteen years playing in London, Cheltenham, and Edinburgh, although he did make occasional European tours. Emiliani became one of the most eminent salon musicians of his day, and much attention is paid to the musical limitations of the British upper and middle classes, the difficulties of being an Italian in Britain, and of playing a role which hovered between a friend and a paid entertainer. Emiliani's virtues as a violinist are explored, but also his slight and conservative repertoire and his limitations as a composer. After 1848, he decided to return to Bologna, married, and took up a position as leader and director of the orchestra at the Church of San Petronio. The article ends by considering the very distinctive profile of Emiliani's career, and six reasons why — in spite of being a superb violinist — he has been largely forgotten

CONNOR AUSTELL, *The Piano Sonatas of Jan Ladislav Dussek as Precursors to Beethoven and Early Romanticism*

Composers of the generation active in the final decades of the eighteenth century have perennially received inadequate attention considering the consequential position they occupy in music history. Progress has been made towards correcting this over the past several decades; however, much is still left to be done. Among these figures, one particularly deserving of more study is Jan Ladislav Dussek (1760-1812). Many of Dussek's compositions incorporate methodologies more closely associated with nineteenth-century composers than with his own immediate contemporaries, making his music a promising avenue for further research. Though his oeuvre encompasses a variety of genres, his piano sonatas contain a disproportionately high density of progressive attributes. The present study highlights a limited selection of these sonatas chosen for their usefulness in illustrating important threads in his compositional practice and offers an analysis focused on those anomalous elements which anticipate the Romantic style soon to be embraced by nineteenth-century composers. Key findings include significant advances in chromatic harmony, motivic transformation, and thematic unification across movements as well as outwardly Romantic traits such as lyricism, a sense of psychological progression, and gothic aesthetics. The article is organized chronologically so as to facilitate an understanding of the composer's stylistic development over time and is supplemented by relevant score excerpts.

BORIS ATANASOV, *Discovering Abate De Cinque*

Studying noble amateur musicians in eighteenth-century Italy can yield unexpected discoveries. They were not merely performers, but also highly accomplished composers, distinguished by their individual styles, bold harmonic experimentation, innovative approaches to chordal writing for the violoncello, and remarkably prolific output. One such unjustly forgotten

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figure is Ermenegildo De Cinque of Rome, who turns out to have composed the largest known corpus of sonatas for two or three cellos. He may also have been among the earliest composers to pioneer techniques that would become significant in the history of violoncello playing, including chordal writing in high thumb positions, stretches of a tenth, polyphonic double-stopping, and richly chromatic harmonic language. Abate De Cinque was also the author of cantatas and a poet. Drawing on archival sources and contemporary accounts, this article reconstructs the life of this remarkable figure, examines some of the most distinctive features of his music, and provides a catalogue of his works, several of which remain unlocated.