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## ABSTRACTS

### **Francesco Venturini and His *Concerti di Camera*, Op. 1**

*Eric Albertyn*

Venturini worked as a violinist and as Kapellmeister in Hanover from 1698 to 1745. Very little of the music composed in Hanover at the time is available in modern editions or in score.

Venturini's compositions are representative of the Hanover orchestral practice of the time, which won acclaim for its internationalism. The *Concerti da camera*, op. 1, are prime examples of the convergence of French and Italian traditions in Germany. A biography of the composer, a list of works attributed to him, a thematic index of *Concerti da camera*, and a list of extant copies of the printed edition of *Concerti da camera* are provided.

### **Schumann's Tonal Analogue Revisited**

*Christine Lucia*

Eric Sams's study of ciphers in Schumann's piano works and songs is revisited in order to demonstrate some aspects of Schumann's compositional process in works that have received little scholarly attention. The 19 chamber works written between 1842 and 1853 reveal a conscious attempt to incorporate a few highly personal literary ciphers into the musical fabric. This incorporation affects compositional structure because many of the major themes evolve from such motives. The incorporation takes different forms in early chamber works (1842-43) and later ones (1847-53), and provides a variety of solutions to the problem of engagement with an inherited Classical genre in an innovative and personally meaningful way.

### **Haydn's *Nelson Mass*: Its Decline and Rise**

*Denis McCaldin*

According to Dennis McCaldin, the 20th-c. revival of interest in Haydn came about mainly through recordings. Four seminal recordings of Haydn's *Nelsonmesse* (Missa in angustiis, Hob. XXII:11, 1798) may shed light on this contention: a 1962 recording by King's College Cambridge, conducted by David Willcocks; a 1963 recording with the Westminster Choir and the New York Philharmonic, conducted by Leonard Bernstein; a 1998 recording with the Arnold Schoenberg Chor and the Concentus Musicus Wien conducted by Nikolaus Harnoncourt; and a 1997 recording by the Monteverdi Choir and English Baroque Soloists conducted by John Eliot Gardiner. Three seminal editions by H.C. Robbins Landon (1963), Gunter Thomas (1965), and Denis McCaldin (1996), appeared during those years. Haydn's reduced orchestration during the political upheavals at the time the Mass was written may not have reflected his true wishes. His vocally-based aesthetics are evident in the work.

### **The Didactic Verses in MS *Cape Town Grey 4c7***

*Carol Steyn*

A study of ZA-Csa MS 4c7 (Grey Collection) reveals the presence of two rare didactic verses, *Ter terni sunt modi* and *Dyapente et dyatessaron symphonie*. *Dyapente et dyatessaron symphonie* has an appendix that appears in only four other known sources. The appearance of the verses in a Carthusian antiphony is in itself most unusual; the *Ter terni* generally appears only in music theory MSS, not in those intended for performance, and the *Dyapente et dyatessaron symphonie* is found in no other Carthusian source.