



The
University
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Sheffield.

**The York Symphonies of Giovanni Battista Serini: Study
and Edition**

Volume 1: Study

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A thesis submitted in partial fulfilment of the requirements for the degree of
Doctor of Philosophy

The University of Sheffield
Faculty of Arts and Humanities
Department of Music

November 2019

Abstract

The Italian composer Giovanni Battista Serini, member of an important musical family from North Italy, has suffered almost complete neglect in modern musicology. The only significant discussions of his life and work, in brief studies by Jack Pilgrim and Peter Lynch, present an incomplete account of the documentary evidence, some of which is misunderstood.

This thesis presents the first substantive investigation of Serini's symphonic oeuvre, taking as its launchpad the symphonies preserved in MS 129 S of York Minster Library which are presented in an edition in the companion volume. On the basis of new, detailed work on the written and music sources documenting Serini's career, including the introduction of new sources and the identification of new autographs, the thesis makes its fundamental contribution in a thorough re-writing of what we know about the composer's biography and his symphonies. One of two key implications flowing from that new basic research is to re-frame Serini as a significant proponent of the 'Milanese' symphonic style, a topic of considerable current interest especially to Italian musicologists. The other key implication, highlighted throughout the thesis, is the importance of mobility to the careers of eighteenth-century musicians; in this respect Serini's highly itinerant career helps us to see how the Milanese symphony moved around Europe, not only in the form of notated music (such as the well-known Fonds Blancheton), but in the form of musicians themselves.

Acknowledgements

For the first section of this work I would like to express my sincere gratitude to Dr Stefan Brüdermann, director of the Bückeberg archive; Dr Angela Bellardi, director of the Cremona national archive; the staff of the Venice National Archive; Dr David Griffiths, York; Peter Lynch, Leeds; Marcello Villa, Cremona; Dr Bryan White, University of Leeds; and Dr Alessandro Bianchi, Milan.

For the second section of this work I am deeply indebted to Prof. Cesare Fertonani at the Università Statale di Milano; Vanni Moretto, conductor of the orchestra Atalanta Fugiens, for his generous and essential support for the music-analytical work; and Trevor Pinnock, conductor, for his advice and for having made time to meet and discuss Serini's symphonies and their performing practice.

For the third and last part, I am grateful to Dr Emanuel Wenger and Dr Andrea Lothe at the Deutsche Nationalbibliothek; Dr Martina Demina, Raritätsbibliothekarie at the Musikverket Musik- och teaterbiblioteket; Peter Young of York Minster Library; Dr Vera Paulus at Kloster Engelberg; and Fr Lukas Helg, Kloster Heinsiedeln.

Also, I have to thank my supervisor Dr Tim Shephard and also Prof. George Nicholson for directing performances of three of the York Symphonies with the Sheffield University Chamber Orchestra, using the editions presented here—the first time Serini's symphonies have been heard in the present day.

Last but not least, my lovely family who supported me in every phase of this research.

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Introduction

The impetus for this research derives from a conversation with Bryan White whilst studying at the University of Leeds. As we discussed the reception of Italian music in England, he showed me the catalogue of York Minster Library compiled by David Griffiths.¹ After a quick skim through the pages of the catalogue, my attention was drawn to a manuscript book labelled MS 129 S. The collection preserves numerous compositions of different genres (symphonies, concertos, arias and sonatas), and bears a page-long dedication to the eighteenth-century British diplomat Robert D’Arcy. The entire book is an autograph by the Italian musician Giovanni Battista Serini. My first question was: why is this collection in England? This question prompted others. Did Serini ever visit or work in England? Did D’Arcy keep a private orchestra? However, the most fundamental question was: who was Giovanni Battista Serini?

The design of this thesis arises naturally from the manner of its instigation. At the heart of the project is an edition of the six symphonies by Serini preserved in the York manuscript, music that has until now remained completely unknown and unheard in the modern day. Some of these symphonies are also preserved in sources in Germany and Switzerland; and placing these York works in the context of Serini’s symphonic oeuvre also involves considering sources in France, Italy and Sweden. Thus, the thesis also presents new critical work on the sources for Serini’s symphonies, in most cases sources that have never received more than casual treatment in musicology. Understanding the geographical dispersion of these sources, and also considering Serini’s orchestral resources and symphonic style, necessarily entailed piecing together his extremely mobile career from the archival sources, some of which were previously unknown or misunderstood. In the process I uncovered new works in Serini’s oeuvre, allowing me to compile a much revised works list for the composer, showing his symphonic output in the broader context of his musical production.

The thesis presents these steps in a more logical order. Volume 1 contains a commentary examining Serini as a symphonic composer, with a particular focus on his York symphonies.

¹ David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library*, (York: York Minster Library, 1981).

The first chapter presents a new account of Serini's biography, substantially revised and expanded compared to previous studies on the basis of new and thoroughly re-interpreted documentation. Serini's surviving correspondence, which provides crucial evidence, is given in transcription and translation in an appendix. The second chapter considers the orchestral traditions and symphonic styles that Serini would have encountered in the course of his career in Lombardy, Venice and Germany. With the help of this context, I consider the orchestral resources available to him during his period of service at the court of Bückeberg, where the York symphonies were written, including instrumentation and performance spaces. An analytical discussion of the symphonies in relation to the different regional strands of the early *sinfonia* reveals an important role for Serini in exporting the Milanese symphonic style to Germany. Chapter 3 presents substantial critical discussion of the four key sources for Serini's symphonies—other than the York manuscript, which owing to its dedication is substantially involved in reconstructing his career, and therefore is discussed extensively in Chapter 1—offering new and revised hypotheses regarding provenance and dating through analysis of handwriting, watermarks and countermarks, identifying autographs, and helping to clarify the chronology of Serini's symphonic production. Finally, Chapter 4 gives an expanded and revised Works List for the composer. Volume 2 then presents the edition of the York symphonies, structured according to the conventions of A-R Editions.

Serini has been almost completely neglected by musicology; he is the focus of just two short articles and passing comments in scholarship on JCF Bach who was his colleague at the Bückeberg court. The first study to focus on Serini was an article by Jack Pilgrim published in *The Musical Times* in 1964. In that year, Pilgrim notes, there were no encyclopaedia entries on Serini, 'except for a brief mention in the article on J.C.F. Bach.'²

Pilgrim begins his article with a short list of Serini's compositions, first listing the music in his single one-author printed edition, the Op.1 violin duets, undated but given by the British Library as c.1770, and then moving on to the much more numerous manuscript sources. Pilgrim's comments on the manuscripts suggest that he did not study them directly. For instance, he declares that the nine symphonies preserved in Regensburg are for 'small orchestra', whereas in fact they use quite a substantial instrumentation for the period.³ As we will see throughout this study, Serini's symphonies preserved in German sources required

² Jack Pilgrim, 'A Note on G. B. Serini' *The Musical Times*, vol. 105, (Aug. 1964), 581-582.

³ *Ibid.*, 581.

oboes, trumpets, flutes, bassoons and timpani in addition to strings.

After a parenthetical note on the works, Pilgrim moves on to discuss the source that he considered ‘of greatest importance’: MS 129 S in York Minster Library.⁴ The dedication in the York manuscript furnished the entire basis for Pilgrim’s reconstruction of Serini’s life; he did not seek further documentation in the archives. Unfortunately, his translation and interpretation of the Italian dedication are partly flawed. For example, Serini refers to a period of five years’ service as a composer in Bückeberg. Pilgrim took that to be the total period of his employment at the court, but of course it was only the period up to the writing of the dedication in 1755. All that can be deduced from this is that the Italian composer started his service in 1750. Another error, with a direct bearing on Serini’s date of birth, is the name of his first music teacher. The dedication refers to “Sig. Maestro Galuppi,” without mentioning the first name of the teacher, who could be Baldassare or his father Angelo Galuppi. Assuming it to be Baldassare Galuppi, Pilgrim concluded that Serini ‘must have been born around 1724’—in Chapter 1 I will show this to be incorrect.⁵

The second and last study on Serini is the short entry in the *New Grove Dictionary* written by Peter Lynch, who used Pilgrim’s work as a starting point but made numerous refinements. First, he reconsidered Serini’s date of birth, moving it back to 1715. Lynch also informs us that Serini had a wife and a daughter, as well as presenting some other useful information concerning his presence in Venice in 1750, and his service in Bückeberg between 1750 and 1755. Further, Lynch compiled the first, though incomplete, list of Serini’s works, and a brief discussion of his musical style. However, Lynch accepts the idea that Baldassare Galuppi was his music teacher, and his account of the composer’s career is incomplete. Although he provides a more secure starting point for further research, Lynch worked from a relatively limited range of primary and secondary sources in compiling his brief account, and much remains to be fleshed out and refined in his account of both Serini’s biography and his music. In Chapter 1 I work from a comprehensive review of the primary sources, known and unknown, to offer a much richer reconstruction of his life. Most of the surviving archival documents derive from the Bückeberg court; but although this German court has been the subject of extensive documentary studies by the German scholar Hildegard Tiggemann,

⁴ Ibid., 581.

⁵ Ibid., 582.

Tiggermann only took account of documents written in German, thus Serini and other Italian musicians did not feature in her work, and indeed the period of Serini's appointment is a blank space in her account. Thus, my research on Serini's career in Bückeberg is a contribution not only to music history but to the history of this significant eighteenth-century court at a crucial, turbulent moment in European history. I am also able to shed light on the later part of Serini's career, when he worked for the English diplomat George Cressener, the sketchiest period in previous accounts of the composer's life. The paucity of information on Cressener, who appears in not a single encyclopaedia, makes this the most challenging part of Serini's career to understand. Fortunately, recent research focussed on Cressener's diplomatic career has detailed his movements around Europe; by cross-referencing with the surviving documents relating to Serini from Bückeberg, which extend well beyond his period of service at the court, it has been possible to fill in many details of his later career, and also to hypothesise concerning the pan-European social networks mobilised by Serini to his professional advantage.

With the help of a previously unnoticed nineteenth-century source, I have also been able to re-interpret Serini's early life, affirming his Lombard identity, his family hailing from the town of Casalmaggiore—an insight that has profound implications for our interpretation of his musical style, which Lynch characterised simply as 'essentially *galant*'. Although he moved to Venice as a child, Serini was to a great extent a product of changes under way in Lombardy at the time of his birth. The Milan of the first decade of the eighteenth century witnessed a changing of the guard between a 'weak monarchy increasingly perceived as distant and foreign'—Spain—and an Austrian monarchy on the rise and in the process of expanding its borders.⁶

The Austrian jurisdiction brought with it not only a new government and new reforms but, at the same time, it created a long period of peace that provides the substrate for new cultural input, particularly in the musical field. It is precisely during the 1730s that the decisive steps were taken towards the birth of the so-called 'concert symphony', by musicians such as Giovanni Battista Sammartini, Antonio Brioschi and Ferdinando Galimberti. In fact, the importance of the Lombard capital in the geography and musical

⁶ Claudio Donati, 'Le Caratteristiche Istituzionali e Sociali del tardo Periodo Spagnolo e del Primo Periodo Austriaco', in Livio Antonielli, Giorgio Chittolini (eds.), *Storia della Lombardia*, (Bari: Laterza, 2003), 32.

culture of eighteenth-century Europe can be traced precisely to instrumental music.

The birth of the new musical genre was ascribed to the Milan area already by Fausto Torrefranca in 1915, in his volume *Le Sinfonie dell'Imbrattacarte*.⁷ Considering the specific geography of the new musical form, it is possible to speak of a distinctive 'Milanese symphony', where the term 'Milanese' must be understood in its broadest sense as encompassing the Lombard and perhaps also the broader North Italian area, just as 'Neapolitan' is used to refer to the whole of South Italy in the same period.⁸ The Lombard capital thus became the centre for the promotion and dissemination of a new symphonic mode, thanks to the efforts of the so-called 'Milanese symphonists' and also to the contribution of smaller centres such as Casalmaggiore. It was in this small Lombard town, headquarters of the Serini family, that the first printed collection of symphonies appeared in 1729, the music composed by Andrea Zani (1696-1757) and presenting the features of the Milanese symphonic style.

In Italian music historiography, the eighteenth century, especially the second half of the century, is dominated by opera, even in modern studies. For many years scholars focused primarily on theatrical, music neglecting instrumental music. In the last twenty years, interest in the Italian symphony has reawakened, particularly thanks to the Churgin's studies on Sammartini and Brioschi.⁹ In recent years the Università degli Studi di Milano has promoted and organised work on the *sinfonia Milanese* (Milanese symphony), starting to study the specific characteristics of the genre, its dissemination, and its function for the new middle class of eighteenth-century Lombardy. These new directions are clear in the scholarship of Cesare Fertonani who, on the occasion of the international conference on Brioschi and the new musical style in the eighteenth-century Lombardy (2008) (*Antonio Brioschi e il nuovo stile musicale lombardo. Atti del convegno internazionale, Alessandria, 20-21 settembre 2008*), theorised the social function of the symphony for the rising middle class.¹⁰ This kind

⁷ Fausto Torrefranca, *Le Sinfonie dell'Imbrattacarte*, (Torino: Fratelli Bocca, 1915).

⁸ Cesare Fertonani, 'La Sinfonia <<milanese>>. Il Contributo allo sviluppo di un 'nuovo' stile strumentale', in Davide Daolmi and Cesare Fertonani (eds.), *Antonio Brioschi e il Nuovo Stile Musicale del Settecento Lombardo. Atti del Convegno Internazionale Alessandria, 20-21 Settembre 2008*, (Milano: Edizioni Universitarie di Lettere Economia Diritto, 2010), 17.

⁹ Churgin, Bathia. 'Sammartini and Boccherini: Continuity and Change in the Italian Instrumental Tradition of the Classic Period', in: *Chigiana*, n.s. XLIII (1993), pp. 171–191; Jenkins Newell - Churgin, Bathia. '«Ho trovato il padre dello stile di Haydn»', in: *Chigiana* n.s. XXXII (25-31 agosto 1975), pp. 373–377.

¹⁰ Cesare Fertonani, 'La Sinfonia «milanese». Il contributo allo sviluppo di un 'nuovo' stile strumentale'. In Davide Daolmi and Fertonani, Cesare, *Antonio Brioschi e il nuovo stile musicale lombardo. Atti del convegno internazionale*,

of work has its roots in previous studies by Sergio Martinotti and Guglielmo Barblan who have studied extensively the musical culture of Lombardy during the Eighteenth century.¹¹ Battista Serini, even though he never lived in Milan (at least so far as we know according to the surviving documents), must have assimilated from childhood the new Lombard conception of the symphony. Serini's father studied and practiced music in Casalmaggiore and was his son's first music teacher. One of the main contributions of this thesis is to place Serini within our emerging understanding of the Lombard symphonic milieu.

The new way of thinking about the symphony in the north of Italy had its starting point in the first part of the Eighteenth century. Under the new Austrian rule, Milanese society experienced a phase of slow but sensitive economic and social transformation, in the course of which the symphony seems to have emerged as the musical genre that best meet the needs of the nascent society. It is clear at least that the symphony best lent itself to the entertainment of the upper classes, as it was performed at every opportunity and location: in private houses, in churches, and also in public concerts, which were organized in Milan at the Sforza castle from about 1750 at the initiative of the governor of Austrian Lombardy, Gianluca Pallavicini. The lively Milanese musical life involved both professional and amateur musicians. Among the institutions staffed by the former was the orchestra of the Regio Ducal Teatro (from 1778 Teatro alla Scala); while for the latter the principal institution was the Philharmonic Academy founded with a petition presented to Duke Francesco III on 10 April 1758 (among the signatories the key early symphonist GB Sammartini). Given the regional pervasiveness of the musical form, there is considerable justification for the claim that the symphony represents the musical identity of the new Austrian Lombardy.

Lombardy, and Milan in particular, soon attracted foreign visitors for their musical culture, and numerous musicians took the opportunity to gather insights and suggestions from the new musical form. Among the many composers who spent time in Milan up to the mid-century are Johan Helmich Roman (1735-1737), Gluck (1738-1741), Ignaz Holzbauer (1744-1746, 1759), and Johann Christian Bach (1757-1762); others passed through the city more briefly, including Johann Melchior Molter (1738) and Christian Cannabich (1754)— the

Alessandria, 20-21 settembre 2008. Milano: Edizioni Universitarie di Lettere Economia Diritto, 2008. 17-44.

¹¹ Sergio Martinotti, 'Orchestre a Milano nel Settecento', in *La Musica a Milano, in Lombardia e oltre*, vol. II, edited by Sergio Martinotti (Milano: Vita e Pensiero, 2000), 133-144. Guglielmo Barblan, 'La musica strumentale e cameristica a Milano nel Settecento', in *Storia di Milano* (Milano: Fondazione Treccani, 1962), 590-711.

majority from German-speaking regions.

The mobility of instrumentalists and composers between Italy and the rest of Europe, especially Germany and Austria, is a very important phenomenon in this period, recently highlighted in an anthology edited by Gesa Zur Nieden and Berthold Over. People who travelled to Italy, generally on the Grand Tour, arrived first in Milan, first where they had the opportunity to listen to the most important orchestras of the city as well as to enjoy a personal encounter with the ‘Milanese symphony’. Many foreign visitors returned home with plenty of music copies that they made or bought during their stay. This surely helped in spreading the new Italian ideas and style. Many princes and counts, as well as other wealthy individuals, employed Italian musicians in order to have the “authentic” Italian taste and style represented in their own courts. In some cases, like Serini’s, the recruitment happened during the patron’s Italian trip. Once abroad, Italians not only composed music to be played but also took students, to whom they taught the Italian manner for the symphony, transmitting the new tradition. Obviously, the exchange went as in both directions: Italian abroad learnt plenty of new musical features and tools from the settings in which they found themselves working. This was certainly the case for Serini who, recruited in Italy in 1750, spent the rest of his life abroad composing and teaching music. In Buckeburg he had as an unofficial pupil Johan Christoph Bach who desired to learn the Italian style. In return, Serini learned from Bach and his German environment the typical orchestration adopted by Germans, which he put in practice some years later in adapting the orchestration of the York symphonies to the German taste.

The itinerant nature of Serini’s career, important throughout this thesis, is particularly highlighted and discussed in Chapter 1.

In many respects Serini’s identity as a symphonist and the trajectory of his career appear to be bound up with, and characteristic of, this moment of Lombard symphonic innovation and its wider European and especially German/Austrian dissemination. Although his musical education seems to have taken place in Venice, and he was briefly active in Venice and the Veneto as an opera composer, his earliest surviving symphonies—those in the Fonds Blancheton—are straightforwardly Milanese, and it is in the genre of the ‘concert symphony’ for aristocratic entertainment that Serini was most prolific. Recruited in Venice by a German aristocrat, apparently as an instrumental composer, he spent the remainder of his

exceptionally itinerant career in the German-speaking area, providing concert music for aristocratic patrons. In so doing he became one among several conduits for the export of the Milanese symphony, and the distinctive Lombard aristocratic concert culture within which it flourished, to the German-speaking musical world.

Chapter 1

Biography

The Italian composer Giovanni Battista Serini, member of an important musical family from North Italy, has suffered almost complete neglect in modern musicology. The only significant discussions of his life and work, in brief studies by Jack Pilgrim and Peter Lynch, present an incomplete account of the documentary evidence, some of which is misunderstood. The aim of this chapter is to throw much-needed new light upon the basic facts of his biography, from the place of his birth to the final archival notices concerning his life, founded in a careful re-examination of the documents known to Pilgrim and Lynch, but adding several more of which they were unaware.

1.1. *Casalmaggiore and Venice*

In modern scholarship the city of Cremona is consistently identified as the Serini family's headquarters and the birthplace of GB Serini; however, a crucial but entirely overlooked nineteenth-century source reveals Casalmaggiore and not Cremona to be the family's home town. In 1829 the local publishing house Fratelli Bizarri issued a series entitled *Memorie Storico-Ecclesiastiche di Casalmaggiore* written by the priest Giovanni Romani, a painstaking reconstruction and celebration of local history. In the second volume the author tells of a priest named Don Bartolomeo Serini, who forms a link between our existing information on the Serini family and GB Serini's early life. According to Romani, on 26th August 1690 Bartolomeo received payment of an inheritance, and the notice gives several details concerning the family. Bartolomeo, living near the church of San Lorenzo in Cremona, was the son of Francesco; and Francesco, who himself had a brother named Giovanni Battista (different from our Giovanni Battista) and a sister named Lucrezia, was the heir of Marco Baccarelli, who was most likely his grandfather. A second document published by Romani; a will written in 1690 by Maddalena Rossetti, supplies further details, identifying Marco's wife

(Maddalena herself) and naming his father as Francesco Antonio.¹²

Bartolomeo's own will dated 19th February 1720 is preserved in the Cremona State Archive and mentions every member of his immediate family.¹³ Two of Bartolomeo's brothers are known to have been active as musicians. Giuseppe Serini, 'resident in the city of Vienna',¹⁴ was the composer of the opera *Il genio deluso*, an oratorio of 1680 for the church of Sant' Omobono in Cremona, and *Il concerto de' dei e delle muse* staged on the occasion of the marriage of Maximilian II Emanuel, Prince-Elector of Bavaria, to Maria Antonia of Austria, on 15 July 1685. Pietro Paolo, 'resident in the city of Cremona', was a contralto singer in the Cappella delle Laudi at the Cathedral of Cremona between 1688 and 1709. A third brother, Giovanni Battista (yet another one), was already dead in 1720; however, Bartolomeo mentions GB's son, Pietro Paolo, who at that time was 'resident in the city of Venice'. Giovanni Battista and his son Pietro Paolo are the grandfather and father of our Giovanni Battista Serini.

Thanks to these sources it is possible to reconstruct GB Serini's family tree, and to hypothesise his place and date of birth. Most likely he was born not in Cremona, but in a small village in the Cremonese province, Casalmaggiore. The question of his date of birth is slightly more complex, and before presenting a new conclusion it will be necessary to review the theories put forward by Pilgrim in his 1964 article and by Lynch in *New Grove*.

According to Pilgrim, GB Serini 'must have been born about 1724', because, Pilgrim assumes, he must have been in his twenties when Robert D'Arcy employed him in 1744 (on which see below).¹⁵ Lynch suggests 1715 as a possible date of birth. But if we are to accept that G B Serini was probably born in the family stronghold of Casalmaggiore, or even in Cremona as both Pilgrim and Lynch assumed, an issue arises, for his father Pietro Paolo was already in Venice in 1714, when, as Lynch notes, he 'tried unsuccessfully to obtain a post as a violinist at S. Marco, Venice'.¹⁶ More likely, therefore, GB Serini was born about 1710. I hypothesise that Pietro Paolo, leaving Casalmaggiore for Venice,

¹² Giovanni Romani, *Memorie Storico-Ecclesiastiche di Casalmaggiore dell'abate Giovanni Romani* (Casalmaggiore: Fratelli Bizzarri, 1829), II, 61.

¹³ Archivio di Stato di Cremona, atti del notaio Cucchetti filza 6435.

¹⁴ Ibid.

¹⁵ Jack Pilgrim, 'A Note on G. B. Serini', *The Musical Times*, 105, (1964), 581-582 (p. 582).

¹⁶ Peter Lynch, "Serini, Giovanni Battista." *Grove Music Online*. 15 Jul. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025463>.

brought his young son with him.

Unfortunately we have no direct documentation to confirm or deny this theory, but there are some further hints that lend credibility to the suggestion. Two sources of information have a bearing on this question: first the chronology of GB Serini's works, and second the identity of his teacher. The earliest surviving works written by GB Serini—the symphonies preserved in the French collection known as the *Fonds Blancheton* at the Conservatoire de Paris—according to Lionel De La Laurencie are datable to between the 1720s and 1730s.¹⁷ Next, we know of a three-act opera staged in Venice in 1736, *Le Nozze di Psiche* with a libretto by Vincenzo Cassani.¹⁸ The dates of these works make a birth date later than about 1710 quite unlikely.

The identity of GB Serini's music teacher is revealed in the dedication of the autograph manuscript MS 129 preserved in York Minster Library (GB-Y), a 212-page collection containing several works by Serini, dated 15 June 1755. Serini writes of 'Maestro Galuppi my loving godfather and instructor' (S[ignor] Galuppi mio amorevole compadre, et istruttore). Pilgrim and Lynch both assumed that the Galuppi in question was Baldassarre (1706–1785), but chronological considerations make this highly unlikely. Firstly, Baldassarre Galuppi was born in 1706, so he could hardly have participated as godfather at GB Serini's baptism in about 1710 (nor even in 1715). Secondly, during the crucial years of Serini's education Baldassare was busy with his own musical training, and not always in Venice. Baldassare's teenage music studies were supervised by Antonio Lotti, first organist at San Marco, and his own first opera—staged in 1722 when he was just 16—was apparently a disaster.¹⁹ From 1726 he was employed in Florence, returning to Venice two years later, by which point most likely Serini was already writing his first symphonies. So, if not Baldassare, who was GB Serini's Galuppi? Very likely it is Angelo, Baldassarre's father, a violinist and barber in Venice, and probably his son's first music tutor.²⁰ In Venice it was quite common to place children in their teens under the

¹⁷ Lionel De La Laurencie, *Inventaire Critique du Fonds Blancheton de la Bibliothèque du Conservatoire de Paris* (Paris: E. Droz, 1930), I, 9-15.

¹⁸ *Le Nozze di Psiche*, libretto by Cassani. Cfr. Michael Talbot, 'The Serenata in Eighteenth-Century Venice', *R.M.A. Research Chronicle*, xviii (1982), 1-50.

¹⁹ Dale E. Monson, "Galuppi, Baldassare." *Grove Music Online*. 15 Jul. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000901852>.

²⁰ Michael Talbot, *The Vivaldi Compendium* (Woodbridge: The Boydell Press, 2011), 30. In addition to Giovanni Battista Vivaldi and Angelo Galuppi, other barber/musicians were Salvador Appoloni, Francesco Dominesso

instruction of a barber-musician who taught both professions.²¹ Training under the older Angelo Galuppi, like the early date of Serini's first symphonies, promotes the likelihood of an earlier birth date for GB Serini.

During the eighteenth century there were three common ways to learn music: through private lessons, at a music school, and the *garzonaggio* (apprenticeship). Private lessons were generally reserved for the wealthy, such as Michiel Bernardo, who on 23rd July 1738 employed Baldassarre Galuppi as a private teacher for his son Francesco.²² The contract established that lessons were to be delivered over one year for two hours per day: one in the morning and the other in the afternoon or evening. The payment agreed was seven *zecchini* per month, where one *zecchino* was equal to 12 *lire*.²³ If the students did not come from a wealthy family and could not afford to hire a private teacher, schools of music were available. Generally, the school of music did not have its own building, and lessons were delivered in the teacher's house. The school year was split into two terms: the first lasted from the 1st April until the end of September and involved six hours of study per day, split equally between morning and afternoon. The second was from the 1st October to the end of March, and the daily timetable decreased to four hours: two in the morning, two in the afternoon.²⁴ For the poorest families the only possibility was to sign the young student into an apprentice contract with the teacher, known as a *contratto di garzonaggio*. The contract committed teachers to the delivery of daily music lessons and assigned the student room and board (*a loco e foga*), clothes and healthcare. In return, the student must obey any orders from his teacher and be always available for any request made by the *maestro*. The average duration of such contracts was between three and five years.²⁵ It is more than likely that our Giovanni Battista Serini learnt music from the barber Angelo Galuppi thanks to a *contratto di garzonaggio*.

and Giovanni Battista Ganasette.

²¹ Gastone Vio, 'Musici Veneziani nella cerchia di Giovanni Battista Vivaldi', in *Nuovi Studi Vivaldiani. Edizione e Cronologia Critica delle Opere*, edited by Antonio Fanna and Giovanni Morelli (Florence: L. S. Olschki), pp. 689-701.

²² Gastone Vio, 'L'Arte dei Sonadori e l'insegnamento della musica a Venezia', *Ricerche* vol. 18 (2006), 69-111, p. 88.

²³ ASV, *Notarile, Atti*, notaio Ottaviano Maria Malipiero, reg. 9434, c. 76. Also quoted in Gastone Vio, 'I Maestri di Coro dei Mendicanti e la Cappella Marciana', in *Galuppiana 1985. Studi e Ricerche*, Atti del convegno (Venezia, 28-30 October 1985), edited by Muraro, M.T., Rossi, F., (Firenze: Olschki), 1986, p. 110.

²⁴ ASV, *Compilazione Leggi*, b. 343, c. 235.

²⁵ ASV, *Giustizia Vecchia*, contratti di garzonaggio, from b. 112 and successive: reg. 51 and successive.

1.2 *Venice and Bückeberg*

Documents throwing light on Serini's Venetian period are unfortunately rather scant, so the information we do have must be scrutinised for every clue to understand the first part of Serini's musical career. The sources available are of two types: sheet music and librettos surviving in library collections which reveal his production as a composer, and archival sources that provide a window onto his employment circumstances.

Several works dating to Serini's Venetian years are preserved in Venice and Milan, including all his known operas and some of his symphonies. *Le nozze di Psiche* was staged in 1736 in Venice,²⁶ and in the following year the *dramma per musica Ulisse in Itaca* could be seen at Carnival, both in the Teatro Boschettiniano a S. Maria Mater Domini.²⁷ Another *dramma per musica*, *La fortunata sventura*, was staged in Bergamo for Carnival in 1740, the libretto printed by the Bergamo firm Fratelli Rossi the previous year.²⁸ Of the archival sources, the most important is the dedication of the York MS 129 S. The document reads:

The fame that has reached here of the happy arrival of His always August Brittanic Majesty also carried with it the prominent and celebrated name of Your Excellency as his exalted companion. I who had the enviable honor of serving you throughout your stay in Venice, in the occasion of your solemn and extraordinary embassy, as director of all your musical entertainments.²⁹

These five lines give us valuable information on what was probably Serini's first post as composer and music director, in the house of Robert D'Arcy, fourth Earl of Holderness (1718-1778), between 1744 and 1746.

In effect, D'Arcy was Ambassador in Venice on behalf of King George II of Great Britain.

²⁶ The opera was retitled. The original title was *Psiche*.

²⁷ The music is lost, the libretto is manuscript and preserved in Milan, Biblioteca Nazionale Braidense, Fondo Corniani Algarotti Racc. Dramm. 2700.

²⁸ The cast for the first representation was: Moretti Lorenzo, Peruzzi Teresa, Todeschini Gioseppa, Grimaldi Nicolo, Zane Caterina, Cinzia Natale was among the production, Federico Zenoja was the scenographer. The opera is listed in Sartori, libretto n. 10802. The music is lost, the libretto is printed by Fratelli Rossi in 1739. The libretto is preserved in Milan, Biblioteca Nazionale Braidense and in Venice, Biblioteca Casa di Goldoni Centro Studi Teatrali, Fondo Correr Citta' Varie 57 F 68.

²⁹ "La fama pervenuta dall'arrivo della sempre Augusta Maesta' Britannica porto' seco anche il nome cospicuo e celebre dell'E[ccellenza] V[ostra] nel di lui sublime accompagnamento. Io che ebbi l'ividiabile onore di servirla in tutto il tempo della di lei dimora in Venezia, in occasione della sua solenne straordinaria ambasciata per direttore di tutti i suoi musicali trattenimenti."

The earl was a patron of the arts, especially opera; Walpole wrote in his *Memoirs* that D’Arcy’s ‘passion for directing operas and masquerades was rather thought a contradiction to his gravity, than below his understanding, which was so very moderate’.³⁰ Despite the judgment of Walpole, during the seasons 1741-2 and 1743-4 Robert D’Arcy was, along with the Earl of Middlesex Charles Sackville, one of the eight managers of the King’s Theatre in Haymarket, London.³¹ After Handel left the theatre in 1742, the management employed a new poet for librettos, the Florentine Francesco Vanneschi, and a new composer—Baldassare Galuppi, who as we have seen must have known Serini more-or- less from birth.³² The earl’s involvement with the London theatre ended when he was appointed Ambassador to the Republic of Venice in 1744, arriving in the lagoon city in mid-October 1744 and remaining there until the summer of 1746. Serini served in his palace throughout this period, although at the present state of research we know nothing of D’Arcy’s own musical training or amateur accomplishments. In addition to his official role and his patronage of the arts, the earl was an enthusiastic participant in Venetian high society, and maintained broader European contacts through his involvement in freemasonry—factors that may have been important to Serini’s subsequent career.³³ So far as we know, after the earl’s departure from Venice he and Serini did not meet again until 1755, when D’Arcy accompanied George II to Hanover in his new role as Northern Secretary.³⁴ It was certainly on that occasion that Serini gave him a collection of his compositions bound in elegant red morocco—the York MS 129 S.

According to Lynch, censural records indicate that between 1746 and 1750 Serini remained

³⁰ Horace Walpole, *Memoirs of the reign of King George the Second* (Colbur, 1847), 1198.

³¹ The eight men were: Charles Sackville, Earl of Middlesex; Robert D’Arcy, 4th Earl of Holderness; Francis Greville, 6th Baron Brooke; Francis Seymour Conway, Lord Conway; the Hon. Henry Seymour Conway; John Frederick, Esq.; Joseph Damer, Esq.; and Thomas Brand, Esq. In Taylor, C., ‘From Losses to Lawsuit: Patronage of the Italian Opera in London by Lord Middlesex, 1739-45.’ *Music & Letters* 68, no. 1 (Jan., 1987): . 5. Gibson, E., ‘The Royal Academy of Music (1719-28) and its Directors’, in *Handel Tercentenary Collection*, edited by Sadie, S., and Hicks, A. (London: The Macmillan Press), 1987, pp. 138-155. The involvement of Robert D’Arcy with the King’s Theatre is reported also in Squire, W., B., ‘Gluck’s London Operas’, *The Musical Quarterly* 1, no. 3 (Jun. 1915): 397 – 409; King, G., R., and Willaert, S., ‘Giovanni Francesco Crosa and the First Italian Comic Operas in London, Brussels, and Amsterdam, 1748- 50’ *Journal of the Royal Musical Association* 118, no 2 (1993): 246-275; Duncan, C., ‘Castrati and Impresarios in London: two mid-eighteenth-century lawsuits’ *Cambridge Opera Journal* 24 no 1 (March 2012): 43-65.

³² Carole Taylor, ‘Patronage of the Italian Opera in London by Lord Middlesex, 1739-45’, *Music & Letters*, 68, (1987), 1-25 (p. 2).

³³ Archivio di Stato di Venezia, serie archivistica Collegio, Esposizioni principi.

³⁴ H. M. Scott, "D'Arcy, Robert, fourth earl of Holderness (1718–1778), politician." *Oxford Dictionary of National Biography*. 15 Jul. 2018. <http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-7147>.

in Venice with his wife, daughter, and ailing mother.³⁵ On 1st October 1750 the composer signed a payment receipt in Bückeburg sending money to his wife in Venice, who is named as Samaritana Serini. Almost nothing is known about his daughter, Caterina, but it is hypothesised that she was a singer in one of the *ospitali* in Venice. A Caterina Serini is mentioned in documents and librettos related to the music activities in the Ospedale degli Incurabili of Venice; she was involved as singer in the four oratorios composed by Giovanni Francesco Brusa during 1767 and 1768 whilst standing in for the usual composer, Baldassarre Galuppi.³⁶ According to Sven Hostrup Hansell, Caterina Serini, described as an old singer, requested a vacation from the Incurabili in 1774, at which point she would have been working with Galuppi.³⁷

1750 was a turning point in GB Serini's career, as he met in Venice the German Count Wilhelm zu Schaumburg-Lippe: during his Italian trip the count employed Serini for his palace in Bückeburg with the role of composer. Bückeburg, close to Hanover, was the capital of the small principality of Schaumburg-Lippe, with some 6000 inhabitants.³⁸ The court's musical life was established on an impressive scale in the seventeenth century, particularly under the reign of Count Ernst (r.1601-22) who employed numerous English musicians.³⁹ The first stable ensemble (Kapelle) comprised English violinists including William Brade, Thomas Simpson, Maurice Webster and Wilhelm Benthon.⁴⁰ A more Italianate taste in musical matters was fostered by two former pupils of Giovanni Gabrieli: Heinrich Schütz, named Kappelmeister von Haus aus from 1615 to 1617, who composed his *Psalmenbuch* expressly for this musical establishment, and, in the same period, Johann Grabbe, vice Kappelmeister and then Kappelmeister.⁴¹ However, the activity of the court was interrupted by the Thirty Years War, after which musical life resumed slowly, reaching its former splendour only in the reign of Count Wilhelm, with regular twice-weekly performances as well as oratorios and symphonies for celebratory events. Wilhelm used to conduct his own

³⁵ Peter Lynch, 'Serini'.

³⁶ Sven Hostrup Hansell, 'Sacred Music at the "Incurabili" in Venice at the Time of J.A.Hasse', *Journal of the American Musicological Society*, 23 (1970) 283-301.

³⁷ *Ibid.*, 515 n. 161.

³⁸ Karl Geiringer, *The Bach Family*, (London: George Allen, 1954), 381-3.

³⁹ Eugene E. Helm, "Bückeburg." *Grove Music Online*. 15 Jul. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004244>.

⁴⁰ Geiringer, *The Bach Family*, p. 540.

⁴¹ *Ibid.*, 540.

orchestra and brought an extremely Italianate taste to bear on his roster of musicians, most of whom were Italian.⁴² In addition to GB Serini, the court composer, the violinist Angelo Colonna served as concertmaster (Konzertmeister), and the singers Bartolomeo Puttini, Paolo Barzanti, and Luigi Marsiani also found employment. Not all of Serini's colleagues were Italian, however; also at court were the Spanish composer Domingo Miguel Terradellas, the Neapolitan David Perez, and the singer Lucia Elisabeth Münchhausen—daughter of a member of the court orchestra and a student of Serini. In 1755 Lucia Münchhausen married Johann Christoph Friedrich Bach (1732-1795), today by far the most famous member of the Bückeberg establishment, who served the court as chamber musician from 1750 until his death.⁴³

Lynch suggests that Serini was employed by Count Wilhelm thanks to a prior relationship between the count and Robert D'Arcy, and this is certainly a possibility—but it is not the only possibility. During the first part of the eighteenth century, with its four *Ospedali*, numerous theatres, and celebrity musicians, Venice was a busy centre of musical patronage, creating social networks knitting together prominent local families and elite visitors in relationships of business and of shared passion. Among the most important families in this respect was the Grimani, and their activities provide another potential common element linking Robert D'Arcy, Count Wilhelm, and GB Serini. The Grimani owned the Teatro di San Giovanni Crisostomo, 'the largest theatre in Venice with a stage of about twenty meters wide, twenty-six meters deep, and eight metres high with also 165 boxes on five levels encircled the floor in a horse-shoe pattern'.⁴⁴ Furthermore, the family maintained two other theatres: the opera house Santi Giovanni e Paolo and the comedy theatre San Samuele.⁴⁵

A relationship between the Grimani and Count Wilhelm's family is specifically documented. The Bückeberg archive preserves correspondence from the period 1668-79, and a further letter of 1708, between Abate Vincenzo Grimani and Wilhelm's grandfather Count Frederik.⁴⁶ A further letter dated 31st December 1746, anonymous but addressed to Wilhelm's father Count Albrecht

⁴² Karl Geiringer, *The Bach Family*, 380.

⁴³ J. C.F. Bach was in service at Bückeberg court thanks to the recommendation of his brother Emanuel, who dedicated his trio published in Nurnberg in 1751 to Wilhelm in gratitude. See Peter Young, *The Bachs* (London: J.M. Dent & Sons, 1970).

⁴⁴ John W. Hill, *Baroque Music* (New York: W.W. Norton & Company, 2005), 383.

⁴⁵ Eleanor Selfridge-Field, "La Guerra dei Comici": Mantuan Comedy and Venetian Opera in ca. 1700', *Ricerche*, 10 (1998), 209 – 248.

⁴⁶ NLA HA Cal. Br. 22 Nr. 626/2 and NLA HA BigS Nr. 07976.

Wolfgang, refers to an opera staged in a theatre owned by the Grimani.⁴⁷

An acquaintance between members of the Grimani and the opera-loving English Ambassador D’Arcy can be safely assumed, as can a relationship with D’Arcy’s colleague Joseph Smith, the British Consul in Venice in 1744 and another patron of the arts. In fact, the Grimani had strong English connections. Pietro Grimani, a member of the *Accademia dell’Arcadia* as well as procurator at San Marco, was among the friends of Lady Mary Wortley Montagu (1689-1762) during her lengthy stay in Venice as the lover of Francesco Algarotti; Lady Mary had earlier visited Hanover, the nearest urban centre to Bückeberg.⁴⁸ Pietro also numbered among his friends the architect, collector, and patron of the arts Richard Boyle, 3rd Earl of Burlington; and Paolo Rolli, tutor to the children of King George II and a librettist who collaborated with Baldassare Galuppi.⁴⁹

Count Wilhelm’s family, meanwhile, were themselves networked at the highest levels of English society. Wilhelm was born in London; his mother was Countess Margarete Gertrud of Oeynhausen, a daughter of King George I of Great Britain and his mistress Ehrengard Melusine von der Schulenburg. George I, of course, had himself been born in Hanover, close to Bückeberg, and was the Elector of Hanover, a title inherited by George II, who was also born in Germany. Furthermore, Count Wilhelm entered a political relationship with Great Britain as an ally during the Seven Years’ War.

If these interlocking social networks provided a wealth of opportunities for GB Serini, D’Arcy and Count Wilhelm to encounter one another, either directly or through multiple intermediaries, a document preserved in the Bückeberg archive furnishes what may be the specific impetus for Serini’s employment. In a letter dated 11th August 1748 and written in Italian, Count Wilhelm addresses the Spanish composer Terradellas,⁵⁰ a former court employee, expressing a wish ‘to embrace my dear maestro’, and warmly encourages him to

⁴⁷Veröffentlichungen Des Leibniz-Archivs, Herausgegeben von der Niedersächsische Landesbibliothek, 8, *Wilhelm Graf zu Schaumburg-Lippe Schriften und Briefe*, Band III, Briefe, edited by Curd Ochwaldt, (Frankfurt am Main: Vittorio Klostermann, 1983), p. 59. The letter is in French.

⁴⁸ Isobel, Grundy. "Montagu, Lady Mary Wortley [née Lady Mary Pierrepont] (bap. 1689, d. 1762), writer." *Oxford Dictionary of National Biography*. Accessed 15 Jul. 2018.

⁴⁹ McGeary, Thomas N. "Rolli, Paolo Antonio (1687–1765), translator and librettist." *Oxford Dictionary of National Biography*. Accessed 15 Jul. 2018.

⁵⁰ ‘Se Vossignoria aggradisce ancora come prima l’offerta di cento doppie per anno, alloggio e tavola franchi, proverà [sic!] che non mi disdico di quello che prometto una volta’ in Vittorio Klostermann, *Wilhelm Grauf zu Schaumburg-Lippe. Schriften und Briefe, vol. III* (Frankfurt am Main: 1983), 71-72. Translation from Italian into English is mine.

return to service in Bückeberg under the same terms as had governed his previous employment there: 'If You still like the offer as before of a hundred doppie per year, free room and board, you will have confirmation of what I promised'.⁵¹ So far as we know Terradellas declined the offer. In 1746 he had composed two operas and a pasticcio for the King's Theatre with which D'Arcy and Baldassare Galuppi were also connected, and in May 1750 he arrived in Venice, his stay apparently overlapping with that of Count Wilhelm. Serini was evidently engaged as an alternative to Terradellas, as part of a musical hiring campaign that must have taken wing following the death of Wilhelm's father, Count Albrecht Wolfgang, in September 1748.

Whoever it was that made the introductions, on 15th June 1750 in Venice Serini signed a receipt for an advance of six months' wages, which he had banked the day before.⁵² Most likely he left for Bückeberg in the same month; certainly, he had arrived by October when he sent money home to his wife. A second receipt, confirming payment of the balance of his wages for 1750, was signed in Bückeberg on 1st June 1751.⁵³

It seems that Serini was not the only musician recruited as a result of the count's Venetian trip, for on 17th March 1751 the castrato and opera star Bartolomeo Puttini signed a contract in Venice to enter the count's service, leaving for Bückeberg in the same month.⁵⁴ He was still in Bückeberg on 2nd February 1752 when he signed a receipt for payment of his salary.⁵⁵ The arrangement was short-lived, however, for in 1753 Puttini was in Dresden at the court of Augustus III, King of Poland and Elector of Saxony, singing in productions led by Johann Adolf Hasse (another musician who was very familiar with Venice). He is captured there in drawings by the costume designer Francesco Ponte singing the roles of Varo, in *Arminio*, and Osmino, in *Solimano* (both Albertina Theatre, Vienna).

⁵¹ Ibid., 72.

⁵² NLA BU F 1 A XXXV 18 Nr. 26.

⁵³ NLA BU F 1 A XXXV 18 Nr. 26.

⁵⁴ The contract is preserved in Bückeberg Archive, NLA BU F 1 A XXXV 18 Nr. 26.

⁵⁵ The receipt reads: '[...] ricevo dal mio padrone [...] conte della Lippa [sic!][...] per essere al suo servizio [...], Bückeberg Archive NLA BU F 1 A XXXV 18 Nr. 26.

1.3 *Bückeberg, Prague, Maastricht, Regensburg, and Bonn*

Serini remained in occasional correspondence with Count Wilhelm throughout the rest of his life, and it is largely through letters preserved in the Bückeberg archive that we are able to trace the next steps in his career. Only one of these, the earliest, originated in Bückeberg: in it, the composer asks permission to leave the count's service and move to Amsterdam. Although the letter is undated, it refers to four years of service, and thus must have been written in mid-late 1754 or early 1755. The move did not take place, so in all likelihood permission was refused.

Serini's desire to move to Amsterdam makes most sense when seen in the context of rising political tensions in Europe—tensions that in 1756 would erupt into the Seven Years' War. Between April and September 1755 George II led an English delegation to negotiate in nearby Hanover, among his staff Serini's old patron D'Arcy, now Northern Secretary.

Count Wilhelm also attended the Hanover discussions, together with his staff, probably including Serini; the count would go on to play an important role in the war as a commander among the allied British, Prussian, Portuguese and Hanoverian forces. In his eyewitness *Geschichte des Siebenjährigen Krieges in Deutschland* of 1789, Johann Wilhelm von Archenholtz described the Count's involvement in the conflict:

The reigning Count of Lippe-Bückeberg who had hitherto commanded the artillery of the allies was chosen for this purpose; he was a man born to command, of eccentric character, highly educated and acknowledged throughout Europe to be one of the first engineer officers. In stature he was like the great Marshal Saxe and his body had been inured from youth to all sorts of hardships. Even when a general officer he fared as a common soldier, and when engaged in a siege, he never took off his clothes, allowed his beard to grow, and passing every night in the trenches, slept on the bare ground. So great was his equanimity in danger and his confidence in the precision of his gunners that on the birthday of Frederic in 1759 he gave a great dinner to his officers in a tent upon which was placed a flag to serve as a mark for the practice of the cannon during the time they were at table. He was now placed at the head of the Portuguese troops and established an order and discipline amongst them, which if not equal to that of the German armies was of great advantage to them; a discipline which, although in its infancy, was the cause of their being able to stop the progress of the Spaniards. The king of Portugal rewarded the great services

of this general in a remarkable manner; he received the title of Altezza, also several orders, 100,000 crusados and eight golden cannons weighing thirty-eight pound and mounted on silver carriages.⁵⁶

The Hanover summit in 1755 was the occasion on which Serini took the opportunity to present D'Arcy with a selection of his compositions, in a handsomely bound autograph manuscript with a friendly dedication dated 15 June. The meeting may also have given rise to the request for passage to Amsterdam. The Dutch lands were not involved in the disputes at stake and were therefore an obvious refuge from the coming storm, but the request may have had a more specific impetus. Amsterdam was administered by William IV, Prince of Orange, and his wife Anne, Princess Royal and Princess of Orange; Anne was the eldest daughter of George II, and thus the proposed move may reflect the advice and support of the English delegation, and of D'Arcy in particular.

The Amsterdam move never came off, but the political situation continued to deteriorate, and in late June or early July 1756 Serini left for Prague, not much more than a month before the Prussian invasion of Saxony began the European wing of the war in earnest. On 10th July Serini wrote to Count Wilhelm to inform him that he had reached Prague safely together with a Bückeberg colleague, the concertmaster Angelo Colonna. His intention, he explained, was to remain in the city for some months, both to rest from the trip, and in the hope of meeting Joseph Wilhelm Ernst of Fürstenberg-Stühlingen (1699-1762), Prince of Fürstenberg (in Swabia), whose wife Maria Anna von Waldstein (1707-1756) was a Bohemian noble.

It is unlikely that the meeting took place—Maria Anna died just a few months later in November—and if Serini's broader objective was to avoid the coming war, that purpose was ill-served, for in May the following year Prague came under direct threat from an enormous Prussian army. What is clear, though, is that this trip brought to an end his six-year employment in Bückeberg. The principal surviving record of Serini's compositional activities in this period is, most likely, the manuscript presented to D'Arcy in 1755, which contains nine symphonies, six harpsichord concertos, six sonatas for flute and continuo,

⁵⁶ J. W., von Archenholz, *The History of the Seven Years War in Germany*, trans. by Frederick A. Catty (Frankfurt: Jugel, 1843), 484.

and seven arias. In addition, the early twentieth-century German musicologist Georg Schunemann reported in 1914 that the Bückeberg court music library at that time preserved a trio for two flutes and bass of 1750, and a cantata *Il Sogno di Scipione* for five voices dated 1751.⁵⁷ The cantata has been thought lost, but in fact two copies survive, both in Swiss libraries, one catalogued as anonymous and the other under the name ‘Ferrini’ (see 2.5 below).⁵⁸

The length of Serini’s stay in Prague remains unknown, but the next time he wrote to Count Wilhelm, on 13 October 1764, he was in Bonn.⁵⁹ The recipient of the letter is not named, but Serini addresses him as ‘Altezza’, the term used consistently by the composer when writing to the count, and mentions his prior service; furthermore, the letter refers to the recipient’s successes as a military leader, and his alliance with Great Britain and Portugal. Serini gives unambiguous information on his professional circumstances in Bonn, mentioning ‘His Excellency ... of Cressener, minister plenipotentiary of His Majesty the King of Great Britain in the region of Westphalia, whom I serve as tutor of his only daughter’.

Less than three months later Serini was once again bending the ear of his former employer, in two related letters dated 8th January 1765. In the first, he asks for the recipient’s help in delivering a ‘packet of music’ to ‘His Highness the Count of Schaumberg-Lippe, your most worthy German cousin, and my beloved patron’. The opportunity to prepare the gift has arisen, he explains, because of the departure of the Elector of Cologne, Maximilian Friedrich von Königsegg-Rothenfels, for Munster, of which Maximilian was also the Prince-Bishop. The recipient is not named, but if we take ‘cousin’ literally the leading candidate is Count Philip II Ernst of Lippe-Alverdissen, Wilhelm’s second cousin and, ultimately, the inheritor of his title and lands. The second letter of the same date, which must have accompanied the packet, addresses its recipient as ‘Altezza’ and refers to Serini’s former service; thus, it was for Count Wilhelm himself. Wilhelm’s birthday was on 9th January, and very likely furnished the motive for the gift.

Although the packet of music does not survive, appended to the second letter was a list of

⁵⁷ Georg Schunemann, ‘Johann Christoph Friedrich Bach’, *Bach-Jarbbuch* 11 (1914), 45-165, at 52 n29.

⁵⁸ Anonymous: CH-E 969,16 (Ms.4840); Ferrini: CH-EN Ms A 278 (Ms.5518).

⁵⁹ Bückeberg Archive NLA BU F 1 A XXXV 18 Nr. 26.

its contents, and this document provides the best surviving witness to Serini's compositional output under Cressener's patronage. Serini specifies when a work was sent in parts, implying that the others were sent in score. The composer enclosed one serenata *a 5 voci* (in score); five cantate for solo voice (in parts); one cantata *a due voci* (parts); twelve *sinfonie da camera* and three *da teatro* (score); and eight trios for harpsichord and violin composed 'for the use of Miss Cressener' (score).⁶⁰ Serini notes that the serenata had been composed expressly 'for the coronation of His Majesty the King of Great Britain', and was performed 'in the house of His Excellency de Cressener, minister of His Majesty in Maastricht' to mark that occasion. The king in question must be George III, and thus Serini's employment in the Cressener household must predate 22 September 1761, the date of George III's coronation, some years before he first announced his new position to Count Wilhelm. The sentence also reveals that Serini's work for Cressener preceded the diplomat's arrival in Bonn and embraced at least one other European city.

The *sinfonie* meanwhile, and especially those *da teatro*, imply musical forces very likely beyond what was regularly attempted within the Cressener household, and certainly lie outside of Serini's duties as music tutor to Miss Cressener. It seems quite probable therefore that he collaborated to some extent with the musicians of the Electoral court, something that is also indicated by his claim that it was because of the Elector's departure for Munster that he had the free time required to prepare this musical gift for Count Wilhelm.

A note added at the end of the list of enclosed compositions reads:

Your Highness will pardon it if I send them, so ill-suited to present to such a high Lord, but the desire to deliver them as soon as possible has been the [illegible word] principal motivation, although here there are not many copyists, and those few are very slow, thus I place my hope in your forbearance.⁶¹

Serini here implies that the enclosures were, like D'Arcy's manuscript, autograph copies, and

⁶⁰ It is odd that Serini does not list enough instruments to make up a trio here. Possibly the trio was for two violins and harpsichord, and it is likely that his student took one of the violin parts.

⁶¹ 'V[ostra] A[ltezza] perdonera' se le spedisco, si malproprie per presentarle a un si alto Signore, ma il desiderio di farglielo pervenire al piu presto, e' stato il motivo principale, oltre che qui non vi sono molti copisti, e quei pochi sono eterni, cosi spero il di lei compatimento. Letter written by Giovanni Battista Serini from Bonn and preserved in Bückeburg NLA BU F 1 A XXXV 18 Nr. 26.

that they were prepared in haste by the composer in the absence of efficient music copyists.

George Cressener was resident in Bonn from 1763 as an English diplomat, serving as Minister Plenipotentiary to the Elector of Cologne. Prior to his service in Bonn, Cressener was resident in Liège between 1747 and 1755, after which he moved to Cologne. Forced to leave Cologne very suddenly, when Prince Alexander Ferdinand of Thurn und Taxis (1704-1773) warned him of a plot against him, Cressener relocated to Maastricht, and thereafter to Regensburg, Prince Alexander Ferdinand's seat. Serini joined Cressener's household at least as early as his stay in Maastricht, and it is well worth tracing the details of the diplomat's movements.

Cressener was not only a diplomat, but also a spy. In Cologne his duties included spying on the French military and reporting his observations to London. His life during the Seven Years War was far from easy, and his considerable responsibilities required the appointment of two secretaries, whose principal duties were writing and translating letters. Cressener was proficient in French, Italian and Latin, but he hardly spoke German. It is conceivable that Serini was employed not only in the role of music teacher but also as secretary. The two had the Italian language in common, so it may have fallen within Serini's competencies to translate from German into Italian. This hypothesis would help to explain the continuing value of the composer in the Cressener household during the years of war.

Cressener's espionage activities were eventually discovered. On 18 April 1757 Cologne was occupied by French troops, and two years later, on 7th March 1759, the French commander forced Cressener to leave the city because of 'the correspondence he entertains with his courtiers and the generals of the enemy army'.⁶² From Cologne, Cressener moved to Maastricht, in the neutral Dutch State, where he continued his espionage; it is in Maastricht in 1761 that we are first able to place Serini securely in the Cressener household. In the same year Cressener's safety came once more into question. In a letter dated 6 October 1761, the British Minister Plenipotentiary to the Netherlands, Sir Joseph Yorke, was informed of the intention of the Commander von Geldern to evict Cressener. In confidence, Cressener wrote to Baron Hobbe Esaias van Aylva, Governor of Maastricht, that 'if I was abducted, they would no doubt treat me as spy'.

⁶² Albert Schulte, *Ein englischer Gesandter am Rhein George Cressener* (Bonn: Ludwig Röhrscheid Verlag, 1971), 43, 44.

Cressener wrote on 7 and 12 October 1761 to request diplomatic accreditation from the Reichstag in Regensburg or the Lower Rhine-Westphalian Circle. His request was granted, and from 16 October 1761 he was appointed as Minister Plenipotentiary of England at the Lower Rhine-Westphalian circle. He remained in Maastricht, however, presumably now protected by his diplomatic status, writing dispatches back to London through to December 1762. On 7 February 1763, Cressener arrived at Regensburg, having been appointed ambassador to the Reichstag. Here much of his duties were limited to ceremonial and ranking questions that arose on the occasion of the regular diplomatic visits. An autograph manuscript of symphonies by Serini survives in Regensburg, very likely documenting some of his musical activities in the city. The relatively large scale of the instrumentation of several of the symphonies suggests that, alongside his domestic duties, Serini was involved with a musical establishment larger than that of the Cressener household—most likely one connected with Prince Alexander Ferdinand of Thurn und Taxis. However, Cressener's mission to the Reichstag did not last long. Already on 18 March 1763, six weeks after his arrival in Regensburg, the ministry appointed him envoy to the Elector of Cologne, an appointment that according to Cressener was specifically requested by the Elector himself. Cressener and his household left Regensburg in late June and arrived in Bonn via Aushurg, Mannheim and Mainz on 6 July 1763.

At the end of the war, in February 1763, Cressener was one of the signatories to the Treaty of Paris. Describing his feelings at the cessation of hostilities, he wrote that:

Nobody in the three kingdoms rejoices more sincerely than I do about signing the preliminary peace [...]. For the past seven years, I have not been away from my post more than twelve hours, I have written myself almost blind, and then your Lordship can judge how welcome peace will be to me.⁶³

Serini's employment in Cressener's household may well pivot upon the diplomat's connections with the Fürstenberg family. Already in Cologne Cressener enjoyed the friendship of Prince Alexander Ferdinand of Thurn und Taxis, whose wife since 1750 was Maria Henrietta Josepha von Fürstenberg-Stühlingen, daughter of the very Prince of Fürstenberg whom Serini had hoped to meet in Prague in 1756 to advance his career. This connection certainly promotes the possibility that Serini joined the Cressener household in

⁶³ A. Schulte, *George Cressener*, 39-48.

Cologne, direct from his stay in Prague. Cressener was also in contact with Franz Friedrich Wilhelm von Fürstenberg (1729-1810), who worked as an intermediary between the opposing camps during the Seven Years' War. Franz, in turn, may well have been acquainted with Serini's erstwhile employer Count Wilhelm; later he wrote several letters to members of Wilhelm's family, which survive in the Bückeberg archive.⁶⁴

An enthusiastic patron of the arts, fascinated by history and architecture, the music historian Charles Burney recalled Cressener's hospitality during his visit to Bonn in 1772:

The Elector of Cologn [sic] was not here, so that I heard no music in this city; however, during winter, his highness has a comic opera, at his own expence, performed in his palace. Most of his musicians were now in Spa, they are all Italians, and the maestro di cappella is signor Lucchese⁶⁵ [...]. I had the honour of being very well received by Mr. Cressener [...], his majesty's minister plenipotentiary at this court, who, not only countenanced me during my short stay in Bonn, but kindly furnished me with recommendatory letters to several persons of distinction in my route.⁶⁶

As Burney's account implies, musical life in Bonn centred on the Elector's court and its Hofkapelle, a broadly Italianate institution led in 1764 by Ludwig Louis van Beethoven (grandfather of the famous Ludwig), and after his death in 1773 by Andrea Lucchesi who had served as a musician at the Elector's court since 1771. Ludwig Louis' son Johann was a singer in the Elector's employ at the time of Serini's activity in the city, and Cressener would later help Johann's much more famous son Ludwig in the early stages of his own musical career.⁶⁷ Also in Bonn in 1764-5 was the Italian opera troupe of Angelo Mingotti, whom Serini could also have met in Prague in 1756.

The composer's last surviving letter lacks not only recipient, but author, date, and location; nonetheless, all can be inferred from its contents.⁶⁸ The recipient is addressed as 'Altezza', and the author refers to 'the music I was moved to present to you some time ago', thus the

⁶⁴ Curd Ochwadt, *Wilhelm Graf zu Schaumburg-Lippe*, 437 – 38.

⁶⁵ Lucchesi was formally appointed *maestro di cappella* on 26 May 1774, taking over from Beethoven's grandfather.

⁶⁶ Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, (London: T. Becket, 1775), vol. I, 73.

⁶⁷ Alexandre W. Thayer, Hermann Deiters, Hugo Riemann, *The Life of Ludwig van Beethoven* (Cambridge: Cambridge University Press, 2015), Vol.I,65. Cressener was the person who help the young Beethoven when he was still in Bonn. See also Maynard Solomon, *Beethoven* (Frogmore: Granada Publishing, 1978), 87, 201.

⁶⁸ Letter preserved in Bückeberg Archive NLA BU F 1 A XXXV 18 Nr. 26, lines 2-4.

protagonists are once again Serini (presumably in Bonn) and Count Wilhelm. Claiming to be a ‘good servant’ of the count, Serini presents himself ‘at your feet with this little cantata in honour and celebration of your unlooked-for but glorious nuptials’. The missive is also motivated by the count’s forthcoming birthday, we learn, and furthermore Serini writes with good wishes ‘on the occasion of the New Year’. Count Wilhelm married the 21-year-old Marie Barbara Eleonore zu Lippe-Biesterfeld (1744-1772)—his second wife—on 12 November 1765 at the age of 41, and his birthday was on 9 January; thus, the letter must have been written between 1st and 8th January 1766.

This is the last we know of Serini. On 17 January 1781 Cressener’s secretary Aldersey told the Foreign Office of the death of their envoy in Bonn, which had occurred the previous day: ‘He got sick last Monday and died yesterday at noon. Since Ew. Lordship [Stormont] have convincing evidence of his zeal for the service of His Majesty, it is unnecessary for me to add further eulogies’.⁶⁹ Cressener was buried in the Protestant cemetery in Oberkassal.

1.4 The Itinerant Musician

Encompassing Italian, English and German patrons and theatre directors in Venice, Bergamo, Bückeberg, Prague, Maastricht, Regensburg and Bonn, Serini’s career was notably itinerant and international in character. An even greater geographical range characterises the distribution of his music in manuscript and print, surviving not only in cities where he worked such as Venice and Regensburg, but also in centres with which he had no known connection, such as York and London in the UK, Einsiedeln and Engelberg in Switzerland, Berlin and Herrnhut in Germany, Salzburg, Paris and Stockholm. This distribution implies that in his own day Serini’s fame was certainly not limited to the courts at which he worked, and that his music was played and copied across a wide range of European musical centres. As I will show in Chapter 2, his music often circulated in company with musicians from the Milanese area, such as Sammartini and Brioschi, suggesting that Serini too was thought of as a member of the Milanese school.

Modern studies treat the migration of musicians as a positive process, underlining its

⁶⁹ Albert Schulte, *George Cressener*, 227.

importance for the development of European culture and identity. However, as Gesa zur Nieden has pointed out, the mobility of composers in the eighteenth century was not always a free choice; for most musicians, in fact, it ‘was not a self-determined design, but a forced condition resulting from the search for permanent employment’.⁷⁰ This is certainly the case for Serini, whose peregrinations from Venice to Bückeburg and beyond were transparently undertaken in pursuit of a good position that would allow him to work and send money back to his family in Italy.

Many courts during the eighteenth century employed foreign musicians in different roles: as composers, players, or as head of the court orchestra. Italians were especially favoured, a taste well represented by the Bückeburg musical establishment: Count Wilhelm, with his Italian music proclivities, hired his musical court predominantly from Italy, including both Serini as composer and Colonna as concertmaster, and maintained epistolary contact with other Italian composers, such as Davide Perez, and singers, including Bartolomeo Putini. But patrons were also alert to differentiations among the musical skills of different nationals. This was the case of the court of Brandenburg-Prussia where King Friedrich preferred Italian singers but German or Bohemian instrumentalists. In his own words, in a letter to his sister Wilhelmine:

Certainly the Italians have much purer tone and better diction than the Germans, which is called “Granito” in Italian. Moreover, our musicians are more learned and much better versed in music theory than the people on the other side of the Alps. Every nation has its strengths, but none of them are perfect.⁷¹

Sometimes international appointees were very well paid, as in the case of the composer Andrea Bernasconi (c.1706-1784) who arrived at the court of Munich in 1753 in the role of *Hofkapellmeister* following ten years as *maestro di cappella* at the Ospedali della Pietà in Venice.⁷² On the other hand, roles at smaller courts and aristocratic households, such as those held by

⁷⁰ Gesa zur Nieden, Roads “which are commonly wonderful for the musicians” – Early Modern Times Musician’s Mobility and Migration, in Gesa Zur Nieden and Berthold Over (eds), *Musicians’ Mobilities and Music Migration in Early Modern Europe* (Munich: Transcript-Verlag, 2016), 9

⁷¹ Mary Oleskiewicz, “The Court of Brandenburg-Prussia”, in *Music at German Courts, 1715-1760 Changing Artistic Priorities*, edited by Samantha Owens, Barbara M. Reul, and Janice B. Stockigt (Rochester: The Boydell Press, 2011), p.92

⁷² Britta Kägler, ‘Competition at the Catholic Court of Munich’, in *Musicians’ Mobilities and Music Migration in Early Modern Europe*, edited by Gesa Zur Nieden and Berthold Over (Munich: 2016), 82.

Serini, need not be so lucrative.

On specific occasions, performers were permitted to bring their art to another city or even state as representatives of their home court, advertising abroad the magnificence and cultivated tastes of their patron. For example, on 7 October 1754 a group of singers arrived in Warsaw from Dresden for the premiere of the first *drama per musica* presented in the Polish capital. The opera staged for the event was *L'eroe cinese* with a libretto by Pietro Metastasio and music by Hasse 'who possibly directed the premiere'. The singers involved were the sopranos Bartolomeo Putini and Giovanni (Giuseppe) Belli, altos Teresa Albuzzi-Todeschini and Pasquale ('Pasqualino') Bruscolini, and the tenor Ludwig Cornelius.⁷³

The study of musicians' mobility is not only of relevance to their biography and the reputation of their employers, but also to the mobility of works and repertoires. When musicians moved from one place to another, they brought copies of their own music, as well as music by other composers. Court music establishments relied on such mobile repertoire to build and maintain a fund of fashionable contemporary music: the process of copying manuscripts within the court means that musicians who have never physically visited the court are actually present in the library. The presence of some sort of music scriptorium was integral to the functioning of a court music establishment—we have seen Serini lament its absence in Bonn whilst the Elector's court was away—serving to make parts available for performances and prepare library copies, while also replacing older items through making new copies.

The demand for new music for the court orchestra and theatre, both from house composers and abroad, is richly demonstrated in the case of several major monarchs of the period. A good example is represented by the musical library of Maria Bárbara de Bragança (1711- 1758), Princess of Asturias and then Queen of Spain, who bequeathed her books and works of art to Carlo Broschi (1705-1782), known as Farinelli, 'who always served her with great diligence and loyalty'.⁷⁴ The Queen of Portugal, Marianna Vittoria di Borbone (1718- 1781), could serve

⁷³ Alina Zórawska-Witkowska, 'The Saxon Court of the Kingdom of Poland', in *Music at German Courts, 1715-1760 Changing Artistic Priorities*, edited by Samantha Owens, Barbara M. Reul, and Janice B. Stockigt (Rochester: The Boydell Press, 2011), p. 68-69.

⁷⁴ Cristina Fernandes, 'The Maria Bárbara de Bragança Music Library and the Circulation of Musical repertoires in 18th Century Europe', in Maria Ida Biggi, Francesco Cotticelli, Paologiovanni Maione, and Iskrena Yordanova (eds), *Le "Stagioni" di Niccolò Jommelli* (Napoli: Turchini Edizioni, 2017), p. 899. The will of Maria Barbara is preserved in Madrid, *Testamento de la Reina Maria Bárbara de Portugal*, Biblioteca del Palacio Real de Madri, f. 20v.:

as another example, demonstrating a constant demand for new musical manuscripts for her Chapel while at the same time seeking to update her musical library.

Thanks to archival documents we are able to reconstruct her system for acquiring new music in some detail: she ‘transformed’ her ambassadors, plenipotential ministers, and diplomats into ‘theatre agents’. Aside from their daily tasks, they were also called upon actively to seek out new music, buy it, and send it to the court. Thus, operas staged in Italy, particularly in Naples, Venice and Rome, were delivered to the Queen.⁷⁵

Even the small court in Bückeberg had its own music copying office. A register preserved in the Bückeberg archive covering a period between 1752 and 1754 records payments to copyists for several pieces of music. Between the 1st of April and 15th of May 1752 alone, copies were prepared of instrumental as well as vocal music by Hasse, Vinci, Leo, Negri, Jommelli and Galuppi.⁷⁶ The register also mentions copies of two arias by Francesco Rinaldi: ‘Sento che si consola’ and ‘Qual disarmata nave’ from the opera *Eumene*, which premiered in 1730 in Vienna and is now preserved in the German city of Meiningen.⁷⁷ Two duets by Terradellas were also copied: ‘Tu vuoi ch’io viva o Cara’ from Act III, Scene 7 of *Artaserse*, which premiered in Venice at the 1744 carnival, and ‘Perdona amata’, for which there is no information available. The last aria mentioned in the register, copied on 13 November 1752, is ‘A me ritornate Speranze’ from *Alceste* by the Milanese Giovanni Battista Lampugnani. This opera was based on the last libretto written by Paolo Rolli for London and staged in April 1744.⁷⁸

It is clear that, as Arne Spohr has pointed out, ‘music represented cultural capital, demonstrating to outside visitors that a prince was conversant with current cultural developments and could compete with his rivals on this level’.⁷⁹ Indeed, a role for music

<<Mando que a D. carlos Brosque Farinelo, que me há servito sempre con mucho acierto y fidelidade, se le dá la sortija de un diamante grande redondo amarillo, y todos mis Libros. y Papeles de Musica, y très clavicórdios uno de registros, otro de Martillos, y otro de plumas los mejores>>.

⁷⁵ Paologiovanni Maione, ‘<<Es la Unica Diversion que Su Alteza Tiene>>: Melodrammi e Notizie Musicali tra le Corti di Napoli e Lisbona nel Settecento, in Maria Ida Biggi, Francesco Cotticelli, Paologiovanni Maione, and Iskrena Yordanova (eds), *Le “Stagioni” di Niccolò Jommelli* (Napoli: Turchini Edizioni, 2017), p.849 – 853.

⁷⁶ NLA BU F 1 A XXXV 18 Nr. 26.

⁷⁷ Jana Perutková, ‘Vienna Kärntnertheater Singers in the Letters from Georg Adam Hoffmann to Count Johann Adam von Questenber Italian Opera Singers in Moravian Sources c. 1720-1740 (Part II)’, in Gesa Zur Nieden and Berthold Over (eds), *Musicians’ Mobilities and Music Migration in Early Modern Europe* (Munich: Transcript, 2016), 280. The opera is preserved in the Meiningen Museen, Sammlung Musikgeschichte, Max-Reger-Archiv.

⁷⁸ George E. Dorris, *Paolo Rolli and the Italian Circle in London, 1715-1744* (Paris: Mouton, 1976), p. 269. See also Sarah McCleave, *Dance in Handel’s London Operas* (Rochester: Rochester University Press, 2013), p. 118.

⁷⁹ Arne Spohr, ‘Concealed Music in Early Modern Diplomatic Ceremonial’, in Rebekah Ahrendt, Mark Ferraguto

in representing the prince to his local and international peers had been recognised in writing on statecraft since at least Baldassare Castiglione's *Il Cortegiano* of 1528, a work that remained in print throughout Europe in the first half of the eighteenth century.⁸⁰ This role relied on the visibility of a patron's or a state's musical resources—both human, material and reportorial—both at home and abroad, something that fuelled the pan-European mobility of musicians and repertoire in this period. At the same time, this circumstance encouraged musicians to configure themselves *as* cultural capital, as recognisable musical products fitting contemporary categories of demand among the European elite. In the case of Serini, an Italian musician whose skills apparently favoured instrumental rather than vocal music, it would seem that involved aligning himself with the Milanese school, despite his Venetian training.

1.5 Conclusions

Serini's life and career emerge from this review substantially clarified. Giovanni Battista was born around 1710 a native of Casalmaggiore, into a family of musicians and clerics. By 1714 he had moved with his father Pietro Paolo, a violinist, to Venice. The relocation was almost certainly motivated by existing musical contacts in the city, for the Venetian barber and violinist Angelo Galuppi was godfather to the young GB and gave him his musical training. Angelo's son Baldassare, born just a few years earlier than GB in 1706, likely remained an important family contact throughout GB's life, perhaps introducing him to his first patron, and securing his daughter employment as a singer.

Serini's compositional activity began probably in the early 1730s and embraced opera and *sinfonie*; his first salaried post was in the household of the British noble and diplomat D'Arcy between 1744 and 1746 in Venice. In 1750 he was recruited by the newly-installed Count Wilhelm, intent upon building an Italianate musical establishment, during a visit to Venice that also saw the count hire at least one other Italian musician. In Bückeburg by October 1750, where his principal role was as a composer, Serini was already attempting to leave in early 1755, probably motivated by the threat of war. A planned move to neutral Amsterdam

and Damien Mahiet (eds), *Music and Diplomacy from the Early Modern Era to the Present* (New York: Palgrave Macmillan, 2014), 19.

⁸⁰ On the reception of *Il Cortegiano*, see Peter Burke, *The Fortunes of the Courtier: The European Reception of Castiglione's Cortegiano* (University Park: Pennsylvania State University Press, 1995).

did not come off, but in July 1756 Serini and the court concertmaster both left for Prague, apparently with the count's blessing, where GB hoped to attract the attention of the Prince of Fürstemberg. By September 1761, and perhaps earlier, he was in Maastricht as tutor to the daughter of another British diplomat, George Cressener, perhaps through the mediation of the Prince of Fürstemberg. Cressener moved on quickly to Regensburg and then Bonn, where Serini remained in his service until at least January 1766, probably collaborating with the musicians of the Elector's court in addition to his duties in the Cressener household. It is almost inevitable that this activity entailed becoming at least an acquaintance of the Beethoven family. During this period, he twice marked the birthday of his former employer Count Wilhelm with a gift of music, in the process leaving us a record of numerous compositions that do not survive.

Serini's career is a neat illustration of the importance of networks—local and international, artistic and social—to the eighteenth-century musician. In Serini's particular case, perhaps through his more celebrated friend Baldassare Galuppi's prior connection to the King's Theatre in London, following an early training on the Venetian opera scene his career was driven entirely by minor nobles and diplomats operating on the continent but within a British orbit. Serini knew that his success rested on his assiduous cultivation of these contacts, and his consequent ability to draw on their social networks to create and take advantage of opportunities, as his repeated warm exchanges with previous employers clearly shows.

The historical reputation of Giovanni Battista Serini is hardly equal to that of the period's greatest celebrities, Haydn, Mozart and Beethoven. However, in his own time, the Italian composer was appreciated, and his name well known—at least, this is the clear implication of the wide distribution of his surviving music across European libraries, even in cities with which he had no known connection. Musical quotations can also be found: a theme from Serini's first symphony, 3rd movement, is reused in the first movement of the 12th symphony of Jiří Antonín Benda (1722-1795). This is a clear witness that Serini's music was reasonably well-known at least in Germany and Eastern Europe. Among the musicians who were his collaborators in Bückeberg were Angelo Colonna, a violinist from Venice, and Johann Christoph Friedrich Bach, son of Johan Sebastian. The relationship between Count Wilhelm and the Bach family is confirmed by a letter written by Johan Sebastian dated 27 December 1749, in which he thanks the

Count ‘for having expressed the desire to honor one of my sons with his high grace and to take him into his service’.⁸¹ Even Carl Philipp Emanuel thanked the count for having employed his brother, through the dedication of two *Sonate a Tre*.⁸² At Bückeberg Johan Sebastian’s son came under the wing of Angelo Colonna and Giovanni Battista Serini, through whom, very likely, he practiced and refined his knowledge of the Italian style.

To conclude, we should recognise that Giovanni Battista Serini, as much as others of the many composers and performers today classified as ‘secondary’ or ‘minor’, played an important role in the history of music, which is the sum of many individual stories. To quote Carse:

the 18th century musicians were human beings, most of them very ordinary human beings, living for their own benefit, striving to make money and achieve fame while they lived, very much as do the musicians of the present day. Those which we call the ‘great composers’ of the 18th century didn’t picture themselves raised far above their fellows, crowned with a special aureole, the elect of many generations, immortalised and almost deified. [...] they struggled to make a living by pleasing their patrons or their public, and they worked for their own welfare with little thought of their reputation.⁸³

The truth of these words is confirmed by the life of JS Bach or Beethoven, and it is equally confirmed by that of Serini. From documentation preserved in Bückeberg we know that he sent money to his family back in Italy, especially to his wife Samaritana, part of a ‘normal’ life working to save money and provide for his family. As we would say today, he was an ‘economic migrant’, with all the challenges attendant upon that condition, not least that of language.

Serini’s was not only a life of music, and his story is of interest to historians as well as musicologists. The Italian composer spent his whole life in contact with English diplomats

⁸¹ The whole letter is quoted in Alberto Basso, *Frau Musica. La Vita e le Opere di J. S. Bach*, (Torino: EDT, 1998), Vol.2, 197-8. The letter now preserved in the Autograph Collection at RAI (Radiotelevisione Italiana) in the Torino’s Auditorium was purchased from private collector (Olivetti) in 1966. The document is known only from 1961 when it compared in the auction catalogue of autograph collection Karl Geigy- Hagenbach (*Autographen aus der Sammlung Geigy-Hagenbach und anderem Besitz*, Haus der Bücjer AG, Basel-J A. Stargardt, Marburg, 30/31-V-1961 (n.823a, p. 138).

⁸² *Zwey Trio. Das erste für zwey Violinen und Bass, das zweyte für 1 Querflöte, 1 Violine und Bass; bey welchen beyden aber die eine von den Oberstimme auch auf dem flügel gespielt werden kann*, Balth. Schmidts Wwe, Nürnberg s.a. (ma 1751). In Alberto Basso, *Frau Musica*, Vol.2, 758, n. 34.

⁸³ Adam Carse, A., *The Orchestra in the XVIIIth Century* (Cambridge: Heffner, 1940), 2.

and members of the wider Hanoverian dynasty, his movements and opportunities intertwined with the political life of the cities he visited, and of Europe more widely. Further research focused on 'minor' composers will help us to understand better the complexities of musical life and the different roles played by music and musicians in relationships among cities and states during the long eighteenth century.

Chapter 2

Sources

In view of the itinerant nature of his career, the distribution of surviving copies of Serini's works is unsurprising: on the whole, his music survives in the local libraries in each city he lived in. The only exceptions are York, Stockholm, and Paris. According to known primary sources, Serini never visited England, France or Sweden, neither for performing nor to live. Nonetheless, York Minster library preserves the single most important manuscript source of Serini's works surviving today. This book is the most various and complete autograph collection of music composed by Serini.

In this chapter, the most important sources for Serini's symphonies will be discussed and analysed in detail, including the York Manuscript MS 129 S; the collection of nine symphonies preserved in the Thurn und Taxis library in Regensburg; the two symphonies and one overture preserved in Stockholm; the four early symphonies in Paris; and two previously unknown sources in Switzerland in which a symphony also appearing the York manuscript is presented as the overture to the cantata *Il Sogno di Scipione*. The sources will be discussed in chronological order.

2.1 Paris

So far as we know, Serini composed 24 symphonies. The oldest four are preserved in Paris and could have been composed in the 1720s or 30s. The manuscripts are in a collection dated between 1740-1744 and composed of 27 volumes in folio, in the *Fonds Blancheton* held by the *Bibliothèque du conservatoire de Paris*.⁸⁴ The books are bound in an elegant red morocco, inscribed with the Blancheton de Rochepot family coat of arms. Serini's close contemporary Pierre Philibert de Blancheton (9 October 1697- 6 March 1756), born to a noble family, was a French politician, music lover and collector.⁸⁵ He was a member of the Metz parliament from 1724

⁸⁴ Lionel De La Laurencie, *Inventaire Critique du Fonds Blancheton de la Bibliothèque du Conservatoire de Paris*, 2 vols, (Paris: Publications de la Société Française de Musicologie, 1930), 9 and 13.

⁸⁵ François Alexandre de la Chesnaye des Bois, *Dictionnaire de la noblesse*, (Paris: la veuve Duchesne, 1771), 546.

until his death.⁸⁶ Blancheton is particularly remembered today as a music collector, anthologist of what is now known as the Fonds de Blancheton, a collection of 300 works by 104 composers, mostly Italian.⁸⁷

The four symphonies by Serini, copied by an unknown hand, were not collected and copied together; in fact they are disseminated in three different volumes that are nominally *opere* II, III, and V. The bookplate of *opera II* reads: *Recueil de Symphonies: 4 volumes*.

For this opera, the specification of each volume is missing. Moreover, the book has the following inscription: Violino 1°, Violino 2°, Alto Viola, Basso. All the symphonies are in score, not in parts. This item transmits as the symphony numbered 56 *Sinfonia Del Signor Gio. Baptista Serini a 4° Stromenti* copied between page 13 and 15, and the *Sinfonia del Signor Gio. Baptista Serini a 4° Stromenti* number 57 at pages 16 and 17.

The first symphony in F major is scored for 2 violins, alto viola and bass, and is in three movements: the first is a monothematic *Allegro assai* without *ritornello* in C, and the recapitulation is not present. The second movement is *Andante Piano* in C in the key of F minor. The last movement is *Presto* in 3/8 with a *ritornello* and is developed on one theme. The second symphony follows the scheme of the first. The main difference lies in the key: this composition is in G minor. The first movement is a *Spiritoso* in 2/4, this time in a dithematic and adorned style. The second and third movements are namely a slow *Largo* C in Eb and *Allegro* C.

The third symphony is preserved in the volume titled *Op. III – Sonata del Signor Serini a 4° Stromenti*. The composition is two pages in length, more precisely between pages 70 to 71. In this case the composition is named *Sonata* rather than *Sinfonia*, an unsurprising revelation as in the first half of the eighteenth century the two terms were synonymous. The composition in F major is scored for a strings-based orchestra and split into three movements: *Allegro* C without *ritornello*, an *Andante Mezzo [sic!] Piano* 2/4 in F minor, which has a binary form. The third and last movement is a *Presto* 3/8 composed in two sections with *ritornello* in both parts but without recapitulation.

⁸⁶ Sarah Mandel-Yehuda, *Antonio Brioschi, Six symphonies*. (Middleton: A-R Editions, Inc., 1998), 56.

⁸⁷ Jehoash Hirshberg, *Ten Italian violin concertos from Fonds Blancheton: Part 1*. (Middleton: A-R Editions, Inc, 1984), Simon McVeigh, and Jehoash Hirshberg, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History*. (Woodbridge: Boydell & Brewer, 2004), 262.

The fourth and final symphony copied in the French collection is located in the volume *Op. V – Sinfonia Del Signor Serini a 4° Stromenti* between pages 45 and 47. In the key of G major, this symphony is also scored for a string ensemble in three movements: First is a *Presto* 2/4 with *ritornello*, monothematic with a regular recapitulation. All the dynamics are spread between *Piano* and *Forte* with no intermediate degree. The slow movement is a *Largo sempre Piano* 2/4 in binary form. The last movement is an *Allegro* 3/8 with *ritornello*, which is built on a single theme and concludes with a recapitulation on the tonic.

2.2 Stockholm

The Swedish capital preserves three known manuscripts containing music by Serini: two symphonies for string orchestra in three movements, and one overture for string ensemble, none of which employ wind instruments. The presence of music by Serini in Sweden is quite interesting given that the composer never visited the country. Moreover, the manuscripts are copied by an unknown hand (not Serini's) on small-sized paper.

The musical traditions of Stockholm in this period were rooted far back in the past. German, Dutch and Italian music predominated in the sixteenth century; and a century later, under the reign of Queen Christina (1644-1654), ballet was introduced at court. Almost all musicians arriving in the court were French. However, in 1652, a group of Italians arrived in the capital. New repertoire was brought into Sweden, and the chambers at court echoed to the music of cantatas and arias from operas. Music in Stockholm was not restricted to the perimeter of the royal palace: in the eighteenth century an opera theatre was inaugurated as well as public concerts. In 1743, Prince Fredrik returned from Germany accompanied by 14 musicians; and in 1755, the city welcomed the opera company known as the Mingotti company, and among whom was Francesco Antonio Baldassarre Uttini (1723-1795).

The history of music counts two Mingotti: Angelo and Pietro, and the two brothers spent their lives in the music industry as Italian opera impresari. The most notable for our purposes is the Venetian Angelo, the lesser known sibling. He started his career in Prague in 1732, and

worked in Moravian and Austrian districts, going on to travel to Bonn in 1764 and 1767.⁸⁸ On Angelo's first visit to Bonn, among the many other Italians in the city was Serini, working in the house of the British ambassador George Cressener. It is possible that the two met each other there. Another possible conduit is Uttini, a North Italian whose musical career was beginning around the same time as Serini's.

The three manuscripts and their descriptions are:

Symphony in A minor

Sinfonia | Del Sig^f | Gio: Batta | Serini.

In score, the manuscript is made up of 6 f. and datable between 1740-1760.

size 18in

Symphony in G major

Sinfonia Del Sig^f Gio: Batta Serini

In score, the manuscript is made up of 6 f. and datable between 1740-1760.

size 18in

Overture in F major

Ovuerur Del Sig^f Gio: Batta Serini.

In score, the manuscript is made up of 4 f. and datable between 1740-1760.

Analysing the three manuscripts, the size of the ensemble employed, and the length of the movements, it is possible to hypothesise that these three symphonies (or more specifically, two symphonies and an overture) were composed in the early period of Serini's life. If compared to the symphonies preserved in Paris, they have most in common with those composed in or after 1730. Thus, my conclusion is that the 'Swedish' symphonies must have been composed in the 1730s or 40s.

⁸⁸ Martin Tegen. 2001 "Stockholm." *Grove Music Online*. Accessed 18 Jul. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026809>.

2.3 York

The manuscript book in York is the only known source to transmit several compositions by Serini.⁸⁹ It is bound in red morocco extra and contains, in addition to the symphonies, six harpsichord concertos, six sonatas for flute and continuo and seven arias for voice and strings. The manuscript is dedicated to Robert D'Arcy, the first known patron of Serini, and was donated to the library only in 1882. Before it lay on the library's shelves, the book was owned by William Mason (1725-1779), another client of Robert D'Arcy, and Charles Best Nortcliffe (1833-1896), a nephew of William Henry Dixon, whose mother was Mason's half-sister.⁹⁰

Mason was a poet, garden designer and music lover. Graduating with his BA in 1746 at St. John's College, Cambridge, three years later he was awarded an MA at Pembroke, and following this was ordained deacon on 17th November 1754. The height of his career was as precentor of York Minster, an employment he maintained for thirty-five years from 1762. Mason was not a professional musician but nevertheless was skilled and proficient in music; specifically, he was able to play several keyboard instruments. He also knew and collaborated with composers and performers such as Boyce, Giardini and Avison.⁹¹ In 1755, returning from a trip to Hamburg, he introduced a new form of piano to Britain, a compound between a harpsichord and a pianoforte. Mason designed and realized another new instrument that he called a *celestINETTE*; its sound was described by Mrs Delany as 'a delicate, exquisite sound, something between a fiddle and the musical glasses'.⁹²

The other owner of the manuscript book now in York, Nortcliffe, was a clergyman, literary editor and historian. Nortcliffe graduated from the University College of Durham in 1755 and was ordained priest the following year; he was appointed fellow at the University of

⁸⁹ For more information about single compositions in the manuscript please refer to the Catalogue in this thesis.

⁹⁰ David Griffiths, 'The Music in York Minster Library', *Musical Times* 123 (1982): 633-637.

⁹¹ Gilbert, J. T., rev. Legg, M. L., 'Mason, William', in *Oxford Dictionary of National Biography* (Oxford: Oxford University Press), 2004, Accessed 18 Jul 2018. www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-18293#odnb-9780198614128-e-18293-div1-d949687e1024.

⁹² John Ingamells 1973. *A candidate for praise: William Mason, 1725-97, Precentor of York; catalogue of an exhibition in two parts [held at] York Art Gallery [and] York Minster Library, 16 June-15 July, York Festival 1973*. (York: York Art Gallery), 18.

Durham between 1757 and 1767.

Nortcliffe was the last private owner of the book and donated it along with many others to the Dean and Chapter of York in December 1882. His donation included two music manuscripts (MS 129S and M79) and seven printed music books. The printed books contained compositions by Beethoven, Haydn (two different compositions), Leonardo Leo, Martin Luther, Mozart and Pergolesi. Note that all the printed and manuscript music passed from Dixon to Norcliffe, and then to the Dean and Chapter of York between 1882- 85, following the same route.

MS M79 contains the oratorio *La Passione di Nostro Signore Gesu Cristo* composed by the Neapolitan Niccolò Jommelli in Rome in 1749. Following employment at the Ospedale degli Incurabili beginning in 1745, Jommelli left Venice for the Italian capital between the end of 1746 and the beginning of 1747. In the papal city, Jommelli worked under the patronage of Cardinal Henry Benedict Stuart, Duke of York in the Jacobite Peerage, to whom the oratorio was dedicated. Although the two manuscripts seem to have little in common, it is interesting to note that Serini and Jommelli overlapped in Venice during the former's employment with D'Arcy.

Serini and Jommelli may also have been linked by a mutual acquaintance, in the figure of the Neapolitan composer Davide Perez. While in Rome, Jommelli met some of the most influential people in the papal circle, among them Cardinal Albani, and the prefect of music in the Vatican, Monsignor Passionei. The latter commissioned a Miserere as a competition piece for the post of Maestro di Cappella in the Vatican, a competition that Jommelli entered, and so did Perez. Unsuccessful, Perez moved to Portugal where he was appointed by the King as *Mestre de Capela*. Meanwhile, among the documents preserved in the Bückeberg archive is a letter dated 4th December 1769, written by Count Wilhelm and addressed to Perez. In the missive the count notified Perez of the opera *il Solimano's* arrival in Bückeberg along with a portrait of the composer himself.⁹³ Moreover, the count recalls the 'dilettevoli momenti' he enjoyed in Salvaterra with Perez, spending his time listening to

⁹³ The letter reads: '*Il Solimanno* [sic!] e [sic!] arrivato qui'. Bückeberg, 4th December 1769. In Wilhelm Graf Zu Schaumburg-Lippe. *Schriften und Briede*, vol. III Briefe, edited by Ochwaldt Curd (Frankfurt am Main: V. Klostermann, 1983), letter n. 404, p. 320-1.

Perez's music.⁹⁴ There are two European towns called Salvaterra: one is in the North of Italy, more precisely in the region of Emilia-Romagna, and the other is in Portugal. Thus, in the absence of other sources it is possible to develop two hypotheses concerning when the two met and became acquainted. The first, and probably the less likely, is that they met in Italy, during the period between 1741 and 1747 when Count Wilhelm was in Italy for the Italian campaign as part of the War of the Austrian Succession. The second, preferred, hypothesis is that the two met in Portugal at some point between 1762 and 1764. The count had in fact moved to Portugal at the formal request of the Marquês de Pombal (the Portuguese equivalent of the Secretary of State) in order to command allied troops during the Spanish invasion. After peace was made in 1763, Count Wilhelm stayed one more year with the intention to rebuild and train the Portuguese Army. During the same period, Perez worked in Lisbon for the King, a post he had held since 1752. The village of Salvaterra de Magos served as a summer hunting estate for the royal court, equipped with palace, bullfighting arena and opera house; several operas by Perez are known to have been staged there.⁹⁵ Most likely, therefore, Count Wilhelm refers to a period when both men resided with the royal court at Salvaterra de Magos.

The item labelled MS 129 S consists of 212 pages. The pagination was not made in Serini's time; it is in pencil written by a recent hand, probably a librarian or the first scholar who studied the book. The book measures 36.5 cm x 24 cm. The title reads: *Numero VI concerti per il cembalo. / Numero VI sinfonie. / Numero VI suonate a solo flut / traversie e basso. / Numero VII arie. / Di Giovanni Battista Serini.* Bookplate of William Mason. Inscription on fly leaf: 'The gift of Charles Best Norcliffe / Clerk, M.A. to the Dean and Chapter / of York Minster. December 1882.' The dedication is to Robert D'Arcy, 4th Earl of Holderness, dated 15 June 1755. Serini worked in the Venetian palace of Robert D'Arcy from 1744; D'Arcy took up residence in Venice in mid-October that year, and left to return to England in late August 1746. After several intervening official roles, D'Arcy was later appointed Northern Secretary, the role in which he accompanied King George II on his trip to Hanover in 1755.⁹⁶ In the German city, Serini was reunited with his apparently well-loved first patron, and most likely

⁹⁴ Ibid., 321.

⁹⁵ See Manuel Carlos de Brito, *Opera in Portugal in the Eighteenth Century* (Cambridge: Cambridge University Press, 1989), where the Salvaterra Theatre is discussed extensively.

⁹⁶ Scott, H. M., 'D'Arcy Robert', in Matthew, H. C. G. and Harrison, B. (eds), *Oxford Dictionary of National Biography*, vol. 15, pp. 132 – 134.

this is the occasion on which the Italian composer bestowed the 212-page manuscript book upon the Englishman. Both of the first two Hanoverian monarchs were lovers and patrons of music, both in London and in Hanover where they founded and maintained a Hofkapelle.⁹⁷ In 1755 Serini was employed at the nearby court of Count Wilhelm, a grandson of George I and nephew of George II. When the King of Great Britain and Elector of Hanover arrived in the German city, Serini was among the people selected to accompany Count Wilhelm to Hanover.

The 212-page book has been made from in-folio leaves, demy sized, turned on their short side and folded into two in order to create a book and avoid any wastage of paper.

Thereafter, the group of leaves have been gathered together. The book is made up of seven gatherings. The sheets have been ruled by hand using a rastrum, lacking the characteristic signs left by forms and printing types or the regularity of a staff-ruling machine. The distance among the five lines is always constant, and the lines are always parallel, but not straight. One further clue is the colour of the ink, which can be detected through the sheet: the lines begin with a very dark shade of black ink and conclude in a lighter shade, the typical trait left by pens soaked with liquid ink.

Each sheet presents a watermark and countermark. These elements are actually useful in identifying the manuscript as an autograph, something that is in any case strongly suggested by the signed and dated dedication to D'Arcy. A comparison of the handwriting in the dedication and titles of MS 129 S and the handwriting in letters written and signed by Serini preserved in the Bückeberg archive confirms the identity of the hands. The watermark is a Fleur-de-lis, and the countermark reads the capital letters SHC. The latter is the monogram of Simon Henrich Clasing, papermaker active in the Bückeberg area between 1742 and 1763.⁹⁸ Thus, the paper used for the manuscript book comes from the same German city where Serini worked and lived for almost six years. Moreover, the papermaker was practicing his trade during the Italian composer's residency in the small German village. It is quite likely that Count Wilhelm granted Clasing a privilege for his activity, and that the palace become one of his clients.

⁹⁷ Helen Coffey, 'Music for an Elector and King: the Hanover Hofkapelle during the reigns of George I and II', in *Händel-Jahrbuch*, (Bärenreiter, 2015), 135 – 152. 135.

⁹⁸ Eberhard Tacke, *Die Schauburger Papiermühlen und Ihre Wasserzeichen*, (Bückeberg: Verrlag Grimme Bückeberg, 1966), 22.

The manuscript is the only surviving witness of several compositions by Serini, and thus it is the most important Serini source. It consists of:

- 6 Harpsichord concertos in the keys of: G, D, C, A, D, and B flat.
- 6 Symphonies in the keys of: G, D, D, F, G, E.
- 6 sonatas for flute traverse and bass in the keys of: D, A, E, B flat, G, and C.
- 7 arias setting different librettos by Pietro Metastasio. The first six arias are for Soprano, strings and basso continuo. Some of them are scored with the addition of flutes. The last aria is for two voices, strings, basso continuo and hunting horns (corni da caccia).

2.4 Regensburg

The library of Thurn und Taxis in Regensburg preserves nine symphonies by Serini. They do not form a collection, but are independent manuscript items. For six of them, these are the only known sources. The remaining three are also present in the York MS 129 S. All nine items comprise several manuscripts parts. The number of parts is variable and depends on the ensemble employed for the specific symphony.

Serini was in Regensburg along with his new employer and patron, British ambassador George Cressener, between February and June 1763. Specifically, Cressener arrived in the German city on 7th February 1763 and left for Bonn on 28th June 1763.⁹⁹ It is more than likely that these symphonies remained in Regensburg following Serini's brief residence, and have since been donated to the library by an unknown private owner. As the manuscripts include all the parts needed for performance, it is likely that these specific symphonies were performed during the short time that Serini lived in Regensburg.

Unfortunately, no score is provided for any of the symphonies preserved in the Thurn und Taxis library.

Symphony 1:

⁹⁹ Albert Schulte, *Ein Englischer Gesandter am Rhein George Cressener* (Bonn: Ludwig Röhrscheid Verlag, 1971), 48-52.

Sinfonia [...] G. B. Serini /Apertura /[[Incipit] /Due Violini /Alto Viola /2 Oboe obligatis /
Due Trombe /Due Corni /Violoncello /Basso Continuo /Tympano /Da G: B: Part 12/.⁹⁷
Paper in different sizes. Watermark: lily / shield with 3 cross-beams; countermark: LVG.

Symphony 2:

Sinfonia /á 4 con Corni da Caccia /Di ripieno /di /Giovanni Battā Serini /[[Incipit] /2 Violini
/2 Corni da Caccia /1 Violetta /1 Violoncello /1 Cembalo. Paper size: 23.5 x 32 cm.
Watermark: lily with countermark: CHW.

Symphony 3:

Sinfonia [...] G. B. Serini Apertura /[[Incipit] /Due Violini /Alto Viola /Due oboe /Due
Trom. /Due Corni /Fagotto obligato /Violoncello /e /Basso Continuo /Tympano /Da G:
B: Part 13/. Different sizes of paper. Watermark: lily / shield with 3 cross-beams;
countermark: LVG.

Symphony 4:

Sinfonia /con corni da Caccia, e Fagotto /obligati /Di /Giovanni Battista Serini /[[Incipit]
/2Violini /2 Corni da Caccia /1 Violetta /1 Fagotto /1 Cembalo. Paper size: 23 x 32 cm.
Watermark: two different type of wm. 1: lily with C.M. CHW; 2. lily / shield with 3 cross-
beams with countermark: LVG.

Symphony 5:

Sinfonia /con Corni da Caccia di ripieno /Flut traversie e Violoncello /obligati /Di
/Giovanni Battista Serini /[[Incipit] /2 Violini /2Flut Traversie /1 Violetta /2 Corni da
Caccia /1 Violoncello /1 Cembalo. Paper size: 23.5 x 32 cm. Two different types of paper
with different watermarks and countermarks: 1. lily with C.M. CHW; 2. coat of arms of
Wolfegg with countermark: IAV. This second paper was made by Joseph Anton Unold, who
was trading between 1740 and 1785.

Symphony 6:

Sinfonia /Con Corni da Caccia e Fagotto /obligati /Di /Giovann̄ i Battista Serini /[[Incipit] /
2 Violini / 2 Corni da Caccia / 1 Violetta / 1 Fagotto / 1 Cembalo /. Paper size: 23 x 32 cm.
Watermark: lily with countermark: CHW.

Symphony 7:

Sinfonia [...] Serini/ Sinfonia/[Incipit] /Due Violin /Due Oboe /Due Corni /Alto Viola
/Basso Continuo /e /Violoncello/. Paper size: 24.5 x 30.5 cm. Watermark: lily / shield with
3 cross-beams with countermark: LVG.

Symphony 8:

Sinfonia /á 4 con Corni da Caccia /di ripieno /Di /Giovann̄ i Battista Serini /[[Incipit] /2
Violini /2 Corni da Caccia /1 Violetta /1 Cembalo. Paper size: 23.5 x 32 cm. Watermark:
lily with countermark: CHW.

Symphony 9:

Sinfonia [...] G. B. Serini. /Sinfonia /[[Incipit] /Due Violini /alto Viola /Due oboe obligatis
/Due Corni oblig: /Violoncello /e /Basso Continuo /Da G: B: Part 9/. Different size
of paper. Watermark: lily / shield with 3 cross-beams with countermark: LVG.

The catalogue of the Thurn und Taxis library notes that these symphonies are ‘possible autographs’; I am certain that they are genuine autographs, at least in the case of the majority of the leaves as detailed in Table 1. Most of the orchestral parts, especially those of the ‘basic ensemble’ (strings and horns), are clearly written by Serini himself, while a few other parts were written by an unknown copyist. There are several hints: the handwriting of course, the use of paper, and the name used for the transverse flute. The handwriting of the ‘basic

ensemble' matches that of Serini as established by the York source and his autograph correspondence. The specific lines used for notes and beams and for tails are the same as those in the York manuscript. Instrument names are also the same, as are abbreviations, for example for the word *secondo*, which in Serini's handwriting always becomes 2^{do}. In addition, the nexus -rn is characteristic: Serini tends to write the /r/ like a /v/, linking the letters at the top of the /n/ with just one pen line. Two of the Regensburg manuscripts read 'flut traversie', a highly distinctive variant name for the transverse flute that does not correspond to the usage of any single language. Italians used 'Flauto Traverso', Germans 'Querflöte', English 'Transverse Flute', French 'Flûte traversière', and Spanish and Portuguese 'Flauta transversal'. The only other instance I have located in which this exact spelling is used is in the autograph York manuscript; thus, this specific spelling can be considered distinctive to Serini.

Table 1: Autograph sections of the Regensburg sources

Symphony	Part	Hand
Rtt-Serini 1	Frontispiece	Serini
	VI I, II	Unknown (Serini's hand ff. 4, 6, 8, 10)
	Ob. I, II	Unknown
	Hr I, II	Unknown
	Tr. I, II	Unknown
	Tmp.	Unknown
	Vla	Unknown
	b.c.	Serini
	Bass	Unknown
Rtt-Serini 2	Frontispiece	Serini
	VI I (ff. 3-6)	Serini
	VI II (ff. 7-10)	Serini
	Vla	Serini
	Vlc	Serini
	Bass	Serini
	f.11	Unknown

	VI I (second copy)	Unknown
	VI II (Second copy)	Unknown
Rtt-Serini 3	Frontispiece	Unknown

	f. 2	Serini
	VI I	Unknown f. 3 Serini ff. 4-6
	VI II	Serini
	Fl. I, II	Serini
	Hr I, II	Unknown
	Tr I, II	Unknown
	Tmp	Unknown
	Fg	Unknown
	Vla	Unknown
	Vlc, b.c.	Unknown
Rtt-Serini 4	Frontispiece	Unknown
	f. 2	Serini
	VI I	Serini
	Fl I	Unknown
	Fl II	Unknown
	Flut Traversie I, II	Serini
	Ob I, II	Serini
	Hr I, II	Serini
	Tr I, II	Serini
	b.c.	Serini
Rtt-Serini 5	Frontispiece	Unknown
	f. 2	Serini
	VI I, II	Serini
	Flut Traversie I, II	Serini
	Ob I, II	Serini
	Hr I, II	Serini
	Vla	Serini
	Vlc	Serini

	Additional Part: Violino I	Unknown
	Additional Part: VI II	Unknown
Rtt-Serini 6	Frontispiece	Unknown

	f. 2	Serini
	VI I, II	Serini
	Hr I, II	Serini
	Vla	Serini
	Fg	Serini
	Bass	Serini
Rtt-Serini 7	Frontispiece	Unknown
	f. 2	Serini
	Rest of the manuscript	Unknown
Rtt- Serini 8	Frontispiece	Unknown
	f. 2	Serini
	VI I, II	Serini
	Hr. I, II	Serini
	Vla	Serini
	Bass	Serini
	Additional Parts: VI	Unknown
Rtt-Serini 9	Frontispiece	Unknown
	f. 2	Serini
	VI I, II	Unknown
	Ob. I, II	Unknown, different from VI I, II
	Ob I, II obbligati	Unknown
	Vla	Unknown
	Bass	Serini

As was the case for the York book, the study of the watermarks and countermarks can be very useful in order to confirm the authorship and date of the composition of the symphonies. The nine symphonies preserved in Regensburg bear two different watermarks.

More precisely there are two groups: the first group bears the countermark CHW, and the second group the countermark LVG. Thus, the symphonies can be split as indicated in Table 2.

Table 2: Watermarks and countermarks in the Regensburg sources

Symphony	Watermark/Countermark	Place
Rtt Serini 1	LVG	Regensburg
Rtt Serini 2	CHW	Regensburg
Rtt Serini 3	LVG	Regensburg
Rtt Serini 4	CHW/LVG	Regensburg/York
Rtt Serini 5	CHW/192	Regensburg/York
Rtt Serini 6	CHW	Regensburg
Rtt Serini 7	LVG	Regensburg
Rtt Serini 8	CHW	Regensburg/York
Rtt Serini 9	LVG	Regensburg

The letters that form the countermark are the initials of the papermaker. In this specific case LVG is the acronym of Lubertus van Gerrevink, one of the most important Dutch papermakers of the eighteenth century.¹⁰⁰ This paper mill was trading between 1690 and 1819 under different managements: Lubertus van Garrevink of Egmond aan den Hoef, North Holland; Lucas van Gerrevink of Alkmaar; and L. van Groot (or van Grooten).¹⁰¹ Also, in 1740 an apprentice of Lubertus, James Whatman, established his own “Turkey Mill” in Maidstone, Kent, England, and according to Hunter ‘at one time used the initials “LVG” in his English-made paper,

¹⁰⁰ William A. Churchill, *Watermarks in Paper in Holland, England, France etc., in the XVII and XVIII Centuries and their Interconnection* (Amsterdam: 1935), mark 434; Edward Heawood, *Watermarks of the 17th and 18th Centuries* Monumenta chartae papyraceae historiana illustrantia vol. I, (Hilversum: Paper Publications Society, 1960), mark 115.

¹⁰¹ Dard Hunter, *Papermaking. The History and Technique of an Ancient Craft* (New York: Dover Publications, 1947), 16.

probably in honour of his master'.¹⁰² Although the paper of this Dutch mill was quite widely distributed, and Bückeberg was not far distant from the Netherlands, it is clearly quite possible that Serini acquired this paper whilst he was actually resident in the Netherlands, that is, whilst Cressener was based in Maastricht around 1760.

The countermark CHW is more mysterious. It seems, indeed, that modern bibliographers have no information at all on this papermaker. By comparing with dated manuscripts in the catalogue of the Thurn und Taxis library it is possible to date the paper between ca.1750 and 1780, but there is nothing more to learn from published research. However, the first two letters of the countermark—CH—are shared with the watermark borne by the York manuscript described above. The papermaker in the Bückeberg area, Heinrich Simon Clasing (countermark CSH), had two children, Heinrich Wilhelm (1742-1818) and Carl Ludwig. The older son worked with his father until 1763. Comparison with sources in the Deutsche National Bibliothek indicates that Heinrich Wilhelm had his own monogram reading HWC; but it is clearly well within the realms of possibility that he sometimes reversed the name order in the manner of his father, using CHW.¹⁰³ Thus, we can hypothesise that the paper under examination was made in the Bückeberg area by Heinrich Wilhelm Clasing between 1750 and 1763.

Given these deductions, it is highly suggestive that among the Regensburg symphonies copied using the paper made by CHW are the three that overlap with the York source. Two of these overlapping symphonies are in fact copied on a mix of two paper types, and observing which parts are copied on which paper can take us further along the road to a dating of the Regensburg symphonies.

Rtt 4 is present in the York collection as Symphony 2. The orchestration of the two differs slightly: Symphony 2 (York) is scored for string orchestra, bassoon, 2 horns and basso continuo, while Rtt 4 has the same orchestration with the addition of 2 flutes, 2 oboes, and 2 trumpets. Rtt4 presents two watermarks: CHW (Bückeberg) and LVG (Netherlands). All the parts also present in York are written on the Bückeberg paper, while the Netherlands paper has been used to write the additional parts only present in Regensburg

¹⁰² Ibid., 16.

¹⁰³<https://portal.dnb.de/opac.htm?method=simpleSearch&cqlMode=true&reset=true&referrerPosition=0&referrerResultId=nid%3D1047651068%26any&query=idn%3D1047651742>.

Thus, it is possible to hypothesise that Serini composed this symphony during his stay in Bückeberg and copied it out on paper made in the local mill, then later reworked it, in Maastricht or Regensburg, where he added the parts he needed for a specific performance, using paper from a different supplier. The additional parts of the symphony must therefore have been composed between 1756 and 1763. Although it is not possible to know the size of the orchestra used for musical entertainments in Cressener's palace, it seems unlikely to have been larger than that maintained by Count Wilhelm in Bückeberg, and in any case we know that Serini's primary duties lay in the tuition of Cressener's daughter. Given these considerations, the expansion of this symphony during Serini's service in Cressener's household increases the likelihood that he also found opportunities for the performance of his music with civic or court ensembles in Maastricht or more probably Regensburg, where Cressener's ally Prince Alexander Ferdinand of Thurn und Taxis had recently instated a capable court orchestra. Indeed, the survival of these nine symphonies in the Thurn und Taxis library in itself suggests that they formed part of the repertoire of the Regensburg court orchestra.

A different 'second' watermark is found to similar effect in the symphony Rtt 5, York Symphony 3. In the version preserved in Regensburg two flutes and two oboes were added to the York orchestration, and the additional instruments were copied on the paper bearing the second watermark. Again, therefore, it seems that the symphony originated in Bückeberg with the additional parts datable between 1756 and 1763. In the case of the third symphony shared between York and Regensburg, Rtt8 / York 4, there are no additional instruments, and all the music is written out on paper bearing the countermark CHW from the Bückeberg area. The date 1751 is written at the end of the Violin I part of Rtt8, refining its dating to near the beginning of Serini's time in Bückeberg.

From these observations we can also reasonably conclude that Rtt2 and 6, copied on the Bückeberg paper, were composed during Serini's service with Count Wilhelm, even though they are not duplicated in York; whereas Rtt1, 3, 7 and 9, on the Netherlands paper, date from his time with Cressener in Maastricht or Regensburg. We know that Serini left Bückeberg in 1756; that he was with Cressener in Maastricht by 1761; and that they left Regensburg for Bonn in 1763. Thus, the later symphonies in the Regensburg source, and the additions to the earlier symphonies originating in Bückeberg, can be dated between 1756 and 1763.

Given that Regensburg is some 350 miles distant from Bückeberg, it is striking to note that

three further compositions preserved in the Thurn und Taxis library bear the countermark CHW: a concerto for string orchestra, two horns and oboe composed by Johann Jacob Paul Küffner (1727-1786); and two anonymous manuscripts. The first of these is another concerto for string orchestra, two horns and oboe, probably also composed by Küffner; the other is a collection of four polonaises with the title *Polonesen: /Violino Primo /Violino Secondo /Fagot Primo /Fagot Secondo /Fagoto, a 3tia /Basso / [Incipit] /1766 /L.S: /*.

Despite the title the composition presents a different orchestration: 1st and 2nd violins, b., cl 1 and 2. This item deserves to be investigated more closely—quite possibly it is an unknown work by Serini—but such an investigation lies outside the scope of the current project. Küffner served in the Regensburg court orchestra from 1750, and the presence in the library of his works copied on Bückeberg paper is a further indication of close collaboration between Serini and Prince Alexander Ferdinand’s musical establishment.

To conclude, of the nine symphonies by Serini preserved in the Thurn und Taxis library, five bear the countermark CHW (Rtt 2, 4, 5, 6 and 8). Of these, three overlap with the York manuscript dated 1755 (Rtt 4, 5 and 8) and can therefore be dated 1750-55; two of these (Rtt 4 and 5) were then modified between 1756 and 1763 with the addition of wind and brass instruments, the new parts copied on different paper. Rtt2 and 6 are copied on Bückeberg paper but do not appear in the York source; these can therefore be dated 1750- 56, that is, they could conceivably postdate the York manuscript but were still written for Bückeberg. The rest of the items, bearing the countermark LVG, namely Rtt 1, 3, 7, and 9, can be dated 1756-63; they were probably composed in Maastricht or more likely for the court orchestra in Regensburg—in the latter case they can be dated specifically to 1763.

The majority of the parts are copied in Serini’s own hand.

2.5 *Engelberg and Einsiedeln*

Although Serini composed music in almost every genre, both sacred and secular, few of his compositions are known today. This is partly because the relatively cursory studies of the composer undertaken to date have dealt only with the music preserved in larger libraries, such as those of York, Paris and Stockholm, and have accepted without question that works mentioned in Serini’s letters, and those mentioned in early secondary sources as preserved in Bückeberg, were lost during World War II. This is surely a fate suffered by some Serini manuscripts, but not by all.

A clear example is the cantata *Il Sogno di Scipione*, whose relevance to the discussion of Serini's symphonies will soon become clear.

Il Sogno di Scipione is reported to be present in the Schaumburg-Lippe library by Schunemann in 1914.¹⁰⁴ This is the only publication that mentions such a cantata. As it is impossible to find any copies of this composition under the name of Serini in any library, it has been simplest to think that the composition is lost. The composition is not lost, however; it survives in two different copies preserved in two Swiss libraries.

The first is catalogued under the name Giovanni Battista Ferrini and survives in the Musikbibliothek of the Kloster Engelberg (CH-EN MS A 278). The catalogue gives the title as: *Il sogno di Scipione | Cantata à 5. Voci | cioè | La Costanza, La Fortuna. | Scipione | Publio, ed Emilio | Due Violini, Due Flaut: travers. | Due Corni, Alto-Viola | e Cembalo | Di Giovanni Battista Ferrini*, and dates the copy to 1700-1799. Giovanni Battista Ferrini, Italian organist, harpsichordist and composer, was probably born in Rome ca.1600 and died in the same city in October 1674. Ferrini spent the whole of his life in Rome where he worked in several churches, including S. Luigi dei Francesi, the Chiesa Nuova, and S. Maria Maggiore. Although it is certainly conceivable that Ferrini's works were still being copied into the next century, the insurmountable obstacle to this attribution lies in the cantata's text: *Il Sogno di Scipione* was written by Pietro Metastasio in 1735, 61 years after Ferrini's death. According to Schunemann, the cantata *Il Sogno di Scipione* was present in manuscript form in the Bückeberg library, composed by Giovanni Battista Serini in 1751, a date that fits much better with Metastasio's text. Also promising is the orchestration found on the first page of the Engelberg source, and its nomenclature. The ensemble is composed of two violins, two transverse flutes, two horns, alto viola and cembalo. This is the typical orchestration employed by Serini in almost all his symphonies from the Bückeberg period. Moreover, the flute is termed 'flaut. travers.' on the title page, which could easily be a copyist's correction of Serini's distinctive term 'flut traversie'. This specific correction is useful in establishing the geographical area of provenance of the copyist: he was almost certainly German-speaking, as the name 'flaut traverse' was quite commonly used in German.

The most important proof that the cantata was composed by Serini is the music itself. The overture of the cantata is identical with the fourth symphony in the York manuscript, sharing

¹⁰⁴ Schunemann, 'Johann Christoph Friedrich Bach', 52 n29.

the same orchestration, key and tempo as well as the same musical text. The most important proof that the cantata was composed by Serini is the music itself. The overture of the cantata is identical with the fourth symphony in the York manuscript, sharing the same orchestration, key and tempo as well as the same musical text. The two are copies of one another. Further, MS 129 S and MS A 278 do not only have the overture in common, they also share an aria: 'Biancheggia in mar lo scoglio' forms part of the cantata, and it is also the first aria in the York manuscript. Thanks to Schunemann and his work on now-lost sources in the Schauburg-Lippe library, we know that the date of the composition of the cantata is 1751.¹⁰⁵ In light of the shared music, this information can also be used to refine the dating of York Symphony 4. As the York manuscript is dated later, to 1755, it could be that the work was initially composed as an overture to *Il Sogno di Scipione*. This certainly seems the obvious solution in regards of the aria, which was presumably written for the cantata and then excerpted to include in the York anthology.

The second, incomplete copy of *Il Sogno di Scipione* is in the city of Einsiedeln, Switzerland, preserved in the Musikbibliothek of the Kloster Einsiedeln (CH – E). In this case, rather than being wrongly ascribed to a different composer, the manuscript has been catalogued as anonymous. Although incomplete, this copy preserves the overture and the aria 'Biancheggia in mar lo scoglio', confirming its identity with both Serini and the cantata in Kloster Engelberg. The reception of Serini's works among these powerful Swiss abbeys represents an interesting coda to the composer's biography, and one that would bear further investigation.

Description of the two manuscripts:

CH – EN MS A 278:

Title: *Il sogno di Scipione* | *Cantata à 5. Voci* | *cioè* | *La Costanza, La Fortuna.* | *Scipione* | *Publio, ed Emilio* | *Due Violini, Due Flaut: travers.* | *Due Corni, Alto-Viola* | *e Cembalo* | *Di Giovanni Battista Ferini*

Material: 13 parts - S, A, T, B, S and A and T and B (recitativos), vl 1, 2, a-vla, cemb, fl 1, 2, cor 1, 2

Scoring: V (5), vl 1, vl 2, vla, fl (2), cor (2), cemb

¹⁰⁵ Arnold Schering, *Bach-Jahrbuch* (Leipzig: Breitkopf & Härtel, 1914), 152.

Roles: La Costanza, La Fortuna, Scipione, Publio, Emilio.

CH – E MS. 969,16:

Title: *Il sogno di Scipione*

Material: 6 parts - T, B, vl 1, 2, fl 1, 2

Scoring: V, orch

Roles: Publio, Constanza, Fortuna, Scipio.

2.6 Conclusions

Detailed study of the sources for Serini's symphonies reveals a number of reasonably robust hypotheses regarding their dating, summarised in their most ambitiously precise form in Table 3. The four symphonies in Paris and the three in Stockholm are very similar in style and dimensions and must all derive from early in Serini's career, probably in the 1730s. York Symphony 4 is dated 1751 in the Regensburg parts, and served as overture to a cantata also dated 1751. The remaining York symphonies can be dated 1750-55, and additional parts for York 2 and 3 preserved in Regensburg to 1756-63. Regensburg 2 and 6, copied onto paper produced in the Bückeberg area, may also date to Serini's Bückeberg period, 1750-56. (Given their absence from York we may consider refining this dating to 1755-56, but in view of the considerable likelihood that Serini composed numerous other symphonies that do not survive this is probably pushing the evidence too far.) Rtt 1, 3, 7 and 9 can be dated 1756-63, and most likely were composed for the court of Regensburg during Cressener and Serini's brief stay there in 1763; this more specific date could also be proposed for the revisions to York 2 and 3.

It should certainly be acknowledged that the watermark evidence is equivocal in relation to the dating of the Regensburg symphonies. Serini could perfectly well have brought a stock of lined paper to Regensburg in his luggage, including sheets bought in Bückeberg and Maastricht, and then used it to notate new music. It would be difficult to argue that Küffner's concertos, also copied onto paper from the Bückeberg area, were composed in

Bückebug. Nonetheless, the overlaps with the York manuscript confirm that some of the Regensburg symphonies were already several years old at the point that Serini arrived in the city; whilst at the same time the expanded instrumentation of the Regensburg symphonies compared to those in York does suggest a new composition campaign for a new, larger ensemble. Suggestive also is the fact that the new parts for York 2 and 3 are copied onto different paper, whilst the parts shared with York are on the Bückebug paper. Therefore, looking at the evidence in the round, it would seem the indications of the differing watermarks in the Regensburg manuscripts probably do tell the story I have outlined.

Table 3: Hypothetical dating of Serini's symphonies surviving in Paris, Stockholm, York and Regensburg.

Source	Symphony	Date
Paris	1	1730-40
	2	1730-40
	3	1730-40
	4	1730-40
Stockholm	1	1730-40
	2	1730-40
	3	1730-40
York MS 129 S	1	1750-55
	2	1750-55; rev. 1763
	3	1750-55; rev. 1763
	4	1751
	5	1750 - 1755
	6	1750 - 1755
Regensburg Serini 1	1	1763
Regensburg Serini 2	2	1750 - 1756
Regensburg Serini 3	3	1763

Regensburg Serini 4 (= York 2)	4	1750-55; rev. 1763
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Regensburg Serini 5 (= York 3)	5	1750-55; rev. 1763
Regensburg Serini 6	6	1750 - 1756
Regensburg Serini 7	7	1763
Regensburg Serini 8 (= York 4)	8	1751
Regensburg Serini 9	9	1763

As these deliberations imply, the sources reveal interesting new insights into Serini's career and creative practice. Serini appears to have experienced three distinct phases of symphonic composition. His first symphonies, scored for string orchestra *a4*, were written in North Italy in the 1730s as part of the broader moment of Lombard symphonic innovation. At Bückeberg in 1750-56 he wrote symphonies of greater ambition, incorporating two horns into his core ensemble and occasionally using flutes and bassoons. In Regensburg in 1763 he was evidently able to rely on a larger ensemble, regularly including two oboes, and more occasionally trumpets and timpani.

Although all of the sources pose interesting questions about how Serini's music moved between different locations, and I have offered hypotheses in several cases, the Regensburg source in particular seems indirectly to illuminate a moment in Serini's career that is otherwise invisible. Cressener employed Serini as his daughter's music tutor, and as a diplomat with no noble title it seems inconceivable that he had the resources or the spaces to stage instrumental performances by an ensemble comprising strings, continuo, horns, flutes, oboes, bassoons, trumpets and timpani. At the same time, Cressener was extremely well connected, and counted Prince Alexander Ferdinand of Thurn und Taxis among his correspondents already some years before arriving at his court centre of Regensburg. Given that the Thurn und Taxis library preserves his symphonies, the obvious conclusion is that Serini was active in the court musical establishment at Regensburg, probably in an unofficial capacity. The fact that

concertos by the Regensburg court harpsichordist, Küffner, were copied onto paper that Serini had presumably brought with him from Bückeberg among his musical accountments, suggests a considerable degree of integration and co-operation. Given that Cressener, and therefore Serini, were only present in Regensburg from 7 February to 6 July 1763, the nine works in Regensburg must represent an intense burst of symphonic activity.

Without such opportunities, presented by Cressener's job and connections but not by his household, it is difficult to see how Serini's duties and circumstances in this last phase of his career could have required him to compose symphonies. In light of this observation, it is striking to note that the packet of music sent by Serini to Count Wilhelm from Cressener's next post in Bonn contained twelve symphonies, three of which are specified as being for the theatre and the rest for the chamber. Clearly it would have been redundant to send Count Wilhelm old music, as given their former relationship he would already have been in possession of it. Therefore it seems likely that, as in Regensburg, in Bonn Serini built a relationship with the local court orchestra—and also, in this case, the court theatre. Further research in the archives of the courts in Regensburg and Bonn may well throw light on these interesting collaborations.

Chapter 3

Music

This chapter sets out to characterise Serini as a symphonist, in the light of his career and the surviving sources for his music, with a particular focus on the six York symphonies composed for the court of Bückeberg in 1750-55. Given the nature of Serini's biography, doing so inevitably involves building two overlapping contexts: that of North Italy, home to the important Milanese or Lombard 'school' of early symphonists, where Serini was born, trained, and took his first steps in symphonic composition; and that of the German court orchestra, together with the assumptions made by elite German audiences concerning the nature of the symphony.

The chapter is divided into two sections. The first section considers the nature of the orchestra as Serini would have encountered it during his training in North Italy, and the orchestra as he would have known it in his German court post. These contexts, together with information from the surviving copies of Serini's symphonies, then allow hypotheses to be built concerning the size and disposition of Serini's orchestra, the spaces and occasions on which it would have performed at Bückeberg, and the particular ways in which Serini worked with its instrumentation.

The second section begins by placing Serini within a group of early Milanese symphonists whose works circulated to a substantial extent together, suggesting a stylistic geography centred on North Italy rather than Germany. However, the audience for Serini's mature symphonies was principally German, and therefore the section goes on to document views about the nature of the chamber symphony as a genre current in Germany during Serini's lifetime. Finally, this section concludes with a detailed analytical discussion of Serini's York symphonies.

3.1 *The Orchestra*

3.1.1 *The Orchestra in North Italy*

In a note dated 1702 written by a composer at the church of Santa Maria Maggiore in Bergamo, mention is made of ‘all the musicians of the Sacred Orchestra’ (tutti li virtuosi della Sacra Orchestra): here the orchestra is a group of ‘virtuosi’—that is, a group comprising several instrumentalists.¹⁰⁶ The Bergamo composer bears witness to the emergence of a new form of ensemble, which otherwise can be dated to around 1713, the year of Corelli’s death. This is the moment when orchestras appear in Italy in the word’s modern meaning: an ensemble with a corporate identity, based on bowed instruments (violins) with several players to a part.

The development of the violin-centric ensemble in the early eighteenth century was certainly promoted by the contemporary strength of the North Italian school of violin making. At the end of the seventeenth century and through the eighteenth, the North of Italy was among the largest producers of violins, violas, cellos, and double basses, home to the celebrated workshops of Amati, Guarneri and Stradivari. Their lofty reputation is visible in a comment written in 1702 by a Frenchman visiting Rome:

Their violins are mounted with strings much larger than ours; their bows are longer, and they can make their instruments sound as loud again as we do ours. The first time I heard our band in the [Paris] Opera after my return out of Italy, my ears had been so used to the loudness of the Italian violins that I thought ours had all been bridled.¹⁰⁷

North Italian orchestras grew in three distinct spheres—theatre, church, and concert—of which the latter is most relevant for our purposes, as the majority of Serini’s symphonic music was created for the chamber. During the first fifty years of the eighteenth century in Milan, capital of Lombardy, concert performance was supported by both professional and amateur-aristocratic institutions. Among the professional institutions is the Regio Ducal Teatro, later known as Teatro alla Scala. The Regio orchestra, internationally identified as one of the best in Europe, assembled the top musicians active in Milanese area. In 1726 a visiting Johann Joachim Quantz admired especially the violin section.¹⁰⁸ From the mid-century the orchestra

¹⁰⁶ Spitzer and Zaslav, *The Birth of Orchestra* 16.

¹⁰⁷ François Ragueneau, *A Comparison between the French and Italian Musick and Opera’s* (London: W. Lewis, 1709; rep. 1968), 49.

¹⁰⁸ Johann Joachim Quantz, *Herrn Johann Joachim Quantzens Lebenslauf von ihm selbst entworfen* in Friedrich Wilhelm

grew in quality, becoming a landmark in Italy: in 1770 the priest and music pedagogue Giovenale Sacchi commended the institution as among oldest and most renowned in Italy.¹⁰⁹

In 1770 the orchestra of the Regio consisted of fourteen first violins and fourteen second violins, two harpsichords, six double basses, two cellos, two bassoons, six violas, two oboes and two flutes, four horns, two trumpets and so on for a total of sixty players. These details are given by Leopold Mozart in a letter addressed to his wife, referring to the theatre where Wolfgang Amadeus staged the opera *Mitridate, re di Ponto*.¹¹⁰ According to Pietro Verri, seven years later for the first performance of *Europa Riconosciuta* by Antonio Salieri the orchestra numbered seventy players.¹¹¹

However, musical life was not confined to the theatres: at mid-century the Governor of Austrian Lombardy, Gian Luca Pallavicini, organised public summer concerts in the garden of the Sforza castle. The season ran from 1749 to 1752 and, according to Giuseppe Carpani, it was for these concerts that Sammartini composed his first symphonies for a larger ensemble, adding woodwind and brass to the strings. These concerts provided the forum for a competition between the symphonists Sammartini, Lampugnani and Paladini.¹¹²

Alongside the professional world in Milan there was a lively musical sphere run by amateurs or *dilettanti*. Music composed by nonprofessional musicians met with the favour of audiences as well as institutions. The music of Giorgio Giulini, intellectual, historiographer, legal expert and *litterato*, was particularly popular between the 1730s and 1750s.¹¹³ His music enjoyed extensive dissemination in Europe, with some symphonies published in Paris and manuscript music (for the most part symphonies) held by libraries in Prague, Germany, Switzerland and Sweden. Dilettante also was Maria Teresa Agnesi Pinottini, composer, harpsichordist and

Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, vol. I (Berlin: Schützens Witwe, 1755), 197-250: 235-36.

¹⁰⁹ Giovenale Sacchi, *Della Divisione del Tempo nella Musica nel Ballo e nella Poesia. Dissertazioni III* (Milano: s.e., 1770), 26.

¹¹⁰ Leopold Mozart, letter to his wife, 15 December 1770 in Wilhelm A. Bauer, Otto Erich Deutsch, Joseph Heinz Eibl, (eds), *Mozart. Briefe und Aufzeichnungen. Gesamtausgabe*, vol. I, (Kassel-Basel: Bärenreiter, 1962), 408-09: 408.

¹¹¹ Pietro Verri letter to his brother Alessandro, 5 August 1778 in *Dal carteggio di Pietro e Alessandro Verri. Lettere edite e inedite* edited by Giovanni Seregni (Milano: Leonardo, 1943), 208-11: 209.

¹¹² Giuseppe Carpani, *Le Haydine ovvero Lettere sulla vita e le opere del celebre maestro Giuseppe Haydn* (Padova: Tipografia della Minerva, 1823), 632-33.

¹¹³ Gaetano Cesari, 'Giorgio Giulini musicista. Contributo alla storia della sinfonia in Milano', in *Nel secondo centenario dalla nascita del conte Giorgio Giulini istoriografo milanese*, 2 vols, (Milano: Stucchi Ceretti, 1916), 148-52.

singer, who wrote both dramatic and instrumental works. Her talent was noted by Friedrich Christian, Elector of Saxony, in 1739 when Maria Teresa was only nineteen.¹¹⁴

The important role played by *dilettanti* is evidenced by the constitution of the Accademia Filarmonica in 1758. Known as the *Società dei dilettanti filarmonici*, the Accademia cultivated instrumental music through the offices of an amateur orchestra, who once a week performed music composed by the members of the Accademia. Among the subscribers to the constitution is Sammartini, who acted as director and artistic supervisor of the Accademia. The society had strict regulations and admitted amateurs by examination, passed by majority vote of the board.¹¹⁵

Concert orchestras were also required for a variety of occasional purposes on an ad hoc basis, performing privately or outdoors for a broader public. This was the case, for example, for the ensemble employed in 1765 for the visit of the Austrian Archduke Leopold and his wife in Milan. To assemble the orchestra, Sammartini ‘took 32 players from Milan to Cremona and to Padua to play concerts and also to provide music for balls’.¹¹⁶ Charles Burney, witness of these private concerts, wrote:

A private concert in Italy is called an *accademia*; the first I went to was composed entirely of *dilettanti*; *il padrone*, or the master of the house, played the first violin, and had a very powerful hand; there were twelve or fourteen performers, among whom were several good violinists; there were likewise two German flutes, a violoncello, and a small double base.¹¹⁷

Meanwhile, in the Venice of Serini’s youth, training and early career, the leading institutions supporting concert orchestral performance were the four *ospedali*, among which the orchestra of the Pietà was the most celebrated. Charles de Brosses’ enthusiastic description of their performance dates from 1737, the year in which Serini’s second opera *Ulisse in Itaca* was staged at the Teatro Boscheriniano:

¹¹⁴ Alina Zórawska Witkowska, *Federico Cristiano in Italia. Esperienze musicali di un principe polacco*, in “Musica e Storia”, IV (1996), 277-323; 289-90 and 310.

¹¹⁵ Cesare Fertonani, ‘Aspetti della musica strumentale a Milano nel Secondo Settecento’, in Gennaro Barbarisi, Carlo Capra, Francesco Delgrada, Fernando Mazzocca (eds), *L’Amabil Rito. Società e Cultura nella Milano di Parini* (Bologna: Cisalpino, 2000), 871-2.

¹¹⁶ Spitzer and Zaslav, *Orchestra*, 168.

¹¹⁷ Charles Burney, *The Present State of Music in France and Italy* (London: Becket, 1773), 94-95.

I swear to you that there is nothing as pleasant as to see a young and pretty nun in a white habit, with a bouquet of gardenias tucked behind her ear, playing and beating time with consummate grace and exactness. [...] The conservatory out of all the four to which I go the most often and where I am entertained the best is the *Ospedale de la Pietà*, which has the reputation for the best orchestral music. What strength of execution! Here is the only place that one can hear the premier *coup d'archet* for which the Paris Opera so vainly prides itself.¹¹⁸

Thanks to its large and important theatres, churches, private concerts, and several civic ensembles, Venice boasted a vibrant orchestral scene. Serini participated as a theatrical composer, with operas on the stage in Venice in 1736 and 1737, and Bergamo in 1740. However, the symphonies in the Fonds Blancheton suggest that by the 1730s he was also active as a composer of chamber symphonies. A performance of at least one symphony by Serini in Bergamo in 1740 is recorded in the *Collegium Wilhelmitanum* catalogue edited by Wolf.¹¹⁹ Following his employment by the British diplomat Robert d'Arcy in 1744, his role became primarily that of a *Kapellmeister* writing for private chamber performance.

Serini also probably trained in violin and keyboard, and very likely he also participated in orchestral activities in Venice as a performer, although documentation is scant for this portion of his career.

3.1.2 *The German Court Orchestra*

In many respects the early history of the orchestra in Germany is similar to that in North Italy. The same interplay between place and ensemble, and the same close association with the theatre, can be found in Johann Mattheson's 1713 statement on the use of the word 'orchestra':

I have chosen to use the word *Orchestre* or *Orquestre* as a not yet very common and thus gallant expression, instead of *Concert*, *Capelle*, *Chor*, or similar terms [...]. The word *Orquestre* may be applied not only to the instrumental ensemble at the Opera but equally and without exception to whatever place the leadership and direction of the music is to be found, whether it be sacred

¹¹⁸ Charles de Brosses, *Lettres familières*, edited by Giuseppina Cafasso (Napoli : Centre Jean Bérard, 1991), 334.

¹¹⁹ Eugene K. Wolf (ed.), *Catalogue de la Musique Instrumentale du Collegium Wilhelmitanum de Strasbourg (ca. 1742-1783)*, (Paris: société Française de Musicologie, 2008), 89.

or secular music.¹²⁰

From the early eighteenth century, individual orchestral musicians began to profess expertise in a single instrument, rather than playing several instruments as was the established custom: this is the birth of the figure of the virtuoso. Quantz recorded his own impressions after having met the court orchestra in Dresden in 1716, naming famous exponents of several specific instruments:

The Royal Orchestra [...] boasted of various famous instrumentalists such as: Pisendel and Veracini on the violin [...] Sylvius Leopold Weiss on the lute and theorbo, Richter on the oboe, Buffardin on the transverse flute, not to speak of the good violoncellists, bassoonists, horn players and bassists. [...] I wanted to prepare myself so that in time I too could become a fair member of this excellent company.¹²¹

In Germany, an orchestra was present in almost every court: from large imperial courts with ‘as many as two thousand people’ down to smaller courts comprising only a few hundred.¹²² The German court orchestra formed part of the *Kapellen* along with singers, organists, harpsichord tuners, and copyists. The musicians were employed by the lord on a contract establishing that they would have to play ‘in church, as table music, and for other princely entertainments; in addition, it is expected to participate in comedies, ballets, and dances.’¹²³ Thus, musicians were ‘normal’ court employees, without specific privileges (except for a few exceptional personalities) and operating under strict rules. Samantha Owens has uncovered some of the specific regulations governing musicians at the court of the Duke of Württemberg in the decades around 1700:

[For] musicians who are also liveried servants, namely the lackeys, we have already issued the most gracious decree that, without neglecting their service or obtaining any special dispensation, they should [nonetheless] be present at all musical occasions described above.

¹²⁰ Johann Mattheson, *Das neu-eröffnete Orchester* (Hamburg, 1713), 34.

¹²¹ Quantz in Paul Nettl, *Forgotten Musicians* (New York: Philosophical Library, 1951), 287. See also Willi Kahl, *Selbstbiographien deutscher Musiker der XVIII. Jahrhunderts* (Cologne:Staufen Verlag, 1948), 113-14 and Spitzer and Zaslav, *Orchestra*, 225.

¹²² Spitzer and Zaslav, *Orchestra*, 213.

¹²³ Quoted in Samantha Kim Owens, ‘The Württemberg Hofkapelle, c. 1680-1721’ (Ph.D. diss., Victoria University of Wellington, 1995), 279.

Any absence will be punished harshly.¹²⁴

All court musicians, both instrumentalists and singers, shall be present in the church or in the princely chambers or at balls whenever they are required, and also for operas and their rehearsal, both public [*Proben*] and private [*Exercitien*], always punctually and at the appointed place.¹²⁵

Among the most important settings for orchestral performance at court was at the banquet table. The dining room was a space of inequalities: gradations of nobility and importance were enshrined in the seating arrangements—the Prince’s table, the Marshall’s table, the Officers’ table, etc—and the higher-ranking tables received the best food and service.¹²⁶

Music was part and parcel of the meal: trumpets announced the entry of the Prince, and instrumental and vocal music accompanied the meal. In the dining room music competed with many other noises; it had to be as loud as possible in order to cover the din of serving, drinking and conversation. To be heard at dinner, the orchestra needed a large complement of musicians, as suggested by J. A. Scheibe in 1739:

with a well-stocked banquet table surrounded by a large number of people, a symphony will never have much of an effect unless it is amplified by a full and loud harmony as well as lively, forceful activity in the middle voices.¹²⁷

In Vienna, for instance, royal dining was accompanied by an ensemble of twenty-four ‘violins’—most likely differently-sized instruments of the violin family.¹²⁸

Music also accompanied social activities at court, such as card playing and conversation. In this case, however, the volume level was moderate, and a smaller ensemble could suffice. Moreover, if the Prince and his family were musicians, Burney’s description of evening entertainments for Elector Maximilian III Joseph of Bavaria in 1772 is typical of orchestral

¹²⁴ Ibid.,476.

¹²⁵ Ibid.,434.

¹²⁶ See UJta Lowenstein, ‘Voraussetzungen und Grundlagen von Tafelzeremoniell un Zeremonietafel,’ in *zeremoniell als höfische Ästhetik in Spätmittelalter und früher Neuzeit* edited by Jörg Jochen, and Thoma Rahn Berns (Tübingen: 1995),226-79.

¹²⁷ Johann Adolf Scheibe, *Critischer Musikus. Neue, vermehrte und verbesserte Auflage* (Leipzig: 1745), 620 – 21.

¹²⁸ Paul Nettl, ‘Die Wiener Tanzkomposition in der zweiten Hälfte des siebzehnten Jahrhunderts’, *Studien zur Musikwissenschaft*, 8 (1921), 45-175 at 103.

activities at a mid-century German court:

At eight o' clock the Elector's band assembled for his private concert. The [...] ladies of the court were at cards, in the music room: the concert was begun by two symphonies of Schwindl. [...] The first song was sung by Signor Panzachi. [...] After this song, the Electress dowager of Saxony sung a whole scene in her own opera of Talestri; M. Neumann accompanied her on the harpsichord, and the Elector played the violin with Kröner. She sung in a truly fine style; her voice is very weak, but she never forces it, or sings out of tune. [...] Though there were but few violins, in this concert they were too powerful for the voice. [...] After this the Elector played one of Schwindl's trios on his Viol da gamba.¹²⁹

Maximilian III and his family were not unusual in participating with their professional musicians. Of course, in the seventeenth and eighteenth centuries music was an important part of an aristocratic education, and thus kings, dukes, and princes were, in some cases, accomplished musicians. Prince Nicholas Esterházy played the baryton; the Italian Ferdinand IV, King of Naples, used to play the *lira organizzata* (a hurdy-gurdy with small organ pipe); Duchess Sophie-Elisabeth of Braunschweig-Wolfenbüttel played violin and harpsichord; and Ludwig X of Hesse was a violinist who used to lead the Kapelle during performances. Leopold I of Austria was a multi-instrumentalist, proficient on the harpsichord, violin and flute; and Frederick the Great of Prussia was a composer and skilled flautist. Serini's own German patron, Count Wilhelm, was himself a flautist of some ability.

3.1.3 *Size and Disposition of Serini's Orchestra*

Although we know that some of Serini's symphonies—and certainly those preserved in York—were written for the court orchestra in Bückeburg, unfortunately primary sources revealing the court orchestra's size and disposition have yet to come to light. Nonetheless, several of Serini's contemporaries familiar with the practices of German court orchestras recorded their views on their ideal constitution. By cross-referencing this information with Serini's symphonic scoring, and especially the evidence of the partbook in Regensburg, we can approach an approximation of the orchestral forces Serini worked with, their disposition,

¹²⁹ Charles Burney, *The Present State of Music*, 140-41.

and their performing spaces.

In 1730, following court posts in Weimar and Kothen, JS Bach recorded his opinion that the ideal orchestra should comprise ‘two or even three Violino Primo. Two or three Secundo. Two Violoncello. One Double Bass. Two or three according to need Oboes. One or two Bassoons. Three Trumpets. One Drum.’¹³⁰ A somewhat different view was given by Johann Adolf Scheibe in his *Critische Musicus*, around the time he attained a court post in Holstein in 1739:

4 to 5 first and second violins, 2 violas, 3 to 4 cellos and basses, and a few bassoons, at the least if the music includes trumpets and drums, violins should be doubled by oboes, and if oboes are present, bassoons must double the bass.¹³¹

An important account of the shape of a German court orchestra is given by Quantz, a veteran of the court orchestras in Dresden and Berlin, whose *Versuch einer Anweisung die Flöte traversiere zu spielen* was published during Serini’s Bückeberg tenure:

Who wishes to perform a composition well must see to it that he supplies each instrument in the proper proportion and does not to use too many of one kind, too few of another. I shall propose a ratio which, to my thinking, will satisfy all requirements in this regard. I assume that the *harpsichord* will be included in all ensembles, whether large or small.

With *four violins* use *one viola*, *one violoncello*, and *double bass* of medium size. With *six violins*, the same complement and *one bassoon*.

Eight violins require *two violas*, *two violoncellos*, an *additional double bass*, larger, however, than the first, *two oboes*, *two flutes*, and *two bassoons*.

With *ten violins*, the same complement, but with an *additional violoncello*.

With *twelve violins* use *three violas*, *four violoncellos*, *two double basses*, *three bassoons*, *four oboes*, *four flutes*, and in a pit *another keyboard* and *one theorbo*.

Hunting horns may be necessary in both small and large ensembles, depending upon the nature of the piece and the inclination of the composer.¹³²

¹³⁰ Philipp Spitta, *J. S. Bach*, trans. C. Bell and J. A. Fuller-Maitland, 2 vols. (New York and London: 1951), 240.

¹³¹ Johann Adolph Scheibe, *Der Critische Musicus*. 2 vols. (Hamburg: 1738-40), 78th article. Quoted in Robert Donington, *The Interpretation of Early Music*, (London: Faber and Faber, 1963), 587.

¹³² Johann Joachim Quantz, *Essay of a Method for Playing the Transverse Flute*, trans. Edward Reilly (London: Faber

Although these three accounts diverge quite considerably in some respects, they share a broad sense of the proportions of an ensemble. Violins must be more numerous than violas, cellos and basses; oboes and bassoons can be added to larger ensembles, doubling the violins and bass; horns may be integrated into any ensemble, whereas the addition of trumpets requires consideration of balance.

The scoring of Serini's symphonies changes according to the year of composition and the place for which they have been composed. His early symphonies, written between the 1730s and 1750, are generally scored for strings only. This practice is consistent with the ensemble employed in the early Italian symphony: the two leading lights of the early Milanese symphony, Brioschi and Sammartini, also scored their works for string orchestra, entitling their works *sinfonia a 4* or *a 3*. The latter, known as the 'trio symphony' for two violins and bass without viola, disappeared from the work of the Milanese symphonists after about 1740, although it remained current in France into the 1760s.¹³³ Thus, the 'basic score' for the early Italian symphony is two violins, viola and bass. The fonds Blancheton preserves both symphonies and trio-symphonies where the viola part is included in the bass, suggesting that the viola doubled the bass at the octave above.

In the music composed in the 1750s for Bückeberg, Serini employed a different ensemble. The six 'York Symphonies' call for a string orchestra with the addition of two *corni da caccia* and two *flute traversie* (Serini's own term). Only a few of the York symphonies present a specific part for bassoons (in one symphony we read *fagotti* plural). The nine symphonies in the part-book preserved in the Regensburg library, which overlap with the York repertoire, are in the most part also written for a relatively small ensemble. Alongside strings, Serini employed flutes, *corni da caccia*, and, in few works, trumpets and oboes.

The Regensburg partbook contains two copies of the Violin I part, two for Violin II, and one copy of all other parts. Assuming the string players to share two to a part, the implied forces are therefore 4422, along the lines of Quantz's proportions.

Quantz also offers a valuable description of the layout of the strings around the keyboard in a chamber orchestra:

and Faber, 2001), 214.

¹³³ Bathia Churgin, 'The Symphony in Italy', in Mary Sue Morrow and Bathia Churgin (eds), *The Symphonic Repertoire*, Vol. I, (Bloomington: Indiana University Press, 2012), 104.

In a small chamber ensemble, the harpsichord may be placed by the wall on the left of its player, but far enough removed from it so that all the accompanying instruments except the basses have room between him and the wall. If only four violins are present, they and the violists may all stand in one row behind the harpsichord. If, however, there are six or eight violinists, it would be better to place the second violins behind the first, and the violas behind the second violins, so that the middle parts do not stand out above the principal part, for this produces a poor effect.¹³⁴

Although he is very specific about the strings, Quantz says nothing about the disposition of woodwind and brass instruments in small ensembles. According to Adam Carse, there was little agreement on the space reserved for those instruments, ‘except in so much that they are not usually placed together in a compact group.’¹³⁵ In his description of the layout of a larger ensemble, Quantz places the oboes in the same row as the violas; behind them are the hunting horns; and the best place for the flutes is ‘at the tip of the harpsichord, in front of the first violins.’¹³⁶

Quantz’s account can usefully be compared with contemporary images showing the court orchestras occupying their native spaces. Of course, it is important to bear in mind that artists may not have represented exactly the details of an ensemble, and may have given more attention to the correct representation of social status or etiquette.¹³⁷ Moreover, some pictures do not refer to a specific event but ‘rather are portraits in which musical instruments function as props’.¹³⁸ Nonetheless, images can bear valuable witness to the spaces occupied by ensembles at court in general terms.

Conventional eighteenth-century representations of the orchestra indicate that four placements were available for the ensemble: in a balcony, in a pit, on the floor, and on the stage. The pit is the characteristic placement of an orchestra in a theatre; and whilst some courts had their own theatre, the chamber seems to have been Serini’s principal domain in

¹³⁴ Quantz, *Essay*. 213.

¹³⁵ Adam Carse, *The Orchestra in the XVIIIth Century* (Cambridge: Heffer & Sons, 1950), 40.

¹³⁶ Quantz, *Essay* 212 – 213.

¹³⁷ Emanuel Winternitz, “The Iconology of Music: Potentials and Pitfalls”, in Barry Brook, Edward Downes, and Sherman Van Solkema (eds.), *Perspective in Musicology* (New York, 1972), 80-119; Ferdinando Arisi, *Gian Paolo Panini* (Piacenza: Cassa di Risparmio, 1961), 189; Barbara Russano Hanning, “The Iconography of a Salon Concert: A Reappraisal”, in *French Musical Thought, 1600-1800* edited by Georgia Coward (Ann Arbor: UMI Research Press, 1989), 129-48.

¹³⁸ John Spitzer and Neal Zaslaw, *The Birth of the Orchestra* (Oxford: Oxford University Press, 2004), 345.

Bückeberg, and therefore we can set the pit aside.¹³⁹ Balconies are generally present in large rooms and in church, placed in the upper zone of the room, thus locating the orchestra above the listeners.

Larger court spaces such as ballrooms and banqueting halls often feature several balconies, not only for instrumentalists but also for singers. In fig.x , representing the court of Dresden in 1718, a banquet is laid out upon a large table, and in the central foreground a clear priority is given to the figure of Friedrich August I, Elector of Saxony and King of Poland. Above the guests, at the top of the room, are three balconies containing musicians. In the small balcony above the king are 15-20 musicians: a bassoon, a long neck lute, two violins and three singers are clearly visible. Trumpets bristle out of the smaller balconies at the sides. Several balconies were available in the magnificent ballroom at Schloss Bückeberg (fig. x). The largest balcony at the end of the room, very likely the space from which Serini's symphonies were performed, is flanked by a portrait of Count Wilhelm.

For *accademie* and private concerts with and for the ruler, the orchestra could be placed on the floor. In this layout the instrumentalists generally sat around a keyboard as described by Quantz, an arrangement represented in the chambers of Quantz' patron Frederick the Great in Fig. x. The keyboard need not be located along a wall as Quantz indicates however; an alternative arrangement is given in the diagram of the Grosse Konzert held in Liepzig in 1746 (fig. x). A similar arrangement was probably used in the concert chamber at Schloss Bückeberg (fig. x), a large room with space to locate the harpsichord towards the middle of room.

3.1.4 Serini's Instrumentation and Performance Practice

In the York symphonies, Serini did not spell out in full all the names of the instruments employed. In the first symphony, for instance, in the stave for the bass Serini wrote *Bassi*, but the part is shared between cello and harpsichord. Never in a symphony by Serini does the name of the double bass appear, either in scores and in parts. This could mean that the double bass was present among the *Bassi*, but in the majority of the Regensburg symphonies the *Bassi* are split into two separate parts for cello and basso continuo, implying that double

¹³⁹ *The Orchestra*, 347.

bass was not intended. In Regensburg symphonies 1 and 9, however, there is a part labelled 'bass' without figured bass, suggesting that a double bass was part of Serini's orchestra even if it was not always used.

In some of the Regensburg symphonies (2, 3, and 7) the cello has its own stave with an autonomous part, separate from the bass section. This seems to reflect Quantz's contemporary observation that the cello plays a dual role in the orchestra, as both accompanist and soloist. Quantz notes that the two roles actually require instruments and bows of differing designs: a larger cello equipped with thicker strings must be employed for *ripieno*, and moreover 'the bow intended for ripieno playing must also be stronger, and must be strung with black hairs, with which the strings may be struck more sharply than with white ones.'¹⁴⁰

It may be that the category of *bassi* was broader still, embracing other conventional instruments of the continuo family such as lute or even bassoon. Serini occasionally gives soloistic passages to the bassoon, and in these cases the instrument is allotted its own stave. The name of the bassoon or bassoons is written beneath the stave in these instances, and not at the side of the system as for all the other instruments. Moreover, Serini always specifies the number of bassoons to be employed, writing *fagotto* if he wants one and *fagotti* when two are required. The stave for the bassoon is always placed above the bottom stave (*Bass*). Similar considerations apply to the flutes, which may very well have doubled violins I and II when they do not have a soloistic or autonomous part.

Generally, Serini's symphonies include two horns labelled *corni da caccia*—actually natural horns. In the York symphonies they are notated in mezzo-soprano (Symphony 1) and bass (2-6) clefs, whilst in the Regensburg symphonies (including those overlapping with York) alto clef only is employed. The differing clefs within the York source reflects the contemporary availability of horns of different sizes and pitches: according to John Simpson's *Complete Tutor for the French Horn* of c.1746, horns came in 'several sizes, and different pitches, as G, F, E, D and C'.¹⁴¹ The differing clefs between the York and Regensburg sources reflect the differing readers Serini envisaged for these autograph manuscripts. In the York manuscript, a score designed to be given to a dilettante who, so

¹⁴⁰ Quantz, *Essay* 241.

¹⁴¹ Reginald Morley-Pegge, *The French Horn* (Kent: Ernest Benn Limited, 1973), 76.

far as we know, had no special musical expertise, the horns are notated at concert pitch in a clef that keeps the parts within the compass of the staff. On the other hand, in the Regensburg symphonies, copied into parts for performance, the horns are notated in transposition using a consistent clef for the performers' convenience. This distinction highlights the important observation that a symphony could be written (literally—written down) for the silent perusal of a patron, embodying musical decisions that would actually be unhelpful for the purposes of sounding performance. Moreover, a second explanation is possible. Generally, composers tended to write down horns and other transposition instruments (brass) in different clefs in order to write the music inside the staff in concert pitch; in this way the player at the harpsichord, who played from the score, could have a complete view of the music. This specific method is called of 'do mobile' (mobile C), it means that when the tonality of the piece is G major, the horn in G will be prescribed and their C will be read as G in real pitch.

Even more striking than Serini's variable cleffing is the sheer virtuosity and soloistic character of the music he writes for the horns, throughout the York and Regensburg symphonies. Reginald Morley-Pegge identifies three phases in the development of the horn: the first, with the horn in its simplest form, ends around 1750, the point at which the horn enters the orchestra and begins to acquire its own 'personality' in a second phase of development.¹⁴² In relation to this schema Serini sits at a transitional moment, and it appears he was very much an early adopter, his efforts sitting later than those of Telemann (*Tafelmusik* concerto no.3, 1733) and Maurice Greene (*Florimel*, 1734), but anticipating those of Leopold Mozart (*Sinfonia da Camera*, 1755) and Haydn (*Divertimento a tre per il corno di caccia*, 1767). Certainly the Bückeberg Kapelle must have boasted some exceptional players.

The development of the horn as an orchestral instrument was enabled by the technique of hand-stopping, explored first in Bohemia and Saxony, in which the player places a hand in the bell of the horn in order to 'produce a number of notes foreign to the operative harmonic series'.¹⁴³ This new artistic resource was certainly known to Serini, who often has the horns echo the chromatically capable strings, and take solo melodic roles. In the York symphonies, Serini wrote exceptionally virtuosic parts for horns in the first symphony, where they lead

¹⁴² Reginald Morley-Pegge, *The French Horn* (Kent: Ernest Benn Limited, 1973), 76.

¹⁴³ Morley-Pegge, *The French Horn*, 87.

the melody in several long passages of the first and third movements; while in symphonies 2, 4, and 6 the horn parts are less demanding but nonetheless play a melodic role. A more conventional use of the horns can be seen in symphonies 3 and 5.

Other woodwind and timpani are used only rarely. The differentiation in ensemble size visible among the symphonies is in my view not casual, but related to Serini's compositional process. This is revealed by two of the symphonies shared between the York and Regensburg sources, which appear with minimal forces in York (of 1755), but expanded instrumentation in Regensburg (probably 1763): Rtt 4 is present in York as no.2, Rtt 5 in York is no.3. Most likely Serini began symphonic composition with a very basic ensemble (horns and strings), to which he could later add doubled or autonomous parts according to the venue and the available performers. Thus, in a larger space the orchestra would need more volume, and in some circumstances a particular *virtuoso* may have been available; Serini wrote symphonies that could be adapted to meet the particularities of an individual performance. In addition, the York symphonies may have been copied in skeleton only for the convenience of their recipient D'Arcy, who very likely did not employ a 'full' orchestra and may have been expected simply to read the symphonies himself in score. This would imply that the York manuscript presents the symphonies in what Serini considered to be the minimum instrumentation required to preserve their musical identity, and suggests that the York source is not a reliable witness to the instrumentation of the Bückeberg court orchestra.

3.2 *The Symphony*

3.2.1 *Serini Among the Milanese Symphonists*

Eighteenth-century Italian symphonists published relatively little of their work in print, and they have remained a marginal concern in studies of Early Modern music. However, there are more than enough sources to allow us to trace a broad outline of their history.¹⁴⁴ The composers best known to scholarship are Zani, Sammartini, Brioschi, Padre Martini, Pugnani, Boccherini, Giuliani, Lampugnani, and Brunetti. It is striking that all of them come from the

¹⁴⁴ Bathia Churgin, "The Symphony in Italy", in *The Symphonic Repertoire*, vol. I, edited by Mary Sue Morrow and Bathia Churgin (Bloomington, Indiana: Indiana University Press, 2012), 103-116.

North of Italy; none of them were born in Rome or in the South of the peninsula. Moreover, with the exception of Boccherini, Martini and Brunetti, all were born in Milan or in the nearby area. In fact, the project on the Milanese symphony hosted by the University of Milan has added two more local names to the list: Pasquale Ricci (1732- 1817) and Francesco Zappa (1717-1803).

At first sight, then, it seems clear that the Italian symphony has a specific geographic origin: the Milanese area. As Fertonani points out, the adjective ‘Milanese’ has two meanings in this context. On one hand, the strictest meaning of the word refers to composers who were born and who lived in the city of Milan, such as Sammartini, Brioschi, Giuliani (Sammartini’s pupil) and Galimberti.¹⁴⁵ On the other hand, the word can be understood in a broader way, following the example of ‘napolitano’, referring not only to people born in Milan but to those who came from or lived in a broader North Italian region.¹⁴⁶ The *sinfonia da concerto*, if not invented by Milanese composers, was certainly developed by them from 1730 to 1750, making this region ‘the most important early centre of symphony composition.’¹⁴⁷

In the early eighteenth century, and more precisely during the 1730s and 1740s, Milan was widely recognised as a leading centre for instrumental music, as Charles De Brosses testifies: ‘Lombardy excels in instrumental music’.¹⁴⁸ While the rest of Italy was committed to opera, Milan focused on instrumental music, especially on the genre of symphony. No doubt in part this focus reflected the deep knowledge of stringed instruments resulting from the presence of celebrated luthiers in Cremona (Amati, Guarneri, Stradivari and Bergonzi) and Milan (Giovanni Grancino, Giovanni Battista Guadagnini, Carlo Ferdinando Landolfi, Carlo Giuseppe and Carlo Antonio Testore, Antonio Maria Lavazza, Ferdinando Alberti, Pietro Giovanni and Domenico

¹⁴⁵ Stefano Meschini, Luca Conti, ‘Giulini, Giorgio’ in *Dizionario Biografico degli Italiani - Volume 57* (2001). Newell Jenkins and Bathia Churgin, *Thematic catalogue of the works of Giovanni Battista Sammartini* (Cambridge: Harvard University Press, 1976), p. 223.

¹⁴⁶ Cesare Fertonani, ‘La sinfonia <<Milanese>>’. *Il Contributo allo sviluppo di un ‘nuovo’ stile strumentale* in Davide Daolmi and Cesare Fertonani (eds.) *Antonio Brioschi e il nuovo stile musicale del Settecento lombardo*. Atti del convegno internazionale Alessandria, 20-21 settembre 2008 (Milano: Edizioni Universitarie di Lettere Economia Diritto, 2010) p. 17.

¹⁴⁷ Ludwig Finscher, ‘Symphonie, in *Mgg online*. Accessed Jun. 2018. Jan La Rue, Eugene K. Wolf, *Symphony*, in *Grove online*. Accessed June 2018.

¹⁴⁸ Charles De Brosses, *Viaggio in Italia: Lettere familiari*, Carlo Levi and Glauco Natoli (eds), (Milano: Parenti, 1957), vol. II, letter LI, 380.

Mantegazza), as well as in Pavia, Como and Mantova.¹⁴⁹ The particular devotion to the violin in Milan is also attested by contemporary observers. For example, in his 1765 *Observations sur l'Italie* Pierre-Jean Grosley wrote that in Milan 'everyone plays the violin, with all the arpeggiations and all the position shifts'.¹⁵⁰

Since Serini came from Casalmaggiore—the same Lombard village as Zani who, in 1729, published there the earliest dated source for symphonies—and wrote more symphonies than anything else, it can reasonably be argued that Serini should be added to the list of early Milanese symphonists.¹⁵¹ His geographical origin is not the only clue pointing in that direction: also suggestive are the earliest reference to a symphony by Serini, referring to a performance in Bergamo, and the dissemination of his symphonies alongside those of the established Milanese symphonists.

The earliest known source for symphonic works by Serini is the French collection compiled by the magistrate and music patron Pierre Philibert de Blancheton (1697- 1756).¹⁵² While this manuscript collection has been dated to between 1740 and 1744, the set contains symphonies composed much earlier, during the 1720s and 1730s.¹⁵³ Serini is one of an astonishing 48 Italian composers represented in the set, many of whom were from Milan or the Milanese area. Table 4 presents the 21 composers in the fonds Blancheton known to come from this area, excluding those for whom there is not currently sufficient biographical information to establish their home region; it shows that at least half the Italians in the collection were Milanese.¹⁵⁴ Although certainly suggestive of the symphonic geography of Italy in the period, what is perhaps more important is the powerful witness of this collection to the wider perception of Milan as the leading symphonic centre at the time.

¹⁴⁹ Cesare Fertonani, 'La sinfonia <<Milanese>>. *Il Contributo allo sviluppo di un 'nuovo' stile strumentale* in Davide Daolmi and Cesare Fertonani (eds.) *Antonio Brioschi e il nuovo stile musicale del Settecento lombardo*. Atti del convegno internazionale Alessandria, 20-21 settembre 2008 (Milano: Edizioni Universitarie di Lettere Economia Diritto, 2010) p. 20.

¹⁵⁰ Pierre-Jean Grosley, *Nouveaux mémoires, ou observations sur l'Italie et sur les italiens*, vol. I, (London: Jean Nourse, 1764), 94. Quoted in Daniel Hertz, *Music in European Capitals*, (New York: Norton, 2003), 230.

¹⁵¹ Eugene K. Wolf, "Andrea Zani's sinfonie da camera, op. 2 (Casalmaggiore, 1729)", In *Giovanni Battista Sammartini and His Musical Environment*, Studi sulla storia della musica in Lombardia: Collana di testi musicologici 4, edited by Anna Cattoretti (Turnhout: Brepolis, 2004), 531–47.

¹⁵² For the source analysis refer to chapter 2.

¹⁵³ Dating issue is faced in Bathia Churgin, edited by. *The Symphonies of G. B. Sammartini*. Vol. I, *The Early Symphonies*. Harvard Publication in Music, 2 (Cambridge, MA: Harvard University Press), pp. 8-9 and chapter 7 and 8

¹⁵⁴ The table is based on the information provided by the Fond Blancheton catalogue edited by Lionel de la Laurencie.

Table 4: Composers in the Fonds Blancheton from, active in or linked to Milan.

N.	Name	City	Notes
1	Sammartini, Giovanni Battista	Milano	
2	Brioschi, Carlo	Milano	
3	Galimberti, Ferdinando	Milano	
4	Somis, Giovanni Battista	Torino	
5	Zani, Andrea	Casalmaggiore (Cremona)	
6	Serini, Giovanni Bttista	Casalmaggiore (Cremona)	
7	Locatelli, Pietro Antonio	Bergamo	
8	Lampugnani, Giovanni Battista	Milano	
9	Grandi, Gaetano	Milano	
10	Piazza, Gaetano	Milano	
11	Paladino, Giuseppe	Milano	
12	Vitali, Romano	Modena	
13	Carcani, Giuseppe	Milano	
14	Besozzi, Alessandro	Parma or Piacenza	Father from Milan, he worked in Torino
15	Rasetti, Carlo Alessio	Torino	
16	Rainone, Antonio	Milano	
17	Giulini, Giorgio	Milano	

18	Dall'Abaco, Francesco	Verona?	
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The Fonds Blancheton is not the only collection in which symphonies by Serini have been preserved alongside others of Milanese origin. The Biblioteca del Conservatorio Benedetto Marcello in Venice (I – Ve) preserves a collection of symphonies assembled by the composer Andrea Bernasconi (1706-1784). This mutilated manuscript is in the Fondo Corrier, busta 114.3, and includes instrumental music by Antonio Caputi (1720/30-after 1800), a Neapolitan dilettante;¹⁵⁵ the Modenese Antonio Martinelli (*ca*1704-1782), active in Venice and also represented in the Fonds Blancheton;¹⁵⁶ Antonio Gaetano Pampani (*ca* 1705-1775), member of the Bologna Academy; and the Neapolitans Davide Perez (1711- 1788), and Gaetano Latilla (1711-1788) who became assistant *maestro* at S. Marco in Venice under Galuppi in 1762.¹⁵⁷ The last three names in the collection are Domenico Gallo, probably born in Venice and active there;¹⁵⁸ Serini from Casalmaggiore; and the editor of the collection, Andrea Bernasconi (1706 – 1784), who is also represented by one symphony *a 6 Stromenti* in the Fonds Blancheton. Two geographical centres prevalent in this collection are clearly Naples, whose operatic style Bernasconi professed, and Venice, where Serini worked. However, Bernasconi was also widely known to be Milanese.¹⁵⁹ It may be that Serini's inclusion in the collection responded in equal measure to his Venetian career, and his Milanese origin and symphonic style.

As similar association with the Milanese symphony can be seen in the broader picture of the archival survival of Serini's music. In every European library where Serini is present, other representatives of the Milanese symphonic school are also to be found. This is easy to verify simply by browsing the pages of the Fürst Thurn und Taxis library catalogue. In this library, Serini is preserved alongside other authors present in the Fonds Blancheton: Giulini (three symphonies and one overture), Gaetano Piazza (an overture), Alessandro Besozzi (eight concerti for oboe), Sammartini (four symphonies, a nocturno and a concerto for oboe) and, finally, Bernasconi (five symphonies, three of them dated 1756 or 1757).

¹⁵⁵ Antonio Caputi, *Sonata in D Major for Flute and Continuo*, Renata Cataldi, Enrico Baiano (eds), Bologna, UT Orpheus, 2010, Prefazione.

¹⁵⁶ Pier Giuseppe Gillio, *Martinelli*, Dizionario Biografico degli Italiani – Vol. 71 (2008).

¹⁵⁷ Michael F., Robinson, and Dale E. Monson. 2001 "Latilla, Gaetano." *Grove Music Online*. Accessed 19 Mar. 2019.

¹⁵⁸ Charles Cudworth, 2001 "Gallo, Domenico." *Grove Music Online*. Accessed 19 Mar. 2019.

¹⁵⁹ Münster, Robert and Paul Corneilson. 2001 "Bernasconi, Andrea." *Grove Music Online*. Accessed 19 Mar. 2019.

Thus, as in the case of the Fonds Blancheton, the earliest Milanese symphonists ended up in a collection together in a library far from Italy.

There are several further examples. A similar situation pertains in the Benediktinerkloster Musikbibliothek, Engelberg, and the Musikbibliothek of Kloster Einsiedeln, both in Switzerland. The Swedish Musik- och teaterbiblioteket of Stockholm preserves at least fifteen items by early Milanese symphonists, including Giuliani, Martinelli, Sammartini, Lampugnani and Sarti as well as Serini, most of them under the same shelfmark O-R.

It would appear that many Italian musicians who are almost completely neglected today were well known in their own time and thought of as members of a distinct Milanese ‘school’, affecting the manner of the circulation of their music across Europe. The history of every single source or collection goes well beyond the scope of this chapter; however, there is no doubt that the *sinfonia Milanese* was copied across Europe, sought out for concert seasons, theatres, and private entertainment, and used as a model; and furthermore that it was associated with a particular group of Italian musicians. Although based in Venice, it would seem to have been as a contributor to that phenomenon that Serini first built his career and his modest fame.

3.2.2 German Views of the Symphony

In 1713, whilst serving as musician in the household of an English ambassador posted in Germany, Johann Mattheson wrote that the symphony was an instrumental piece in which composers had the freedom to do everything with no pre-established rules to restrict their creativity.¹⁶⁰ Seventy years later in the *Versuch einer Anleitung zur Composition* (1782- 93), Heinrich Christoph Koch—a musician in the orchestra of Prince Ludwig Günther II of Schwarzburg- Rudolstadt—was able to offer a more precise definition, as ‘an instrumental piece of many parts, of which the four main ones, namely the first and second violin, viola, and bass, are strongly reinforced’.¹⁶¹ In keeping with a majority of his contemporaries, Koch makes no distinction between symphony and overture. Looking back, the early nineteenth-

¹⁶⁰ Johann Mattheson, *Das Neu-Eröffnete Orchestre*. (Hamburg: Auf Unkosten des Autoris), 1713; rpt. Laaber: Laaber Verlag, 2004, p. 171-172.

¹⁶¹ Oliver Strunk, ed., *Source Readings in Music History*, rev ed., ed. Leo Treitler (New York: W. W. Norton, 1998), 807.

century *Penny Cyclopaedia* recalls that ‘up to the latter part of the last century, the word [symphony] was synonymous with overture: symphonies, and among these several of Haydn’s early ones, having been called overture’¹⁶² Thus, according to Koch, the symphony was not only used for the ‘introduction of a play or cantata but also for the opening of chamber music or concerts’.¹⁶³

In contrast, the article on the symphony written by JAP Schulz for Sulzer’s *Allgemeine Theorie der schönen Künste* (1771-4), following service in the suite of Princess Sophia Woiwodin von Smolensk, insists on a distinction between overture and symphony:

Here is an opportunity to invent a new form of music appropriate to each piece, and which one could give the general name of *Introduction*. This is so it would not be confused with the symphony, whose aim should really only be the pomp and grandeur of instrumental music.¹⁶⁴

Schulz and Koch nonetheless agreed that the symphony is ‘one of the most important compositions for those composers who wish to occupy themselves only with instrumental pieces’.¹⁶⁵

While Koch gives a more technical description of the symphony, Schulz refers to its aesthetics, giving particular importance to the role of melody. According to Schulz, symphonic melody differs from that of the sonata, in which the melody is susceptible to manipulation by the performer through embellishment or improvisation. This degree of freedom was not possible in the symphony because more than one performer played the same part. According to Schulz, in a sonata:

the melody of the leading voice can be constructed in such a way that it will accommodate (or indeed, as is often the case, demand) ornamentation. In the symphony, by contrast, in which each voice is performed by many instruments rather than by a single instrument, the melody must be capable of making its greatest impression at once, in the notes written on the page;

¹⁶² Alyson McLamore, ‘Symphonic Conventions in London’s Concert Rooms, *circa 1750 – 1790*’. (PhD diss., University of California, Los Angeles, 1991), 201.

¹⁶³ Oliver Strunk, *Source Reading*, p. 807.

¹⁶⁴ Nancy Kovaleff Baker and Thomas Christensen (eds.), *Aesthetics and the Art of Musical Composition in the German Enlightenment* (Cambridge: Cambridge University Press, 1995), 108.

¹⁶⁵ Oliver Strunk, *Sources Reading*, 808.

no voice can tolerate even the slightest embellishment or coloratura. Unlike the sonata, which is a piece to be practiced, the symphony must allow for sight-reading by the performers and therefore may not include any difficulties that cannot be performed simultaneously and clearly by many different players.¹⁶⁶

Therefore, virtuosity in a symphony is represented by the composition itself, or better, by its compositional artifice, rather than by the abilities of the performers.

Theorists are broadly in agreement that grandeur is the domain of the symphonic genre. Schulz claims that the symphony is ‘suitable for the expression of the grand, the celebratory, and the sublime [...]. Its ultimate purpose is to prepare the listener for important music, or – in a chamber concert – to offer all the splendour of instrumental music’.¹⁶⁷ The symphony, by its nature suited to a grand setting, is admitted to the chamber as an exemplification of the greatest heights to which instrumental music might aspire.

Schulz writes at length on the qualities of the chamber symphony in particular:

The chamber symphony, which constitutes a self-sufficient whole and is not dependent upon any subsequent music, achieves this aim with a sonorous, polished, and brilliant style. The allegros of the best chamber symphonies contain profound and clever ideas, a somewhat free treatment of the parts, an apparent disorder in the melody and harmony, strongly marked rhythms of different types, robust melodies and unison passages, concerting middle voices, free imitation of a theme (often in fugal style), sudden modulations and digression from one key to another that are all the more striking the more distant their relation, strong gradation of loud and soft especially of the crescendo, which when used in conjunction with an ascending and swelling expressive melody, is of the greatest effect. [...] The andante or largo movement that comes in between the first and last allegro movements does not have so determined a character. [...] It is often pleasant, pathetic, or sad expression.¹⁶⁸

This passage is interesting, not only because the author gives us a valuable description of symphonic ideals current in Serini’s Germany, but also because it is linked with ancient texts and, tangentially, with eighteenth-century education. In German-speaking countries, two

¹⁶⁶ Mark Evan Bonds, *The symphony*, p. 138.

¹⁶⁷ Johann Abraham, Peter Schulz, “Symphonie.” In *Allgemeine Theorie der Schönen Künste*, edited by Johann Georg Sulzer, Leipzig, 1771 – 1774. Quoted in Mary Sue Morrow, ‘Eighteenth-Century Viewpoints’ in Mary Sue Morrow and Bathia Churgin *The Eighteenth-Century Symphony*, 48.

¹⁶⁸ Kovaleff and Christensen, *Aesthetics and the Art*, 106-107.

kinds of schools were available, the Gymnasium and the church school, and in both Latin and rhetoric were included in the curriculum. It is precisely through the forms and practices of rhetoric that many eighteenth-century writers discuss the topic of music, including Mattheson, Scheibe, Forkel, and Marpurg. Mattheson used the parts of an oration to explain melodic invention and musical structures; Scheibe claimed that in order to please and move the audience, the composer should consider rhetorical elements; and finally, Marpurg and Forkel claimed that rhetoric was present in every aspect of the musical composition and performance.¹⁶⁹

3.2.3 *Analysing Serini's Symphonies*

In the first part of the Eighteenth century, the symphony was a relatively new musical form, emerging in dialogue with the established forms of chamber music: concerto, opera overture and suite. The macroscopic difference among these three forms was the number of their movements: while the concerto and overture comprised three movements, the suite presented a variable number of movements, up to ten or more. The new symphonic genre took its lead from the concerto and overture for its first two movements, while assuming the suite as the model for the third and last movement. All of Serini's symphonies are in three movements according to the common practice, while the general structure of the composition follows the already well-proven fast-slow-fast scheme.

Generally, early symphonies (c.1730-1750) tend to have a *Menuetto* as the last movement. Only after the middle of the century, when the symphony grew to four movements and its form crystallised, would the *Menuetto* take the third position, while the fourth and last would be taken, most often, by a movement in fast binary or ternary tempo. The *tempo tagliato* remained an option for the last movement only on rare occasions, when the composer wanted to reproduce the atmosphere of the past through a *maestoso* character.

Only three of Serini mature symphonies use the *Menuetto*: that in E minor from the York

¹⁶⁹ Johann Mattheson,, *Der Volkommene Capellmeister* (Hamburg, 1739; facs. Kassel, 1969), Part II, ch. 14, parts 1-25; Johann Adolf Scheibe, *Compendium Musicae Theoretico-Practicum, das ist Kurzer Begriff derer nöthigsten Compositions-Regeln* (c. 1728), edited by Peter Benary as the appendix to *Die deutsche Compositionslehre des 18. Jahrhundert* (Leipzig: 1960), p. 75; Friedrich Wilhelm Marpurg, *Anfangsgründe der theoretischen Musik* (Leipzig: 1757; facs. New York: 1966); Johann N Forkel, *Allgemeine Geschichte der Musik*, (Leipzig: 1788 – 1801), I, p.39; Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: 1980), pp. 31 – 206.

collection and two in F major from Regensburg. The rest of the last movements are generally in a dance-like form. Only two are in *tempo tagliato*: one belongs to the early period, a symphony in the Fonds Blancheton G minor, and the other, from the York manuscript, is in G major. It is possible to speculate that Serini's use of *tempo tagliato* final movements was designed as a gesture of nostalgic magnificence, especially in the case of the symphony in G minor, where the tonality also recalls an antiquated style. In general, the most influential last movement form in Serini's symphonies, except for the cases just mentioned, is the opera overture, wherein the last section was a fast 3/8 or fast binary.

The new musical genre of the symphony favoured major tonality over minor. A survey of 170 symphonies by early Italian symphonists (Sammartini, Brioschi, Zani, Chelleri, Lampugnani, Chiesa, Giuliani and Brivio) reveals a clear preference for major keys: only 9.5% of the symphonies are in the minor, while the rest are in major mode. Applying the same analysis to the symphonies of Serini, we obtain an almost identical result: 90% of the symphonies are in major mode while the remaining 10% are in minor. Clear preferences for specific major keys are also evident in the sample of 170 (Table 5).

Table 5: Proportion of the sample of 170 early Italian symphonies using each key.

Tonality	Percentage
D major	26.5%
G major	20.6%
Bb major	10%
F major	8.8%
A major	8.2%
Eb major	7%
C major	6.5%
G minor	4.7%
E major	2.9%
C minor	2.4%

A minor	1.2%
D minor	1.2%

The major-key prejudice of the early symphony may be related to the social circumstances under which the genre came to popularity. In the Eighteenth century, especially in North Italy, ‘art’ music was no longer the exclusive prerogative of the courts, but began to find a role in the life of the emerging middle class, the bourgeoisie. Minor tonalities—above all D minor—had long been in favour at the courts, and one might hypothesise that the major tonalities favoured in the early symphony represented a purposeful discontinuity with the past. The new audience demanded a fresh perspective, new feelings, something new but preserving some of the cultural cache of the courts. It is perhaps for this reason that D minor was so seldom used in the early symphony, while E minor disappeared almost completely.

Table 6: Proportion of Serini’s surviving symphonies using each key.

Tonality	Percentage
F major	30%
G major	25%
C major	10%
D major	15%
E major	5%
B major	5%
G minor	5%
A minor	5%

Analysing the keys across the entire corpus of symphonies by Serini produces similar results to the larger sample (Table 6). Like his compatriots, Serini steered clear of tonalities that

could be considered linked with the ‘old world’, ignoring D minor and E minor completely. Very interesting is his preference for F major: a total of six of Serini’s symphonies are in F major, of which three belong to the early period of his career (two in the Blancheton collection and one in Stockholm), and three are mature works (one in the York manuscript and two in Regensburg). Given that the preference for F major is particularly pronounced in his output before leaving Bückeberg, a move very likely prompted by the onset of the Seven Years War, it could be that this specific tonality represented for Serini a quiet and bucolic world.

The *exordium*—the manner in which a composer begins the composition—is also a highly characteristic feature in the early symphony. The first movement of the symphony represents the laboratory where new melodic or harmonic solutions are tested, the right place to cite a *maestro* from the past or, thanks to some artifice, astonish the audience. In this repertory, the exordium is assertive, leaving no room for ambiguity or doubt about tonality or musical statements, a feature carried over from the opera overture. In Serini, as in the *Milanese* school, it is possible to count at least five different types of beginning:

1. Ripped chords played between one and four time;
2. Unison in fanfare-like tempo;
3. Unison melody comprising simple intervals;
4. Unison *tutti* arpeggios; and
5. Long crescendo on a tonic pedal with progressive enrichment of the orchestra.

Ripped chords came into vogue around the fourth decade of the eighteenth century and are typical of the Italian style. Confirmation of this regional flavour is given by the Austrian composer Carl Ditters von Dittersdorf who, in his symphony in A major Kr. 18 ‘*nel gusto di cinque nazioni?*’, begins the Italian section precisely with ripped chords, carrying the gesture along for an exaggerated stretch, to humorous effect (Ex. 1).



Example 11: Carl Ditters von Dittersdorf, *Sinfonia nel gusto di 5 Nazioni*, (Paris: Mlle Vendôme, s.d.), I-BGc N.C. 10.1., bb.1-10.

This artistic device was employed by many Italian composers, including Brioschi, Sammartini, Padre Martini, Ricci, Boccherini, Zappa, Pugnani; and also foreigners, such as Franz Ignaz Beck, Mozart, JC Bach and Beethoven. A characteristic example can be found at the opening of Sammartini's Symphony in G Major (Ex. 2). Serini employed this technique for the exordium of Symphony no.2, and, in a softer way, for the third symphony in the York manuscript. In Symphony 2 (Ex. 3), the first four bars open with a chord to be played ripped; however, the other two beats of the bar present a chord played by *tutti*.

Thus, the three-part chord played by violins is only on the strong beat of the bar and is repeated four times. A quite similar artifice was chosen for the third symphony (Ex. 4). In this case the ripped chord is played only by the first and second violins and only on the strong beat of the bar. Several further examples can be found among the Regensburg symphonies (Exx. 5-8).



Example 12: Sammartini, *Sinfonia in G*, bb. 1-2. Bathia Churgin, *The Symphonies of G*.
B. Sammartini, *The early Symphonies* vol. 1 (Cambridge: Harvard University Press, 1968), 151.

The musical score for Example 12 consists of five staves. The top staff is a Bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a simple bass line with quarter notes and rests. The second staff is a Treble clef with the same key signature and time signature, featuring a series of chords. The third and fourth staves are Treble clefs with the same key signature and time signature, containing more complex chordal textures. The bottom staff is a Bass clef with the same key signature and time signature, mirroring the top staff's bass line.

Example 13: Serini, *York Symphony 2*, bb. 1-4.

The musical score for Example 13 consists of five staves. The top staff is a Treble clef with a key signature of one sharp (F#) and a common time (C) signature. It features a series of chords. The second and third staves are Treble clefs with the same key signature and time signature, containing more complex chordal textures. The fourth staff is a Bass clef with the same key signature and time signature, featuring a series of chords. The bottom staff is a Bass clef with the same key signature and time signature, featuring a series of chords. The number '7' is written below the bottom staff in the first two measures.

Example 14: Serini, *York Symphony 3*, bb. 1-3.



Example 5: Serini, Regensburg Symphony 1, bb. 1-3.



Example 6: Serini, Regensburg Symphony 3, bb. 1-3.



Example 7: Serini, Regensburg Symphony 6, bb. 1-4.



Example 8: Serini, Regensburg Symphony 7, bb. 1-2.

Such an intensive use of this specific exordium during his stay in Bückebug is very likely linked to Count Wilhelm's Italianate taste, requiring the composer to produce music in a distinctive and immediately recognisable Italian style. However, his use of the gesture is not limited to this period, appearing also in his early work—the symphony in G major preserved in Sweden starts with three ripped chords in the first bar (violin I and II unison). Moreover, Serini's use of ripped chords was not restricted to the exordium; they also sometimes appear at the very end of the first movement. It is, probably, the most frequent distinctive gesture in the entire *corpus*, making of it

a kind of musical signature.

Ripped chords are one of three different exordia found in the York manuscripts, the others being unison melody (point 3 of the list above) and arpeggios for each instrument (point 4). The latter was chosen by Serini for four of the six symphonies: Symphonies 1, 4, 5 and 6 (Ex. 9).

This kind of opening recalled the sound of the *postiglione* (post carriage) which, arriving in the town, played a horn to attract the attention of the people in order to distribute the post. Every town had a different rhythm and melody linked to the *postiglione*, and composers often quoted specific regional melodies in the first bars of their symphonies. As in its original setting, when used in a symphony this tool probably served the aim of attracting the attention of the audience. The *postiglione* was also used by ultramontane symphonists, including Kraus, Mozart (Symphony 25), Haydn, and Beethoven (Symphony 5).

Example 9: Serini, York Symphony 6, bb. 1-3.

Echo effects, built out of repetition and sequence, are also characteristic of the early Italian symphony, although they were already familiar from the concerto. Serini tends to repeat a specific rhythmic figure or melodic fragment three times before starting a new episode. For example, in Symphony 4, Serini repeats the first gesture three times (bars 1-3) before developing the idea (bar 4); this 3+1 formula is then itself repeated (bars 5-8) (Ex. 10).

Vivace

Example 10: Serini, York Symphony 4, bb. 1-8.

A second form of repetition used by Serini, along with many of his contemporaries, plays out at greater length: an entire bar or a section of a bar is repeated more than three times, in a manner recalling a carillon. It is possible that this specific tool was used with the objective of disorienting and confusing the audience. Repeating the same musical object many times gives the audience the sensation of suspended time, removing any point of reference. A good example of this figure can be found in violins I and II in the first movement of the fourth symphony (Ex. 11).

Example 11: Serini, York Symphony 4, mvt 1, bb. 17-24

Alongside innovations, Serini demonstrates a conservative way of thinking about a composition, mixing new and old tools. In this regard, Symphony 1 is enlightening. The development section of the symphony is scored archaically *allegretto* (two horns and bassoon), with ripped chord interventions from the violins as well as other modern elements (Ex. 12).

Example 12: Serini, York Symphony 1, mvt 1, bb. 60-65.

Serini's invention is more evident in rhythmic than melodic writing. Melodically, he tends to compose a very simple, often short theme that he repeats throughout the composition. Rhythmically, there is more variety: in the first movement of a symphony, he can employ as many as ten different rhythmic cells that are varied two, three or even four times. With the help of this rhythmic variety, Serini can control the pacing of a phrase, giving the impression of *rallentando* or *accelerando*. The first four bars of Symphony 3, reduced to rhythm alone, offer a good example (Ex. 13). Beats 3 and 4 in the first and second bar act to slow and regularise the pace of the bar, while the third bar reduces the internal speed of the musical sentence, until the minim on the strong beat of the fourth bar, which creates a small suspension of the forward movement up to the middle of bar. The same process is observable in Symphony 5's first movement (Ex. 14): in this case, the syncopations in the second and third bars put on the breaks in the phrase before the return to a military figuration in the final bar of the example.



Example 13: Serini, York Symphony 3, bb. 1-4, score and reduction.



Example 14: Serini, York Symphony 5, bb. 18-21, score and reduction.

Serini's innovations are laid out in what Gjerdingen calls 'schemata', which represent the distinctive trait of the new style.¹⁷⁰ On the other hand, the archaisms are mostly in the realm of thematic invention, and look back to the older 'baroque' style. Serini's melodies tend to be grounded in embellishment, rather than stylised in the manner of composers working more fully in the new style, such as Sammartini. The 'ancient style' is also evidence in Serini's employment of the chord progression and of the echo. A neat exemplification of the mixture between old and new is lies in the fact that, even in the 1750s, Serini did not employ a real second theme in his sonata form. In the case of Symphony 5, for example, the second theme is replaced by a dominant pedal.

Serini's approach to sonata form is exemplified in Symphony 5 (Ex. 15). The exposition comprises 31 bars, 14 of which are in the Tonic area while the other 17 are in the Dominant area. The Tonic area is split in two parts: the first eight bars represent the *exordium* and the other six the *narratio*. The *exordium* opens in a typical Baroque style, ascending the first five steps of the tonic scale, forcefully confirming the tonal layout of the piece. The first eight bars are not divided 4+4, but instead 2+(2+1) +(2+1), where the formula (2+1) is repeated

¹⁷⁰ Robert O. Gjerdingen, *Music in the Galant Style*, (Oxford: Oxford University Press, 2007), 10.

identically as in a typical echo.

EXORDIUM Principal source: GB-Y MS 129 S

Allegro assai

8 NARRATIO a2 a2

Example 15: Serini, York Symphony 5, bb. 1-14.

Following the *exordium* comes the *narratio*: this new section is indicated by the *basso ribattuto* or, in other words, the instigation of rhythmic development (Ex. 16). It is interesting to note that, in this section, Serini replays in reverse the harmonic-melodic ascent seen at the start of the *exordium*, with a descent towards the Tonic from IV (Violin II) framed between bridging bars. This harmonic-descent procedure was one of the most common in the new musical style; Gjerdingen calls it *Prinner*.¹⁷¹

NARRATIO IV III a2 II I a2

PONTE I PRINNER PONTE II

¹⁷¹ Robert O. Gjerdingen, *Music in the Galant Style* (Oxford: Oxford University Press, 2007), 45 – 60.

Example 16: Serini, York Symphony 5, bb. 9-14.

In the second part of the exposition, in the dominant, there is no true second theme. The most interesting element here is the use of harmonic acceleration in order to create a sense of urgency towards the conclusion. Harmonic acceleration is a very common procedure during the eighteenth century and consists in increasing, generally doubling, the rate of harmonic change: from a change each bar, as in the *exordium*, Serini moved to a change twice in a single bar, and finally to a change on each crotchet (Ex. 17). In this example, the first climax is reached by means of an ascending progression of descending tetrachords, which produces a feeling of tension that Serini releases in the three following bars; here, the second climax is reached by means of a descending progression of ascending tetrachords, producing a sense of relaxation leading towards the end of the exposition.

Example 17: Serini, York Symphony 5, bb. 15 - 26.

This manner of using the *schemata* in order to create a sort of auditory geography is typical of the new musical style that Serini has evidently learned from the Milanese symphonists, both through attending concerts and from playing in orchestras himself, as well as from the study of scores. It is probable that he learned the basic formulae from his teacher, Angelo Galuppi, in Venice.

Serini's reception of common practice is not limited to specific rhythmic or melodic figures.

In his symphonies, Serini shows a degree of ability to use and mix musical topics. The use of topic theory in the analysis of eighteenth-century instrumental music was developed by Leonard Ratner in his book *Classic Music* published in 1980, and has since proved particularly popular with music semioticians such as Kofi Agawu and Raymond Monelle.¹⁷² Topic theory contributes to a broader trend towards dramatic/theatrical readings of instrumental repertoire, which in themselves have long been recognized as key to understanding the development and the aesthetic, social and cultural meaning of eighteenth-century instrumental music.¹⁷³ This approach is particularly apposite when we work on the symphony, a public genre, expressly designed for enjoyable listening. In this regard, Charles Rosen observes:

The application of dramatic technique and structure to ‘absolute’ music was more than an intellectual experiment. It was the natural outcome of an age which saw the development of the symphonic concert as a public event. The symphony was forced to become a dramatic performance, and it accordingly developed not only something like a plot, with a climax and a dénouement, but a unity of tone, character, and action it had only partially reached before.¹⁷⁴

This practice, build on the experience of the opera, consists in employing material extrapolated from an original context and function, for example a social dance form, a ceremonial fanfare, and so forth.¹⁷⁵ As Matteo Giuggioli has observed in relation to the symphonies of Boccherini, ‘the genre of the symphony, on the rise in the Eighteenth century, was considered by contemporaries as an excellent vehicle for powerful affections and bold ideas.’¹⁷⁶ Elaine Sisman points out that these bold ideas were generally transmitted in the first movement:

¹⁷² Leonard Ratner, *Classical Music: Expression, Form and Style* (New York: Schirmer Books, 1980); V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991); Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000).

¹⁷³ See, for example, Simon Keefe, ‘Antoine Reicha’s Dialogue: the Emergence of a Theoretical Concept’, *Acta Musicologica*, 72/1 (2000), pp. 43-62.

¹⁷⁴ Charles Rosen, *The Classical Style. Haydn, Mozart, Beethoven* (London: Faber and Faber, 1971), 155.

¹⁷⁵ Sutcliffe W. Dean, ‘Topics in Chamber Music’, in *The Oxford Handbook of Topic Theory* edited by Danuta Mirka (Oxford: Oxford University Press, 2014), 118.

¹⁷⁶ Matteo Giuggioli, ‘Esordio e ‘Drammaturgia’ del Primo Movimento nelle Sinfonie di Boccherini’, in Marco Mangani, Germán Labrador, Matteo Giuggioli (eds.), *Le Sinfonie di Luigi Boccherini. Contesti, Fonti, Analisi* (Firenze: Leo Olschki Editore: 2019), 178.

The opening moments of a symphony, whether slow or fast, soft or loud, clarion or emergent, are never expressively neutral. Here a fruitful interaction with the art of rhetoric again become evident. The opening of any public utterance must gain attention, secure goodwill, announce the subject or else prepare the listeners to respond appropriately to it when it arrives. Thus the composer must choose a kind of exordium – direct and forceful, to impress the listener [...] or indirect and quiet, to steal into the mind.¹⁷⁷

Serini was familiar with and had worked within several dramatic genres, including church music, chamber cantata, aria, and opera. Thus, he tended to bring to symphonic composition dramatic ideas referring to non-musical elements: the wind section of the orchestra, for example, can evoke a military fanfare.

The topics described by Ratner are plentifully in evidence in Serini's symphonies. The first four bars of Symphony 2, for example, utilise Ratner's 'singing style', whilst the following four bars contrast, employing Ratner's 'brilliant style' (Ex. 18). Ratner defines the singing style as music 'in a lyric vein, with a moderate tempo and a melodic line featuring relatively slow note values and a rather narrow range'.¹⁷⁸ The brilliant style, on the other hand, is characterised by 'rapid passages for virtuoso display or intense feeling'.¹⁷⁹ The brilliant style, in the words of Ivanovitch, 'can be both virtuosic music and music about virtuosity, the protagonist simultaneously a virtuoso and someone playing the role of virtuoso'.¹⁸⁰

¹⁷⁷ Elaine Sisman, 'Symphonies and the Public Display of Topics', in *The Oxford Handbook of Topic Theory* edited by Danuta Mirka (Oxford: Oxford University Press, 2014), 108-109.

¹⁷⁸ Leonard Ratner, *Classic Music. Expression, Form, and Style* (New York: Schirmer, 1980), 19. For a recent discussion about the topic, refer to Sarah Day-O'Connell, 'The Singing Style' in *The Oxford Handbook of Topic Theory* edited by Danuta Mirka (Oxford: Oxford University Press, 2014), 238 - 258.

¹⁷⁹ Ratner, *Classic Music*, 19.

¹⁸⁰ Roman Ivanovitch, 'The Brilliant Style', in *The Oxford Handbook of Topic Theory*, 348-349.

The image shows a musical score for Example 18, Serini, York Symphony 2, bb. 1-9. The score is in 3/4 time and D major. It features a woodwind section (Flauto I, Flauto II, Oboe I, II, Fagotto), brass section (Trombe in Re, Corni in Re), strings (Violino I, Violino II, Viola, Bassi e Cembalo), and a keyboard part. The tempo is marked 'Spiritoso'. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass section plays a fanfare-like pattern of quarter notes. The strings play a rhythmic pattern of eighth notes. The keyboard part plays a rhythmic pattern of eighth notes. The score is divided into two sections: 'Singing style' and 'Brilliant style'.

Example 18: Serini, York Symphony 2, bb. 1-9.

Later in the same movement we encounter a fanfare of hunting horns, a topic with a particular resonance in the court environment for which Serini composed the York symphonies (Ex. 19). Although the horn could form part of a military band, it was not used for military signalling.¹⁸¹ Rather, the horn fanfare serves here to recall the signal played at the start of a hunt. These instruments, ‘initially employed as a symbol of Austrian power, gradually became a permanent presence in orchestras,’ retaining, in many cases, their initial function of playing ceremonial and military music.¹⁸² The hunt topic is immediately followed by a return of the ‘brilliant style’; indeed, this symphony is built principally from these three topics, singing style, brilliant style, and military/hunt fanfare.

¹⁸¹ Raymond Monelle, *The Musical Topic* (Bloomington: Indiana University Press, 2006), 82.

¹⁸² Teresa Chirico, ‘New Findings on the use of the Corni da Caccia in early Eighteenth-century Roman Orchestras’, *Recercare*, vol. 26, (1), 2014, 123.

Example 19: Serini, York Symphony 2, bb. 49-54.

3.2 Conclusions

Serini's identity as a symphonist is tied up closely with the style and musical world of the early Milanese symphonists, and at the same time reflects his working life as a court and household musician in Germany. His taste for ripped-chord and *postiglione* exordia, and his decisive preference for major keys, align him unambiguously with the early Italian symphony. In features such as the use of compositional *schemata*, sonata-like first movement procedures, and a broadly dramatic view of symphonic rhetoric, we see Serini engaged with innovations now thought of as part of the Galant style—certainly not as a trailblazer, but as a musician well-informed about recent developments in musical taste. On the other hand, his liking for echo effects and three-part textures derive from a more conservative sensibility. His instrumentation, starting from the string ensemble of the Fonds Blancheton symphonies, builds to incorporate horns, flutes and bassoons during his time at Bückeburg. Although the York manuscript implies that he continued to think of the symphony as

essentially comprising four string parts, his German works are often specific and sometimes virtuosic in their wind writing, presumably reflecting the strengths of the ensemble in Bückeberg, and perhaps later in Regensburg.

Conclusions

This thesis set out to investigate Serini as a symphonist, with a particular focus on the six symphonies surviving in the York manuscript, serving as a companion study to the edition of the York symphonies presented in Volume 2. Given the paucity and brevity of modern studies of the composer, achieving this objective necessarily involved re-building our knowledge of Serini from the ground up, offering substantial new readings of the archival evidence for his career and new codicological work on the sources in which his music survives. At the same time, describing Serini's identity as a symphonist involved building pertinent contexts around his symphonic oeuvre, to re-frame Serini as both an exponent of the Milanese symphonic style, and a case study of its dissemination in German-speaking lands.

The European spread of his music was facilitated first by his employment in Germany working in the court of Schaumburg-Lippe, who sought the new style of instrumental Italian music. In this way the new conception of 'Milanese' symphony (understood as approximately synonymous with 'northern Italian') arrived in Bückeberg, reaching the notice of Johan Christoph Bach and other German musicians.

In Chapter 1 I showed that Serini's family came from the Lombard town of Casalmaggiore, a centre of some significance in the early history of the 'Milanese' symphony. The son of a violinist, his early music studies were with Angelo, not Baldassare, Galuppi, a barber-musician in Venice who was also his godfather. Baldassare Galuppi, who must have been around the same age as Serini, seems to have acted as a friend and career contact during Serini's early career, and also in the career of Serini's daughter Caterina, a singer. Serini's earliest symphonies, those in Paris and Stockholm, probably date from the 1730s, and in the same decade he made some headway as an opera composer: he had Carnival productions staged at the Teatro Boschettiano in 1736 (as Lynch already knew) and 1737 (newly discovered). He was active in Bergamo in 1740, with an opera on the stage and at least one symphony performed, but by 1744 he was back in Venice, where he took up the post of *maestro di cappella* in the household of Robert D'Arcy, British aristocrat and ambassador, who was resident in Venice from mid-October 1744 to late August 1746. Baldassare Galuppi, who must have known D'Arcy through their shared association with the King's Theatre, London, may have made the introductions, as Lynch suggested. In 1750 Count Wilhelm zu Schaumburg-Lippe arrived in Venice. He had recently achieved his succession,

in 1748, and seems almost immediately to have turned his attention to building the musical resources at Schloss Bückeberg. His first choice of composer, the Spaniard Domingo Miguel Terradellas, having turned him down, Count Wilhelm took the opportunity to hire an alternative master in Venice. Terradellas himself was also in Venice in 1750, his stay apparently overlapping with that of the count. He had also worked for the King's Theatre in London, and although his activities there did not directly overlap with those of Baldassare Galuppi and D'Arcy, he may well have known them in that connection. It seems quite likely that it was through these relationships that Count Wilhelm—who as a nephew of King George II was in any case well-networked in the British establishment—was put in touch with Serini. A contract of employment was signed in Venice in June 1750 and the composer arrived in Bückeberg soon after.

In Bückeberg Serini became part of a highly Italianate musical establishment, numbering several other Italians (some probably recruited on the same trip) among his colleagues. His role was principally that of composer, providing music for twice-weekly performances as well as occasional works. This productive phase of Serini's career was shortlived, however, as the clouds of war gathered in Europe. In 1755 Serini was in the count's suite to travel to Hannover, where King George II was conducting negotiations. There Serini was reunited with D'Arcy, now Northern Secretary, and gave him an autograph anthology of compositions dating from his employment in Bückeberg.

Serini may have used his English connections at that point to open a route to neutral Amsterdam, but Count Wilhelm did not permit his departure. The following year, as political tensions grew, he left the court on friendly terms and travelled to Prague. We then lose sight of Serini for a few years, but by 1761 he was in the service of another British diplomat, George Cressener, in Maastricht. Serving as music tutor to the daughter of the house, Serini moved with his employer to Regensburg in 1763, leaving after a stay of just a few months for Bonn, where so far as we know Serini spent the remainder of his career. During this period he maintained an occasional correspondence with Count Wilhelm, sending him musical birthday gifts. The last of these dates from January 1766; as this is the last we hear of Serini he is presumed to have died within a few years. Cressener himself, still in Bonn, died in January 1781.

In Chapter 2, through a detailed examination of the principal sources for Serini's symphonies, I was able to clarify the chronology of the symphonies and also throw light on processes of

reuse and revision in his oeuvre. Serini's surviving symphonic output represents three phases of activity: an initial 'Milanese' phase in the 1730s, based in North Italy and represented in the Paris and Stockholm manuscripts. The production of this phase add a new pieces to the history of the Milanese symphony giving new sources to be added in the catalogue.; a Bückeberg phase represented in the York source; and a Regensburg phase probably connected with the Thurn und Taxis court. The 12 symphonies mentioned as enclosed in a message to Count Wilhelm from Bonn in 1765 may represent the fruits of a fourth phase, founded in a collaboration with the court orchestra and theatre of the Elector of Cologne in Bonn.

The Regensburg and Bonn episodes of Serini's symphonic story represent an interesting new insight. Given that Cressener almost certainly did not maintain a full orchestra, and orchestral composition hardly fell within the scope of Serini's duties as music tutor, his continuing efforts in symphonic composition must necessarily have been pursued outside the Cressener household, although very likely using the diplomat's court connections. The court ensembles in Regensburg and Bonn represent new contexts in which to search for documentation relating to Serini, and further research may well shed new light on this last phase of the composer's career.

In Chapter 3 I show that Serini's early symphonies are related to, and circulated with, a distinct 'Milanese' group of early symphonists, suggesting that in his own day Serini was known initially as an exponent of the Milanese 'school' alongside the likes of Sammartini and Brioschi. Moreover, the dissemination of the Serini music and the other Milanese symphonists is a witness of the appreciation as well as the interest in performing and, in many cases, understand the compositional style in order to reproduce with the result to spread the Italian style so fashionable in those years. Furthermore, the dissemination of the Italian music it is surely explained thanks to the mobility of musicians and amateurs. Come back for every trip composers were richest of new music (manuscript copies or printed music) from Country they visited, richest in having experienced a different style that enriched their composition skills.

In reading his symphonic personality, I aim to strike a careful balance between this North Italian pedigree, and his working environment as a German court musician. With the help of comparable contemporary examples I reconstruct the performing ensemble he worked with

in Bückeberg and the ways in which Serini responded to his instrumentation in composing his symphonies, drawing particular attention to his virtuosic horn writing. I also identify the spaces in which his orchestra must have performed at Schloss Bückeberg.

Finally, in the first analytical discussion of Serini's music in the literature, I investigate his symphonic style. I show that although in some respects Serini was a conservative composer, his music deploys many of the compositional approaches to musical structures, melody, harmony, and rhetoric that are characteristic of the new instrumental style developed especially in North Italy and identified in the period with the term 'galant'.

Thus, his symphonies are characterised by melody-driven textures, ornamentation, balanced phrases using carefully planned repetitions, sonata-like procedures, and the *schemata* codified by Gjerdingen. He was, moreover, alert to the theatricality of the new style, and deployed musical topics in a coherent manner to dramatic effect. His ingenuity is particularly apparent in his treatment of rhythm, in which a coherent repertoire of rhythmic cells are varied and developed, carefully controlling the pacing of the phrase.

Serini's value to musicology should be seen within the developing research area of the early 'Milanese' symphony. Although the importance of Italy to the early development of the concert symphony has long been recognised, until the end of the twentieth century the literature on the topic remained pervasively preoccupied with Germany. It is only in the last fifteen years that the Italian symphony has become the subject of sustained attention, the biographies of the long list of 'Milanese' symphonists whose works reached the furthest corners of Europe expanding from a single sentence or paragraph to become richly coloured protagonists in the musical developments of the mid-eighteenth century. Author of at least twenty symphonies that survive and at least twelve that do not, his works distributed as part of the Milanese phenomenon across at least six European nations during his lifetime, Serini is one of these neglected symphonists whose story deserves to be told.

If Serini is representative of the musical character of the 'Milanese' symphonists, in his career he seems to have embodied the nature of their European dissemination in a way that is unusual within the cohort. Whilst the symphonies of Sammartini, Brioschi and Zani travelled around Europe, their composers for the most part remained at home in North Italy, where a steady stream of German musicians arrived for brief or extended periods of instruction and inculturation. Serini's symphonies also did the rounds north of the Alps, but so did their

author, taking his Milanese instrumental style with him as his calling card to courts in Bückeberg, Prague, Regensburg and Bonn.

The extent to which Serini's contribution in this respect has been overwritten with the German narrative is plainly evident in the *Grove* article on the symphony, most recently updated in 2006. Although Serini was the principal composer at Bückeberg in the 1750s and wrote eight surviving symphonies for the court, for Larue and Wolf Bückeberg's significance to the genre is as the place 'where J.S. Bach's third-youngest son J.C.F. Bach (1732–95) wrote a total of 20 symphonies – ten early in his career, ten in the 1790s – of which only four from each period have survived'. Although nine of Serini's symphonies were in the Regensburg court library by July 1763 and he apparently collaborated closely with members of the hofkapelle, we read that the 'symphony at Regensburg during the same period is represented by the court intendant Theodor von Schacht (1748–1823), who produced over 30 symphonies between c1770 and 1792'.

These narratives built around what one might call 'indigenous' symphonists are brought into counterpoint by this thesis with the enormous importance of musicians' international mobility in eighteenth-century Europe. Serini's exceptionally itinerant career provides a signal example of the haphazard mechanisms by which music, and musical styles, moved from city to city, sometimes making unexpected connections. The dispersal of the surviving copies of Serini's symphonies across several countries is one kind of indication of this process; but perhaps even more important, in their own historical moment, were the peregrinations of Serini himself, as a representative of the Milanese instrumental style who nonetheless remained open to local practices in the German centres he visited.

This thesis and the accompanying edition represent a first step in the rehabilitation of one of a cluster of North Italian musicians whose contribution to the development and popularisation of the concert symphony across Europe in the mid-eighteenth century is only now receiving the sustained attention it deserves. This project has orbited around the York symphonies in particular and their origin in the Bückeberg court; certainly there is much still to be learned about Serini, both as a symphonist and as a musician more broadly. The print sources for his music, for example, remain very poorly understood, as do the manuscripts preserved in Venetian collections. Archives in Venice, Regensburg and Bonn may well yield further documentation of his career and oeuvre, and demonstrate more fully his collaboration

with contemporary German musicians. These are exciting avenues for further research, building upon the work presented here.

Appendix 1

Documents

This appendix presents complete transcriptions and translations of the principal documents referred to in Chapter 1 in chronological order. The reader should not expect a high degree of literary polish from Serini's writing, and is forewarned that the translations intentionally preserve the full extent of the composer's obsequious grammatical contortions.

Document 1

Altezza

Ardisco di nuovo comparire con questi miei miserabili caratteri per partecipare all' A: V: Illma (Illustrissima) di aver ricevuto vocatione per portarmi ad Amsterdam, parendomi atto di rispetto il partecipargliene, e per attestarle che prima di rispondere e risolvere cosa alcuna desidero la sua benigna compiacenza, l'attestarle che desidero molto volentieri e preferirei il di lei sempre da me bramato servizio quando all' Altezza Vostra Illma potesse esser in buon grado. Tutto ciò esponole di testificarle con tutta sincerità che nutro il core pieno di desiderio di potermele dimostrare il pieno gradimento de benefici e favori che di filarsi di anni quattro (h)o avuto l'alto onore di servirla restando all'A: V: I: l'arbitrio della scelta et a me l'onore di ubbidirla in tutto e per tutto a quanto avrà la bontà di concedermi bramato al sommo d'incontrare la sorte (o favorevole di servirla o contraria di partirmi) qualunque alla sù mi sarà sempre venerata perche uscita dal suo sempre venerato comando a cui con tutto il rispetto e sommissione dammi l'invidiabile onore di dichiararmi

Del Altezza Vostra Illma
Umlmo, Dev^{mo}: et Obtmo
Servitore
Gio: Batta Serini

Your Highness

I venture to present myself once again with these my poor letters to inform your Illustrious Highness that I have received a call to take myself to Amsterdam. It seems to me an act of respect to inform you of it, and to attest that before responding and resolving anything further I desire your gracious blessing, asserting also that I very much wish, willingly and by preference, always to yearn to serve you, whenever your Illustrious Highness might be able to offer me a position. I am telling you all this to bear witness with all sincerity that harbour a heart filled with the desire to show forth my complete satisfaction at the benefits and favours to draw out which I have for four years had the high honour of serving you.

Your Excellency reserves the exercise of will, whilst to me falls the honour of obeying you in everything and for everything you will have the goodness to concede to me. I am eager, in sum, to meet my fate (whether favourable—to serve you—or contrary—to leave); whichever, I will always honour you, so that, leaving your always honourable command, in this with all respect and submission I give myself the enviable honour to declare myself

Of your Illustrious Highness

The most devoted and attentive servant

Giovanni Battista Serini

[Datable to spring or early summer 1755.]

Document 2

Eccellenza

La fama pervenuta costì dell'arrivo felice della sempre Augusta Maesta Britannica porto seco anche il nome cospicuo e celebre dell'E: V: nel di lui sublime accompagnamento. Io che ebbi l'invidiabile onore di servirla in tutto il tempo della di lei dimora in Venetia, nell'occasione della sua solenne straordinaria ambasciata per direttore di tutti i suoi musicali trattenimenti. Grazia ottenuta per il mezzo del S: Maestro Galuppi mio amorevole compadre et istruttore. Mi sorse al presente uno stimolo di farvele conoscere memore della di lei generosità e gentilezza usatami con la presentazione di queste mie poche e miserabili fatiche. Per il corso d'anni cinque, che ho l'onore di essere in servizio di questo benignis:mo e graziosis:mo Signore, in figura di compositore, desiderai questa occasione.

Vostra Eccellenza la riceva non quali sono perche pur troppo conoscole non degne di comparire sotto l'occhio benigno di tale soggetto qual e' l'E: V: ma le accetti quali le desidera il mio sincero core, e solo per pura e mera riconoscenza che la di lei generosa natural bonta' mi impari'; quale confessai e confessero' sino alle ceneri. Dovea spaventarmi qual dilettante sii V: E: nella musica, dovea atterriemi il sapere che e' nutrita, et allevata sotto un cielo benigno ove tutte le belle arti hanno la loro piu superba residenza, et in particolare la musica che gode il pregio migliore che sotto altro Cielo; con tutto cio non mi perdo d'ardire so altresì qual sii l'infinta bonta che regna nell'E: V: che accettera' questa miserabile oblazione per effetto di gratitudine, e di una vera, e leale sincerita'. Mi incoragisce anche l'onore che ebbi in Venetia di presentarle qualche cosa di mio, così da lei comandatomi.

Non mi resta che con tutta submissione supplicar V: E: a perdonarmi questa mia arditezza, e presunzione, assicurandola, che non altro mi indusse, che il vivo desiderio di farle conoscere in qualunque occasione, e tempo a me possibile, il rispetto, e venerazione che devo all' E: V: a cui tutta riverenza, e umilta' mi daro' l'alto onore di baciarle la sempre da me venerata mano, e di dichiararmi qual mi prefesso

Dell' Eccellenza Vostra Umilis.^{mo} , Devotis.^{mo} et Obligatis.^{mo} Servitore

Giovanni Battista Serini

Bückerburg, li 15 Giugno 1755

Your Excellency

The fame that has reached here of the happy arrival of His always August Brittanic Majesty also carried with it the prominent and celebrated name of Your Excellency as his exalted companion. I who had the enviable honor of serving you throughout your stay in Venice, in the occasion of your solemn and extraordinary embassy, as director of all your musical entertainments. A favour obtained through the mediation of Mr Maestro Galuppi my beloved godfather and instructor. There arose in me at this moment an urge to reawaken the memory of your generosity and kindness, prompting me to make presentation of these my meagre and poor labours. Over the course of the five years during which I have had the honor of being in the service of this most benign and most gracious Lord, in the role of composer, I have longed for this opportunity.

Receive them, Your Excellency, not as they are, for I am only too aware that they are not worthy to appear under the kindly eye of one such as as Your Excellency, but accept them as the desire of my sincere heart, and only in pure and simple gratitude for the generous natural goodness that you have imparted to me; to which I bear witness and will bear witness unto death. I own to be intimidated by such an amateur in music as Your Excellency, terrified by the learning on which you are fed, and nurtured beneath a benign heaven where all the fine arts have their most splendid residence, and especially music which enjoys greater worth than under any other Heaven; with all this I do not lose courage for I know also the infinite goodness that reigns within Your Excellency, which will accept this poor offering as the product of gratitude, and of a true and loyal sincerity. I am also encouraged by the honour I had in Venice to present to you certain things of mine, according to your command.

All that remains is for me with all submission to humbly pray Your Excellency to forgive me my daring, and presumption, assuring you, that nothing else induced me, other than the keen desire to recognise on any occasion, and time I can, the respect, and veneration that I owe to Your Excellency to whom in all reverence, and humility I will give myself the high honor of kissing the hand I have always venerated, and to declare myself that which I profess myself.

Of Your Excellency

The humblest, most devoted and most obliged servant,

Giovanni Battista Serini
Bückeburg, 15 Jun 1755

Document 3

Altezza

Per ubbidire a comandi tanto da me venerati, dell'A: V: A:, mi prendo l'ardire di notificarle il mio arrivo in Praga dopo un lungo e penoso viaggio fatto per compiacenza da me del Sig^e: Colonna, questo risoluto fra pochi giorni di costi partirsi io per riposarmi, risoluto di restare per qualche mese bramando con questa occasione di inchinare S: A: il Principe di Furstenberg ora absente. Prendomi ora dunque questa libertà' di raguagliarne l' A: D: F:, perche se mai potessi esser abile per eseguire ogni suo cenno in questa mia permanenza, mi sarebbe di sommo onore oltre il debito che mi corre, nel puntualmente ubbidirla, ambizioso di dimostrarmi riconoscente, e memore de grazie, e favori che nel tempo, ch'ebbi l'alto onore di servirla, mi furno impartiti.

Non mi resta, che pregarla di perdono della mia temerita' causata dal suo comando, e dalla fidanza del magnanimo di lei core, e dalla sua incomparabile bonta', Umiliando a piedi suoi i miei più profondi rispetti, resto con l'onore di dichiararmi

Dell' Altezza Vostra Altissima

Praga li 10 Luglio 1756

Um.o, Dev^{mo}: et Obmo Servitore

Gio: Batta Serini

Highness

To obey the command of Your Excellency, for whom I have such veneration, I assume the audacity to notify you of my arrival in Prague after a long and painful journey made for courtesy by me of Mr. Colonna, who resolves to leave again in few days, whilst I plan to remain, resolving

to stay for several months, desiring with this opportunity to pay my respects to His Highness the Prince of Furstenberg, now absent. So now I take this liberty to inform the Your Highness, because if ever I could be able to perform any service during my stay, it would be the highest honor, over and above the debt that I owe, for me promptly to obey, ambitious to show myself grateful, and mindful of the graces and favors which, during the time that I had the high honor of serving you, were imparted to me.

Nothing remains, but to beg your forgiveness for my temerity, caused by your command, and by my faith in the magnanimity of your heart, and in your incomparable goodness, Laying humbly at your feet my deepest respects, I retain the honor to declare myself

Of your Highest Highness

Prague, 10 July 1756

Your most humble, devoted and attentive servant

Giovanni Battista Serini

Document 4

Altezza,

La novella del glorioso, e felice arrivo ne di Lei stati pervenutami costì mi presenta l'occasione di felicitare con tutto il rispetto l' A: V.; e testimoniarle il giubilo che provo, e figurarmi provare tutti di lei Fedeli Vassalli, fra qualli mi prendo l'ardire d'annoverarmi anch'io.

La fama divulgatrice delle gesta de piu rinomati eroi, non manco' di farsi pervenire, quelle di V: A: ove senza adulazione e giunta a quel grado, e distinzione degnamente meritato, che l'Altissimo le concedi grazia di goderne il frutto, per una liossa serie d'anni. Le loro Maestà della Gran Bretagna, e di Portogallo hanno dimonstrato ne titoli, e prerogative conferiteli quanto il di lei merito sii sublime, e l'A: V: lo ha confermato con l'animo grande, e generoso ovunque si e' ritrovata, e questo colma tutte le altre di lei admirabili qualità', ed io stesso sono un verace testimonio di questo suo naturale, et dignissimo carattere per esperienza avendone provato per il picciolo corso di anni sei

che ho avuto la bella sorte di servirla quanto sii stata prodiga verso un si miserabile, e febile

servitore in beneficarmi Sua ecc: Mons: de Cresenner ministro plenipotenziario di S: M: il Re della Gran Bretagna nel Circolo della Vestphalia, acui sencoper instruire la di lui unica

figliuola, può testificare li sentimenti dimonstrati di riconoscenza e piacere che provai tutte volte che intendei le pubbliche esaltazioni di V: A: decantate al di lei eroico merito, oltre le particolari che S: E: ne riceva, avendo la benignità' di conferirmele, riconoscendomi per un vero e riconoscente servitore dell'A: V: a cui con tutto il rispetto e sommissione mi do' l'onore di dichiararmi qual piu mi professo.

Dell' Altezza Vostra

Bona li 13 Xbre 1764

Umlmo, dev^{mo}, e Affmo Servitore

Highness,

The news of your glorious and happy accession to your title gives me the occasion to congratulate Your Highness with the greatest of respect, and bear witness to the jubilation that I felt, and I think all your other faithful vassals feel, among whom I take courage to count myself.

The widespread fame of the deeds of the most celebrated heroes does not omit to make known those of Your Excellency who, without flattery, has arrived at that degree, and worthily deserved distinction, of which the Highest grants you the grace to enjoy the fruit for many years. Their majesties of Great Britain and Portugal have shown in the titles and prerogatives that have been conferred on you how much your merit is sublime, and Your Highness has confirmed that by his great and generous soul wherever he was, and this surmounts all of your other admirable qualities; and I myself am a true witness of this your natural and most worthy character, having proved by experience, through the short period of six years that I had the good fortune to serve you, how generous it has been to such a humble and feeble servant in favouring me. His Excellency My Lord de Cressener, minister plenipotentiary of His Majesty the King of Great Britain in the Circle of Westphalia, to whom [sencoper] to instruct his only daughter, can bear witness to the feelings of gratitude and pleasure that I have experienced every time I have heard of the public exaltations of Your Highness due to your heroic merit, in addition to the details that His Excellency had received, which he had the goodness to relate to me, recognizing me for a true and grateful servant of Your Highness, to whom with all respect and submission I give myself the honour to declare myself

Of Your Highness

The most humble, devoted and affectionate servant

Giovanni Battista Serini

Bonn, 13 October 1764

Document 5

Altezza,

Quanto possa ringraziare l'A: V: della bonta', e memoria che vi degna conservare per un miserabile ma vero, et leale servitore, non e' sufficiente per compensarne quanto ne devo, pure in quanto possi la mia debole abilita', non manco d'incoraggiarmi con presentare a piedi suoi, un picciol tributo delle mie tenui fatiche che V: A: si compiacerà di aggradirle puramente per un effetto di mia riconoscenza, avendo pressa l'occasione del diparto di costi per Munster di S: A: E: di Colonia indirizzandole a V: E: MS: il Conte della Lippe, per farle al V: A: venire con la piu pronta e sicura occasione pregandola perdonarmi l'ardire mi prendo veramente causato dalla brama ardente di essere nel numero di quelli che con piu' fervore hanno l'onore dichiararsi

Dell' Altezza Vostra

Giovanni Battista Serini

Bonn, 8 Gennaio 1765

Your Highness

However much I thank Your Highness for the kindness, and for the memory you deign to conserve of a humble, but true and loyal servant, it is not sufficient to compensate for that which I owe. Thus, so far as my weak ability enables me, I do not fail to encourage myself in presenting at your feet a small tribute of my meagre labours, which Your Highness will be pleased to appreciate, if only for the effect of my gratitude, having taken the opportunity of the departure of His Excellent Highness of Cologne from here toward Münster to address them to Your [sic] Excellency the Count of Schaumurg-Lippe, to take them to Your Highness so that they might arrive with the greatest speed and security. I pray you to forgive my audacity, which truly is caused by the ardent desire to be numbered among those who with the greatest fervour have the honour to declare themselves,

Of Yours Highness,

Giovanni Battista Serini

Bonn, 8 January 1765

Document 6

Altezza

L'occasione che mi si presenta nel diparto di costi di S: A: E: per Munster mi fa prendere l'ardire d'addrizzarle un pacchetto di musica per S: A: il Conte di Schaumburg Lippa, suo dignissimo cugino germano et mio amorevole padrone quale ho qui consignato al auscere della Camera della redetta S: A: E: spero che V:E: mi perdonera' l'ardire presomi puramente causato dal unico desiderio di puntualmente servire, con prestezza e sicurezza un si degno et amabile signore non restandomi per attediarla che con tutto il rispetto e sommissione di donarmi l'onore di dichiararmi qual mi professo

Dell'E: V:

Bonn 8/01/1765

Giovanni Battista Serini

Your Highness

The opportunity that is presented to me by the departure from here of His Excellent Highness for Münster gives me the audacity to address a package of music to His Highness the Count of Schaumburg-Lippe, his most worthy German cousin and my beloved patron, which I have here consigned to the chamberlain of the aforementioned Excellent Highness.

I hope that Your Excellency will forgive me for the presumption, which is caused purely by the sole desire to serve punctually with rapidity and security such a worthy and pleasant lord. It remains for me not to try your patience; in this with all respect and submission I give myself the honour to declare myself

Of Your Excellency

Bonn, 1 August 1765

Giovanni Battista Serini

Document 7

Contenuto del pacchetto

1 serenata a 5 voci in Partitura fatta per
L'incoronazione di S: M: il re della Grande
Bretagna nella casa di S: E: Mf: de Cresenner
Ministro di S: M: in Maastricht

5 Cantate a voce sola parti cantate

1 Cantata a due voci parti cantate

12 Sinfonie 9 da Camera, e 3 da teatro

8 Trio per clavicembalo e violino fatti per
Uso di Mademoiselle de Cresenner

V: A: perdonera' se le spedisco, si malproprie per
Presentarle a un si alto signore, ma il desiderio Di
fargliele pervenire al più presto e' stato il
[word illegible] principale, oltre che qui non vi sono
Molti copisti, e quelli pochi sono eterni, così
Spero il di lei compatimento

Contents of the package

1 serenata for 5 voices in score, made for the coronation of His Majesty the King of Great
Britain, in the house of His Magnificent Excellency de Cressner, minister of His Majesty
in Maastricht.

5 cantatas for solo voice, voice parts

1 cantata for two voices, voice parts

12 symphonies of which 9 for chamber and 3 for theatre

8 trios for harpsichord and violin made for the use of Miss de Cressener

Your Highness will pardon it if I send them, so ill-suited to present to such a high Lord, but the desire to deliver them as soon as possible has been the principal motivation, although here there are not many copyists, and those few are very slow, thus I place my hope in your forbearance.

Document 8

Altezza

Non dovendo mancare al dovere di buon servitore (qual mi professo) del A: V: presentomi a piedi suoi, con questa picciola cantata in onore e felicitazione delle di lei inaspettate ma gloriose nozze, appropriandosi questa al nome sempre Augusto di Elisa o Elisabetta nome (per quanto intesi) della sua dignissima sposa, e con questa occasione non manco di augurare a V: A: una pace e tranquillita', cosi una progenie, fortunata, e simile al Padre. In occasione del nuovo anno desidero all'A: V: tutte quelle celesti benedizioni che puo bramare e la consolatione di vedere la di lei posterita'diretta al di lei dimostrato cammino. Per il Giorno Glorioso del di lei Natalizio (che in brevi giorni interviene) Prego l'Altissimo che conceda tutto quello che V: A: puo ottenere; bramando cosi pure che questo picciolo tributo della mia obbligazione, possa essere accetta non come il merito dell'offerta ma come il core che lo presenta e che possa essere del di lei aggradimento cosi pure la musica che mi presi l'ardire di presentare tempo fa' assicurandola che viene presentata da un animo sincero e divoto che non ha altra ambitione, che di dimostrarsi sempre piu quale [...]

Your Highness

So as not to lack anything of the duties of a good servant (which I declare myself) of Your Highness, I present myself at your feet with this little cantata in honor and congratulation of your unexpected but glorious wedding, presenting it in the most august name—Elisa, or Elisabetta (as I have heard)—of your most worthy bride, and on this occasion I do not omit to wish to Your Highness peace and tranquility, and likewise a happy progeny, like your father. On the occasion of the New Year I wish Your Highness all the heavenly blessings that you can desire and the consolation of seeing your descendants directed along their established path [he's referring to the need for an heir again!]. For the glorious day of your birthday (which follows in few days) I pray God that He grants everything that Your

Highness can obtain; yearning thus that this small tribute of my obligation could be accepted not for the merit of the offering but for the heart that presents it, and that it can meet with the same approval as the music that I took the courage to present some time ago, assuring you that it comes to be presented from a sincere and devoted spirit, which has no other ambition than always to demonstrate more how...

[Datable between 1 and 8 January 1766.]

Appendix 2

Works List

This represents the first attempt to produce a complete catalogue of the works by Giovanni Battista Serini, on the basis of the primary sources.

LIBRARY SIGLA

A – AUSTRIA

A - Sfr Salzburg, Franziskanerkloster, Musikarchiv

CH – SWITZERLAND

CH – E Einsiedeln, Kloster Einsiedeln, Musikbibliothek

CH – EN Engelberg, Benediktinerkloster, Musikbibliothek

CH – SAf Sarnen, Benediktinerinnen-Abtei St. Andreas

D – GERMANY

D – B Berlin, Staatsbibliothek zu Berlin - Preußischer

Kulturbesitz D – HER Unitätsarchiv der Evangelischen Brüder-
Unität

D – Mbs München, Bayerische Staatsbibliothek

D – Rtt Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek

F – FRANCE

F- Pc Paris, Bibliothèque du Conservatoire

GB – UNITED KINGDOM

GB- Lbbc London, British Broadcasting Corporation, Music

Library GB- Lbc London, British Council Music Library

GB- Lbl London, The British Library

GB- Lkc London, Maughan Library, King's College, University of

London GB- Y York, Minster Library

I – ITALY

I – Bc	Bologna, Museo internazionale e biblioteca della musica di Bologna
I – Bgi	Bergamo, Biblioteca musicale Gaetano Donizetti
I – Ma	Milan, Biblioteca Ambrosiana
I – Mb	Milan, Biblioteca Nazionale Braidense
I – Moe	Modena, Biblioteca Estense
I – Vc	Venice, Biblioteca del Conservatorio di Musica Benedetto Marcello
I – Vcg	Venice, Biblioteca di Studi Teatrali della Casa di Carlo Goldoni
I – Vnm	Venice, Biblioteca Nazionale Marciana

S – SWEDEN

S – Sk	Stockholm, Kungliga biblioteket
S – Skma	Stockholm, Musik- och teaterbiblioteket

ABBREVIATIONS

b.c.	basso continuo
c.	circa
C.	carta
cc.	carte
cb	double bass/es
cent.	century
cl	clarinet/s
c.m.	counter-mark
coro	chorus
f.	folio
ff.	folios
fg	bassoon/s
fl	flute/s
fol.	folio
Hn	horn/s
inc.	incomplete
MS	manuscript/s

ob	oboe/s
org	organ
p.	page
pf	pianoforte
pp.	pages
prov.	provenance
pt/s	part/s
r.	recto
S	soprano
s.l.	without location
T	tenor
timp.	timpani
t. -p.	title – page
tr	trumpet
v.	verso/voice
vl.	violin
vla	viola
vlc	violoncello
vol.	volume

CATALOGUE

THEATRE MUSIC

1.

Le Nozze di Psiche

Intreccio scenico [3 acts]

Libretto by Vincenzo Cassani

First Performance: Teatro Boschettiniano a Santa M. Domini of Venice, Carnival 1736.

Characters: Psiche, Apollo, Cidippe, Amore, Chorus of Psiche's lovers, Chorus d'Aurette, Chorus d'Amorini, Chorus of Deità celeste

Scoring: N/A.

Performers: N/A.

Description: Print s.l.

Sources: The music is lost. The libretto is preserved in I – Vnm, coll. 48. Dramm. 3564.

Bibliography: Lynch P., 'Serini', Grove Music Online, 2013-2017; Talbot, Michael. "The Serenata in Eighteenth-Century Venice." *Royal Musical Association Research Chronicle*, no. 18 (1982): 1-50.

2.

Ulisse in Itaca

Dramma per musica [3 acts]

First Representation: Teatro Boschettiano a Santa M. Domini of Venice, Carnival 1737.

Characters: N/A.

Scoring: N/A.

Performers: N/A.

Scenographer: Richter, Giovanni (1655 – 1745)

Description: Manuscript comprising 40 cc., 153 x 114 mm. Copy.

Cc. 5 – 6: subject and responsibility

c. 7 r.: characters

c. 7 v.: scene change

Notes: There are three different hands

present: cc. 1 – 11r.: first hand, italic;

cc. 11 r. – 27 r.: second hand, italic;

cc. 27 v. – 30 r.: third hand, cursive.

Sources: The music is lost. The libretto is preserved in I – Mb, fondo Corniani

Algarotti, Racc. Dramm. 2700.

Bibliography: Sartori Claudio, *I libretti italiani a stampa dalle origini al 1800* (Cuneo: Bertola & Locatelli, 1990 – 1993).

3.

La Fortunata Sventura

Dramma per musica [3 acts]

First Representation: Bergamo, carnival 1740. **Characters:** Aladino, Fatime, Climene, Aldimiro, Acomate.

Scoring: N/A.

Performers: Aladino: Lorenzo Moretti;

Fatime: Teresa Peruzzi; Climene: Gioseppa

Todeschini; Aldimiro: Nicolò Grimaldi

Acomate: Caterina Zane.

Scenographer: Federico Zanoja.

Producer: Natale Canziani.

Publisher: Fratelli Rossi.

Other people: Maria Penna, Giovanni Battista Acchiappati.

Description: Print. Total of 46 pp.

Sources: The music is lost. The libretto is preserved in I – Ma, coll: S. I. G. II. 1; I – Mb, coll: Racc. Dramm. 4185; I – Vcg, coll: Correr Citta' varie 57 F 68.

Bibliography: Francesca Fantappiè, "Per teatri non è Bergamo sito". *La società bergamasca e l'organizzazione dei teatri pubblici tra '600 e '700* (Bergamo: Fondazione per la Storia Economica e Sociale di Bergamo, 2010), 512; Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800* (Cuneo: Bertola & Locatelli, 1990 – 1993).

CANTATA

1.

Il Sogno di Scipione

Cantata for 5 voices

Libretto by Pietro Metastasio

Composition: 1751.

Characters: La Costanza, La Fortuna, Scipione, Publio, Emilio.

Scoring: 5 V, vl. I, vl.II, 2 fl., 2 Hn., vla, b.c.

Performers: N/A.

Language: Italian.

Title: Il Sogno di Scipione | Cantata a 5 voci | cioè | La Costanza, La Fortuna. | Scipione | Publio, ed Emilio | Due Violini, Due Flaut: travers. | Due Corni, Alto-Viola | e Cembalo | Di Giovanni Battista Ferrini

Description: Manuscript, copy. There is no score, only parts (13).

Notes: The composition was wrongly attributed to Giovanni Battista Ferrini (1600 – 1674). This cantata was thought lost during the Second World War. The initial symphony is the same as symphony n. 3 by Serini, Giovanni Battista in GB – Y.

Sources: Manuscript parts are preserved in CH-EN, Ms A 278 (Ms. 5518).

Bibliography: RISM ID no: 400004030; Schunemann, 'Johann Christoph Friedrich Bach', 1914, p. 152.

1a.

Il Sogno di Scipione

Cantata a 5 voices

Libretto by Pietro Metastasio

Composition: 1751.

Characters: La Costanza, La Fortuna, Scipione, Publio, Emilio.

Scoring: 2 V, vl. I, vl. II, 2 fl.

Performers: N/A.

Language: Italian.

Title: Il Sogno di Scipione

Description: Manuscript, probably autograph. There is no score, only parts (6).

Notes: The composition is catalogued as 'anonymous'. There are only six parts, the others are missing.

This cantata was thought lost during the Second World War.

The initial symphony is the same as symphony n. 3 by Serini, Giovanni Battista in GB – Y.

Sources: Manuscript parts are preserved in CH-E, Ms 969,16 (MS 4840).

Bibliography: RISM ID no: 400014311; Schunemann, 'Johann Christoph Friedrich Bach' (Hartel, 1914), 152.

2.

5 Cantate a voce sola

Voice parts

Composition: Before 8/1/1765

Characters: N/A

Scoring: V.

Performers: N/A.

Language: N/A, presumably Italian.

Title: Five Cantatas for solo voice.

Description: Vocal parts.

Notes: The only traces of these cantatas are in a letter written by Serini and preserved in the Bückeberg Archive.

These cantatas were probably lost during the Second World War.

Sources: N/A.

Bibliography: NLA BU F 1 A XXXV 18 Nr. 26

3.

5 Cantata a due voci

Voice parts

Composition: Before 8/1/1765

Characters: N/A.

Scoring: V.

Performers: N/A.

Language: N/A, presumably Italian.

Title: Five Cantatas for two voices.

Description: Vocal parts.

Notes: The only traces of these cantatas are in a letter written by Serini and preserved in the Bückebug Archive.

This cantata was probably lost during the Second World War.

Sources: probably lost

Bibliography: NLA BU F 1 A XXXV 18 Nr. 26

VOCAL MUSIC

7.

Numero 6 Arie

Composition: 1755.

Scoring: 2 S, 2 vl, vla, bc, 2 fl, 2 Hn.

Title: Numero sei Arie di Gio: Batta Serini (the book actually contains 7 arias). **Description:** Autograph. In collection. Score, 212 pp., 36.5 x 24 cm. Watermark: Fleur-de-lis; c.m. SHC. Presentation binding, red morocco extra. Lettering in centre panel: Numero VI concerti per il cembalo. / Numero VI sinfonie. / Numero VI suonate a solo flut/ traversie e basso. / Numero VI arie. / Di Giovanni Battista Serini. List of the arias.

1. *Biancheggia in mar lo scoglio*. Aria in C major. Text from *Il Sogno di Scipione* by Pietro Metastasio;
2. *Ab se provar mi vuoi*. Aria in Eb Major. Text from *Attilio Regolo* (Publio's aria) by

Pietro Metastasio;

3. *Non è la mia speranza*. Aria in G minor. Text from *Attilio Regolo* (Act 2) by Pietro Metastasio;
4. *Non ho più core non ho consiglio*. Aria in A minor. Text from *Alessandro nell'Indie* by Pietro Metastasio;
5. *Il ciel mi vuole oppresso*. Aria in G minor. Text from *Semiramide Riconosciuta* by Pietro Metastasio;
6. *Pensar m'è impossibile*. Aria in Bb Major. Unknown librettist.
7. *Placide a migliore vita*. Aria in F Major. Text from *Gianguir* by Apostolo Zeno. The aria is for two voices (in the opera it is sung by Consrovio and Semira).

Notes: The manuscript is dated 15 June 1755. Dedication to Robert d'Arcy, 4th Earl of Holderness. Bookplate of William Mason. On the fly leaf: The gift of Charles Best Norcliffe / Clerk, M.A. to the Dean and Chapter / of York Minster. December 1882.

Sources: The manuscript book is preserved in M 129 S in GB - Y.

Bibliography: David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library* (York: 1981), 149.

8.

Pensar m'è impossibile

Aria

Composition:N/A **Scoring:** S, 2 vl, vla, vlc, bc

Performers: N/A.

Language: Italian.

Title: *Pensar m'è impossibile, parlar vorrei ne sò, etc. Aria II^{da} ... a soprano solo, II. violini, viola, violoncello e basso continuo*

Description: 6 parts.

Notes: Print. Recueil lyrique (Paris, 1772), 339

Sources: Preserved in S - Sk

Bibliography: RISM ID: 00000990059212. RISM A/I: S 2817; RISM B/II, p.299.

9.

Sum in medio tempestatum

Composition: N/A. Copy 1800 - 1833.

Scoring: 2 S, vl I, vl II, vla, vlc, org.

Performers: N/A.

Language: German.

Title: *2stim̄ig Es segne dich Gott unser Gott φ | Orgel im grauen Buch | aus einer Motette | von Serini.*

Description: 5 parts.

Notes: Copy. Last aria from a motet based on Psalms 118, 26 and 45. Copyist and Owner: Christian David Jaeschke (1755-1827) and Mariane Mortimer.

Sources: Preserved in D – HER Mus.K 244:1

Bibliography: RISM ID: 220013710

INSTRUMENTAL MUSIC

1.

Trio Sonata [in G Major]

Title: Sonata a tre del Sig:r Gia:ta Serini Violino Primo, e Secondo

Year: n/a

Scoring: 2 vl., b.c.

Description: Manuscript. Score and Parts.

Notes: Copy. Trio sonata in G Major.

Sources: Music is preserved in I – Vc, coll. CORRER Busta 81.5

Bibliography: Lynch, C. Peter. 2001 "Serini, Giovanni Battista." *Grove Music Online*. Accessed 18 Jul. 2018.

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025463>.

2.

Trio Sonata [for flute and b.c.]

Title: Trio per 2 flauti traversi e Basso di Gio. Battista Serini

Year: 1750

Scoring: 2 fl., b.c.

Description: N/A.

Notes: The composition is mentioned in Arnold Schering, *Bach-Jahrbuch* (Leipzig: Breitkopf & Härtel, 1914), 152 but is probably lost.

Lynch put this composition in F – Pn, but I have been unable to locate it there.

Sources: Probably lost

Bibliography:

Lynch, C. Peter. 2001 "Serini, Giovanni Battista." *Grove Music Online*. Accessed 18 Jul. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025463>; Schunemann, 'Johann Christoph Friedrich Bach', (Hartel, 1914), 152.

3.

6 Duetti per 2 violini

Title: Sei Duetti per due violini opera prima

Year: Printed in c.1770

Scoring: 2 vl.

Description: Printed S.l.; 2 pts., fol. Six Duets in A, Bb, C, D, E, F.

Notes: Probably printed in Holland.

Sources: Preserved in G - Lbl

Bibliography: Lynch P., 'Serini', *Grove Music Online*, 2013-2017

RISM ID: 00000992001981; RISM A/1 S 2816.

4.

Numero 6 Suonate a solo Flut

Composition: 1755.

Scoring: b.c., fl.

Title: Numero sei Suonate a solo Flut Traversie, e Basso di Gio: Batta Serini

Description: Autograph. In collection. Score, 212 pp., 36.5 x 24 cm. f. 75r-85r. Watermark: Fleur-de-lis; c.m. SHC. Presentation binding, red morocco extra. Lettering in centre panel: Numero VI concerti per il cembalo. / Numero VI sinfonie. / Numero VI suonate a solo flut / traversie e basso. / Numero VI arie. / Di Giovanni Battista Serini.

Six sonatas in D, A, E, B flat, G and C

Notes: The manuscript is dated 15 June 1755. Dedication to Robert d'Arcy, 4th Earl of Holderness. Bookplate of William Mason. On the fly leaf: The gift of Charles Best Norcliffe / Clerk, M.A. to the Dean and Chapter / of York Minster. December 1882.

Sources: Preserved in M 129 S in GB - Y.

Bibliography: David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library* (York: 1981),149.

5.

Numero 6 Concerti per il Cembalo

Composition: 1755.

Scoring: vl I, vl II, vla, cemb, b.c.

Title: Numero sei Concerti per il Cembalo di Gio: Batta Serini

Description: Autograph. In collection. Score, 212 pp., 36.5 x 24 cm. f. 1r-51r. Watermark: Fleur-de-lis; c.m. SHC. Presentation binding, red morocco extra. Lettering in centre panel: Numero VI concerti per il cembalo. / Numero VI sinfonie. / Numero VI suonate a solo flut

/ traversie e basso. / Numero VI arie. / Di Giovanni Battista Serini.

Six concertos, in G, D, C, A, D and B flat.

Notes: The manuscript is dated 15 June 1755. Dedication to Robert d'Arcy, 4th Earl of Holderness. Bookplate of William Mason. On the fly leaf: The gift of Charles Best Norcliffe / Clerk, M.A. to the Dean and Chapter / of York Minster. December 1882.

Sources: Preserved in GB – Y M 129 S.

Bibliography: David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library* (York: 1981), 149.

6.

Sonata per il Cembalo

Composition: Print Music, 1759

Scoring: cemb.

Title: SONATA | VIsta | *Allegro assai* | Composta dal Sigr Giovanni Battista Serini di Cremona.

Description: 1 part: p.30-34 - cemb

Notes: In E Major. In collection: RACCOLTA MUSICALE | CONTENENTE | VI SONATE | PER IL CEMBALO SOLO | D' ALTRETANTI | CELEBRI COMPOSITORI ITALIANI, | MESSI NELL' ORDINE ALFABETICO CO' LORE NOMI E TITOLI. | OPERA III: | A

NORIMBERGA. | *Alle Spese di Giovanni Ulrico Haffner, Suonatore di Liuto.* | Nro XCVII. Stoer sc. PAG: XXXII.

Sources: Preserved in A-Sfr

Bibliography: RISM ID 653005764

7.

Two Sonatas for Harpsichord

Composition: Manuscript, 1750-1799

Scoring: cemb.

Title: 1. *Sonata IV^{ta}. di Giov. Batt. Serini Mus di Camera a | Bückebugo*

2. *Sonata V^{ta}. di Giov. B. Serini*

Description: 1. 1 part: p.12-15 – cemb.; Watermarks: lily (crowned) in cartouche 30 x 23,5 cm 2, 1 part: p.16-19 – cemb.

General description: Watermarks: lily (crowned) in cartouche 30 x 23,5 cm

Notes: In E Major. In collection: *Klavierstücke | von | Galuppi, Serini, Hiller, Sgra: Agnese, | Anglebert, Zachariae, Wagenseil, Zach, Steffani [!], Orlandini, Umstatt, Schale.*

1. Sonata in three mvts: Andante – Lento – Allegro Assai
2. Sonata in four mvts: Allegro – Andantino – without indication – Allegro Grazioso

Sources: Preserved in D – B Mus.ms. 30206

Bibliography: Sonata 1. RISM ID 455032537; Sonata 2. RISM ID 455032538

8.

Six 'York' Symphonies

Composition: 1755.

Scoring: Different scoring (see below).

Title: Numero sei Sinfonie di Gio: Batta Serini

Description: Autograph. In collection. Score, 212 pp., 36.5 x 24 cm. f. 52r-73v.

Watermark: Fleur-de-lis; c.m. SHC. Presentation binding, red morocco extra. Lettering in centre panel: Numero VI concerti per il cembalo. / Numero VI sinfonie. / Numero VI suonate a solo flut

/ traversie e basso. / Numero VI arie. / Di Giovanni Battista Serini.

1. Symphony 1: G Major, 2 Hn., 2 Fl., 2 Fg., 2 vl, vla, cb, b.c. Three mvts (Spiritoso, Andantino, Allegro ma non Presto);
2. Symphony 2: D Major, 2 Hn., 2vl., vla, cb, b.c. Three mvts (Spiritoso, Lento, Allegro Assai);
3. Symphony 3: D Major, 2 Hn., 2vl., vla, cb, b.c. Three mvts (Allegro Assai, Andantino Grazioso, Presto);
4. Symphony 4: F Major, 2 Hn., 2vl., vla, cb, b.c. Three mvts (Assai Vivace, Andantino, Allegro);
5. Symphony 5: G Major, 2 Hn., 2vl., vla, cb, b.c. Three mvts (Allegro Assai, Lento, Allegro);
6. Symphony 6: E Major, 2 Hn., 2vl., vla, cb, b.c. Three mvts (Allegro Assai, Andantino, A Tempo di Minuetto).

Notes: The manuscript is dated 15 June 1755. Dedication to Robert d'Arcy, 4th Earl of Holderness. Bookplate of William Mason. On the fly leaf: The gift of Charles Best Norcliffe

/ Clerk, M.A. to the Dean and Chapter / of York Minster. December 1882.

Sources: Preserved in M 129 S in GB - Y.

Bibliography: David Griffiths,, *A Catalogue of the Music Manuscripts in York Minster Library* (York: 1981), 149.

9.

‘Swedish’ Symphonies

1 overture and 2 symphonies

Composition: copied 1740-1760

Scoring: Different scoring (see below).

Title: Different titles

Description: All three items are copied between 1740 and 1760 but composed probably during the venetian period (1720 – 1740).

1. Overture Del Sig^f Gio: Batta Serini, F Major, vl. I, vl. II, vla, cb, b.c. 3 mvs: Allegro assai – Andante sempre piano – Presto. score. 4f. RISM ID 190023097
2. *Sinfonia | Del Sig^f | Gio: Batta | Serini*. In A Minor. vl. I, vl. II, vla, cb 3 Mvs: Allegro assai – Andantino - Allegro assai. Score 6 f. RISM ID 190023098
3. *Sinfonia Del Sig^f Gio: Batta Serini*. In G Major vl. I, vl. II, vla, cb. 3 Mvs: Allegro – Larghetto – Allegro. RISM ID 190023099.

Notes: Three different manuscripts with same shelf mark: O - K

Sources: Preserved in S-Skma

Bibliography: RISM ID 190023097; RISM ID 190023098; RISM ID 190023099

10.

‘Regensburg’ Symphonies

9 Symphonies

1. Symphony in C Major

Composition: 1750 - 1760.

Scoring: 2 vl. Alto vla, 2 ob., 2 Trp., 2 Hn., vlc, b.c., timp.

Title: Sinfonia di Gio: Batta Serini

Description: partly autograph. Parts. Watermarks: lily / shield with 3 cross-beams c.m.

LVG. Different sizes.

Notes: Symphony in C Major, three mvs: Allegro – Andante – Vivace.

Sources: Preserved in Rtt Serini 1 in D - Rtt

2. Symphony in G Major

Composition: 1750 - 1780.

Scoring: 2 vl, 2 Hn., violetta, Vlc., cemb.

Title: Sinfonia à 4 con corni da Caccia | Di ripieno | di | Giovanni Battã Serini | [Incipit] | 2 Violini | 2 Corni da Caccia | 1 Violetta | 1 Violoncello | 1 Cembalo

Description: Partly autograph. Parts. Watermarks: lily c.m. CHW. 23.5 x 32 cm.

Notes: Symphony in G Major, three mvts: Allegro ma non Presto – Poco andante ma grazioso – Allegro Assai.

Sources: Preserved in Rtt Serini 2 in D – Rtt.

3. Symphony in D Major

Composition: 1750 - 1760.

Scoring: 2 vl, 2 Hn., alto vla, 2 ob., 2 Tr., Vlc., Fg, b.c., timpo.

Title: Sinfonia G. B. Serini | Apertura | [Incipit] | Due Violini | alto Viola | Due Oboé | Due Tromb. | Due Corni | Fagotto obbligato | Violoncello | e | Basso Continuo | Tympano | Da G: B:

Description: partly autograph. Parts. Watermarks: lily / shield with 3 cross-beams c.m. LVG. 23.5 x 32 cm.

Notes: Symphony in D Major, three mvts: Allegro – Andante – Vivace.

Sources: Preserved in Rtt Serini 3 in D - Rtt

4. Symphony in D Major

Composition: 1750 - 1780.

Scoring: 2 vl, 2 Hn., violetta, Fg., cemb.

Title: Sinfonia di Gio: Batta Serini

Description: partly autograph. Parts. Watermarks: lily c.m. CHW. 23 x 32 cm.

Notes: Symphony in D Major, three mvts: Spiritoso – Lento – Allegro Assai. This symphony is present also in GB – Y.

Sources: Preserved in Rtt Serini 4 in D - Rtt

5. Symphony in D Major

Composition: 1750 - 1760.

Scoring: vl I, vl II, vla, vlc, 2 fl, 2 ob, 2 Hn, cemb

Title: Sinfonia | con corni da Caccia di ripieno | Flut traversie e Violoncello | obbligati | Di | Giovanni Battista Serini | [Incipit] | 2 Violini | 2 Flut Traversie | 1 Violetta | 2 Corni da Caccia | 1 Violoncello | 1 cembalo

Description: partly autograph. Parts. Watermarks: lily / shield with 3 cross-beams c.m. LVG and coat of arms of Wolfegg. 23.5 x 32 cm. This symphony is also present in GB-Y.

Notes: Symphony in D Major, three mvts: Allegro assai – Andantino grazioso – Presto.

Sources: Preserved in Rtt Serini 5 in D – Rtt.

6. Symphony in F Major

Composition: 1750 - 1780.

Scoring: vl I, vl II, vla, fag., 2 Hn., cemb.

Title: Sinfonia | Con Corni da Caccia e Fagotto | obbligati | Di | Giovanni Battista Serini | [Incipit] | 2 Violini | 2 Corni da Caccia | 1 Violetta | 1 Fagotto | 1 Cembalo

Description: partly autograph. 7 Parts. Watermarks: lily c.m. CHW. 23 x 32 cm.

Notes: Symphony in F Major, three mvts: Allegro con spirito – Andante – Tempo di minuet.

Sources: Preserved in Rtt Serini 6 in D – Rtt.

7. Symphony in F Major

Composition: 1750 - 1760.

Scoring: vl I, vl II, vla, vlc, 2 ob, 2 Hn., b.c.

Title: Sinfonia [...] Serini | Sinfonia | [Incipit] | Due Violin | Due Oboe | Due Corni | Alto Viola | Basso Continuo | e | Violoncello

Description: partly autograph. Watermarks: lily / shield with 3 cross-beams c.m. LVG. 24.5 x 30.5 cm.

Notes: Symphony in F Major, three mvts: Allegro – Andante – Tempo di menuetto.

Sources: Preserved in Rtt Serini 7 in D - Rtt

8. Symphony in F Major

Composition: 1750 - 1780.

Scoring: vl I, vl II, vla, 2 Hn.,cemb

Title: Sinfonia | à 4 con corni da Caccia | di ripieno | Di | Giovanni Battista Serini | [Incipit]
| 2 Violini | 2 Corni da Caccia | 1 Violetta | 1 Cembalo

Description: partly autograph. Watermarks: lily c.m. CHW. 23.5 x 32 cm.

Notes: Symphony in F Major, three mvts: Vivace – Andante – Allegro. This symphony is also present in GB- Y.

Sources: Preserved in Rtt Serini 8 in D - Rtt

9. Symphony in B Major

Composition: 1750 - 1760.

Scoring: vl I, vl II, vla, vlc., 2 ob., 2 Hn., b.c.

Title: Sinfonia [...] G. B. Serini. | Sinfonia | [Incipit] | Due Violini | alto Viola | Due Oboe obligatis | Due Corni oblig: | Violoncello | e | Basso Continuo | Da G: B:

Description: partly autograph. Watermarks: lily / shield with 3 cross-beams c.m. LVG. Different sizes.

Notes: Symphony in B Major, three mvts: Allegro – Largo – Presto.

Sources: Preserved in Rtt Serini 9 in D - Rtt

General Bibliography: Gertraut Haberkamp, *Die Musikhandschriften del Fürst Thurn und Taxis Hofbibliothek Regensburg*, (München: G. Henle Verlag, 1981).

11.

'Paris' Symphonies 4

symphonies

Symphony a 4 Strumenti

Composition: Copied 1720 - 1740.

1. Sinfonia Del Signor Gio. Baptista Serini a 4 Stromenti. Copy. Score. F Major, vl I, vl II, vla, vlc. Three mvts: Allegro assai – Andante Piano – Presto.
2. Sinfonia Del Signor Gio. Baptista Serini a 4 Stromenti. Copy. score. G Minor, vl I, vl II, vla, vlc. Three mvts: Spiritoso – Largo – Allegro.
3. Sonata Del Signor Gio. Baptista Serini a 4 Stromenti. Copy. Score. F Major, vl I, vl II, vla, vlc. Three mvts: Allegro – Andante – Presto.
4. Sinfonia Del Signor Serini a 4 Stromenti. Copy. Score. G Major, vl I, vl II, vla, vlc. Three mvts: Presto – Largo sempre Piano – Allegro.

Sources: Preserved in F- Pc Fonds Blancheton

Bibliography: Bathia Churgin, 'The Symphony in Italy', *The Symphonic Repertoire. The Eighteenth-Century*, vol. 1, edited by Morrow M. S. and Churgin B (Indiana: Indiana University Press), 2012), 130.

Lionel De La Laurencie, *Inventaire Critique du Fonds Blancheton de la Bibliothèque du Conservatoire de Paris*, (Paris: Publications de la Société Française de Musicologie), 1931), 51.

12.

'Venetian' Symphonies

1. Symphony in Sol Maggiore

Composition: N/A.

Scoring: str.

Title: *Sinfonia Seconda Del Sigr Gio Batta Sereni*

Description: Incomplete Copy. 1 Part. Is a part of the collection made by Andrea Bernasconi (1706 – 1784). The title reads: Libro del Beatus del bernasconi.

Notes: Symphony in G Major,

Sources: Preserved in I – Vc, Fondo CORRER Busta 93.1

Bibliography: ISBN – Italy, ID: IT\ICCU\MSM\0127068

2. Symphony in Sol Maggiore

Composition: N/A.

Scoring: str.

Title: *Sinfonia*

Description: Incomplete Copy. 1 Part. Is a part of the collection titled Libro del Beatus del bernasconi.

Notes: Symphony in G Major,

Sources: Preserved in I – Vc, Fondo CORRER Busta 93.1

Bibliography: ISBN – Italy, ID: IT\ICCU\MSM\0127061

3. Symphony in Sol Maggiore

Composition: N/A.

Scoring: str.

Title: *Sinfonia Seconda Del Sig:r Gio Batta Sereni*

Description: Incomplete Copy. 1 Part. Is a part of the collection titled *Composizioni*.

Notes: Symphony in G Major,

Sources: Preserved in I – Vc, Fondo CORRER Busta 59.2

Bibliography: ISBN – Italy, ID: IT\ICCU\MSM\0121867

4. Symphony in Sol Maggiore

Composition: N/A.

Scoring: str.

Title: *Sinfonia*

Description: Incomplete Copy. 1 Part. It is preserved only the first part of the symphony. Is a part of the collection titled *Composizioni*.

Notes: Symphony in G Major,

Sources: Preserved in I – Vc, Fondo CORRER Busta 59.2

5. Symphony in Sol Maggiore

Composition: N/A.

Scoring: str.

Title: *Sinfonia D: S: Gio Batta Serini*

Description: Incomplete Copy. 1 Part. Is a part of the collection titled Libro dl dicsit dl Brnasoni.

Notes: Symphony in G Major,

Sources: Preserved in I – Vc, Fondo CORRER Busta 114.3

Bibliography: ISBN – Italy, ID: IT\ICCU\MSM\0130789

6. Symphony in Sol Maggiore

Composition: N/A.

Scoring: str.

Title: *Sinfonia D: S: Gio Batta Serini*

Description: Symphony n. 2. Incomplete Copy. 1 Part. Is a part of the collection titled Libro dl dicsit dl Brnasoni

Notes: Symphony in G Major,

Sources: Preserved in I – Vc, Fondo CORRER Busta 114.3

Bibliography: ISBN – Italy, ID: IT\ICCU\MSM\0130790

7. Symphony in Sol Maggiore

Composition: N/A.

Scoring: str.

Title: *Sinfonia*

Description: Incomplete Copy. 1 Part. It is preserved only the first part of the symphony. Is a part of the collection titled *Kirie Primo di Latila*.

Notes: Symphony in G Major,

Sources: Preserved in I – Vc, Fondo CORRER Busta 112.3

Bibliography: ISBN – Italy, ID: IT\ICCU\MSM\0130349

8. Symphony in Re Maggiore

Composition: N/A.

Scoring: str.

Title: *Sinfonina Del Sigro Gio Batta Sereni*

Description: Incomplete Copy. 1 Part. Different copyists. It is preserved only the first part of the symphony. Is a part of the collection titled *Composizioni vocali e strumentali*.

Notes: Symphony in D Major,

Sources: Preserved in I – Vc, Fondo CORRER Busta 80.4

Bibliography: ISBN – Italy, ID: IT\ICCU\MSM\0126606

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CH-E 969,16 (Ms.4840)

CH-EN Ms A 278 (Ms.5518)

GB-Y MS 129 S

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Vc, Fondo CORRER Busta 80.4 I – Vc,

Fondo CORRER Busta 93.1 I – Vc,

Fondo CORRER Busta 112.3 I – Vc,

Fondo CORRER Busta 114.3

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