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*Pietro Antonio Locatelli: A Modern Artist in the Baroque Era*

by Fulvio Morabito (review)

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the great names of the German Romantic era, including Brahms, Wagner, Liszt, and Joachim. Here we find an environment centred on high-level musicianship and where men and women engaged on a more equal footing than was possible in the concert hall. Michael Uhde's chapter moves our attention to Florence and Italy and could be titled 'the power of the salon'. This essay shows how Jessie Hillebrand used her salon to promote the careers of her pupils and protégées and also to promote her own career as a pioneering conductor. The final chapters by Katie A. Callam and Veronika Kusz demonstrate the way in which the European model was exported to America. As European salon-culture was, perhaps, fading, a combination of nostalgia, patriotism, and the need to build cultural credentials, led émigrés to establish salons of their own, both of which, in turn, became reflections of the cultural surroundings in which they found themselves.

Dollinger, towards the conclusion of her chapter describing the Staegemann-Olfers salon, says that Berlin was, for almost a century, 'a living tradition of Romanticism, where time and space contracted in the mirror of remembrance, and where amateurs and professionals discussed a large spectrum of interdisciplinary interests'. A neat encapsulation of what this book seeks to examine. What emerges is that the salon was perhaps the most important element in the development of the Romantic aesthetic. It provided a safe and intimate environment where professionals and amateurs could mix, where social mobility was possible through the influential connections made, and where men and women could interact on an equal footing. The most striking thing is that salon culture was truly cosmopolitan, with musicians and composers moving freely between countries (including America), and helped the dissemination of new music and ideas both quickly and efficiently. A slight disappointment is that little attention is paid to the inherent commercialism of much salon culture (although hinted at in Krebs's chapter): professional musicians always travelled with letters of introduction and it was their most important entrée into the society and culture of a new city. Ambitious hosts snapped them up and this added to their celebrity, particularly after the decline of court patronage.

Publishers, in particular, were active in salons in order to promote their house publications (one thinks of Moritz Schlesinger's quartet parties in Beethoven's Vienna), and musical parties where new music was tried out in front of a select audience were held in the houses of wealthy patrons, as well as at inns, hotels, and at the premises and houses of the publishers themselves—but perhaps this will form a chapter in a future book. Certainly, this collection contains much enlightening material, and is a thought-provoking volume for anyone researching the music of the long nineteenth century in general. As we have come to expect from Boydell, the book is attractively produced and set, with plenty of well-produced illustrations and musical examples. I heartily recommend it to all those involved in this area of study and to serious music libraries.

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**Pietro Antonio Locatelli: A Modern Artist in the Baroque Era.** By Fulvio Morabito, trans. Warwick Lister. Turnhout: Brepols, 2018. (Studies on Italian music history, vol. 11.) [xix, 287 p. ISBN 978-2-503-58017-3. 100€]

The music of Pietro Locatelli (1695–1764) is not quite as well-known or as frequently performed as that of Corelli or Vivaldi (both a little earlier historically). He has a particular connection with the Netherlands where he lived from 1729 and published nine collections (the final set is lost). His Op. 3, no. 1 concerto was used as the theme music for the Dutch version of *Doctor Finlay's Casebook (Memorandum van een dokter)* in the mid-1960s, a surprising fact which is one of very few about Locatelli not found in this deeply-researched book.

Morabito's book takes a traditional life-and-works approach, with roughly equal space given to each. A sense of his thoroughness confronts us on the first page when we discover that in 1694 Locatelli's mother Lucia Crotchi brought to her husband a dowry which included among other things a 'little petticoat of crimson cloth' and 'a walnut sideboard'. This contrasts dramatically with the extraordinary inventory of Locatelli's goods after his death, which takes up thirty-seven pages. This document, unavailable in English until now, includes everything from a

stock of peat in the attic to a dovecote and a bird trap in the cellar, in a house of eleven rooms, not counting the garden shed where he kept 188 of his books. He had an enormous book collection, a large collection of prints and portraits, and several instruments; these included two harpsichords, a fortepiano, four violins (including a Tecchler and a Stainer), a viola, a double bass, and a flute. In 1742 he was the wealthiest musician in Amsterdam with an annual income of 1,500 florins.

Locatelli's early years in Rome are relatively well-documented (including the ghost story involving him and Valentini). The period in the 1720s when he travels widely through northern Italy from Mantua to Venice and then perhaps Padua, before moving on to Munich, Berlin, Frankfurt am Main, and Kassel, however, has little solid documentation. Nonetheless, what there is is carefully presented, and some cautious conclusions are drawn. His arrival in the Netherlands, on the other hand, is the occasion of a detailed account of his publishing and other activities. Locatelli's last nine years are completely silent, but Morabito reasonably surmises that he participated 'in those activities that allowed him to live removed from the competition and servility of courtly culture'. He did not, apparently, die 'in the arms of an extremely vulgar French servant, a monster of ugliness and vulgarity', and evidence that he had a wife is somewhat thin. This biographical section of the book is almost certainly the last word to be said on the subject unless further evidence comes to light.

Concerning the works, Morabito is equally thorough—almost too thorough, as there are several important aspects which get lost among the other details. His account of the origins of the concerto grosso form from Giovanni Lorenzo Gregori, or the origins of the sonata, or the concerto, are perhaps over-specific, but his tendency to give substantial quotations—a general feature of the book—is to be welcomed. However, his explanation of what seem to be the distinctive features of Locatelli's Op. 1 is useful, especially his use of remote keys (B-flat minor at one point), his varied instrumental colours (using a solo—or sola?—viola), and his interest in contrapuntal textures. The horn-like writing in the Op. 4 collection, the surprising concerto for

four violins which ends like Haydn's 'Farewell' Symphony, and the unusually detailed dynamics of the Op. 7 set all attract attention and prompt one to listen to the music. Again, while the preliminary discussion of the concerto form is perhaps superfluous, the examination of the *L'arte del arco* collection is fascinating. Readers may recall the recording of these works by Elizabeth Wallfisch using the 1743 cadenzas by Gottfried Reber in 2010—Reber also wrote down fingerings for the main text of these concertos. The question of how the *Capricci* are incorporated in the concertos is dealt with carefully but ultimately without making a firm recommendation. Morabito explores topics such as left-hand extensions and double stops with plenty of music examples; bow technique is equally well treated, with passages on the *portato*, *bariolage*, and *cantabile* bowing. I would suggest, however, that the case for a specifically *staccato* or *spiccato* bowing is not so well made, given that Locatelli uses no notation for this—the bow-stroke for the example from Op. 3, no. 12 (p. 187) is surely whatever the soloist feels most comfortable with.

Morabito goes on to consider Locatelli's reception. Whereas the English and Italians were not impressed by mere virtuosity, his reputation stood rather higher in Germany and France. By the early nineteenth century his *Capricci* were rediscovered and included in violin methods by Cartier, Choron, and Woldemar, and recommended by Baillot. That Locatelli no longer had a prominent place in early twentieth-century teaching was not, *pace* Morabito, only due to his system of abbreviations. An entirely different approach to teaching was under way, one which in many cases is still with us. But Locatelli's character is surely still recognisable: 'a composer, yes, but also a publisher, soloist, teacher, and salesman . . . a freelancer, outside the usual court circles, sheltered from those obsequious conventions incompatible with his proud and irreverent character'. Morabito's summing-up is superbly supported by his impressively detailed work on this celebrated violinist. The excellent translation by Warwick Lister reads very well while retaining a sense of the original writer's style. There are occasional oddities of punctuation, but very few proof errors. While this book is, I think, mainly for specialists, any general

reader who dips into it may well be drawn in deeper.

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**Outreach for Music Librarians.** Edited by Scott Stone. (Music Library Association Basic Manual Series, vol. 11.) Middleton, WI: A-R Editions, Inc, 2019. [xi, 171 p. ISBN 978-0-89579-875-6. \$70]

As the editor states in the Introduction, 'I believe that a library exists to be used and, in order for that to occur, people need to know about it' (p. ix). In fourteen chapters, *Outreach for Music Librarians* helps readers develop ideas to accomplish that goal by providing several examples of outreach in a music setting. The editor, Scott Stone, is the Research Librarian for Performing Arts at the University of California, Irvine, where he works with students and faculty in dance, drama, and music, and is well positioned to bring this volume to fruition. Contributors to the volume are academic librarians (with one exception from a public library) from across the U.S. who work with music, sharing approaches to outreach they have pursued at their institutions. The volume is divided into three sections, 'Foundational Principles', 'Explorations in the World of Outreach', and 'Outreach in Action'.

The first section explores what the editor relates to 'threshold concepts' for outreach, or 'the basic ideas that one should master in order to advance in a particular area' (p. 1). Jonathon Saucedo's chapter, 'Diversity, Inclusion, and Outreach', discusses the role of diversity and inclusion in music outreach by providing examples of programmes and practical tips, such as knowing your current and potential users, creating a welcoming environment, thinking strategically about your initiatives and goals, and approaching the canon critically. In 'Style and Substance: Creating Effective Outreach Materials for Print and Web', Katie Buehner defines core design elements, from colour palettes to icons, and tips for using these elements successfully. 'The Importance of Fostering Strong Relationships with Faculty and Students' rounds out this section, where Kristina Shanton describes the challenges of conducting outreach to both groups and provides recommendations for both. All three chapters discuss foundational

concepts that are applicable beyond music librarians and useful to anyone actively engaged in outreach efforts.

The second section provides case studies of some of the current major outreach trends, from social media to pop-up libraries, and demonstrates how music librarians are implementing them at their institutions. Misti Shaw's chapter 'Reaching In: Outreach Inside the Library's Physical Environment' discusses the importance of creating positive experiences inside the library to encourage patrons' sense of belonging. Shaw covers ways to do this within the existing physical space (for example, developing effective directional signage) and fun and creative outreach opportunities that can occur within the library. Chapter 5, 'How Tweet It Is: Social Media Outreach for Music Librarians' by Anne Shelley explores various social media platforms, describes several music libraries' use of social media, and recommends strategies for success. In Chapter 6, 'Variations on a Theme: Planning and Designing Embedded Music Reference Service', Liza Woznicki discusses embedding music reference services as an outreach tactic, looking at steps from planning to implementation. Woznicki examines different levels of involvement (from fully integrating into a course to providing in-person on-site services to providing virtual reference), important design considerations, marketing and publicity, and record keeping and assessment. Scott Stone's chapter 'If Our Users Won't Come to the Library, then the Library Will Go to Our Users: Pop-Up Music Libraries' describes pop-up music libraries and the role they play in bringing materials to users while also increasing the visibility of librarians. Stone also provides specific recommendations, such as tying pop-up libraries to classes and clearly defining success. In 'Events in an Academic (Music) Library', Matthew Vest outlines how to get started with hosting events in a library, including budgeting, promotion, and evaluation. Verletta Kern's chapter 'If You Build It, Will They Come?: Fostering Student Engagement through a Music Library Student Advisory Group' focuses on the role of student advisory groups by detailing her experience at the University of Washington. The chapter covers the pros and cons of student advisory groups, provides practical recommendations (a food