

Wikiscore meets *l'Abate Portoghese*

Palestra Costa

JN Oliveira

March 31st, 2023

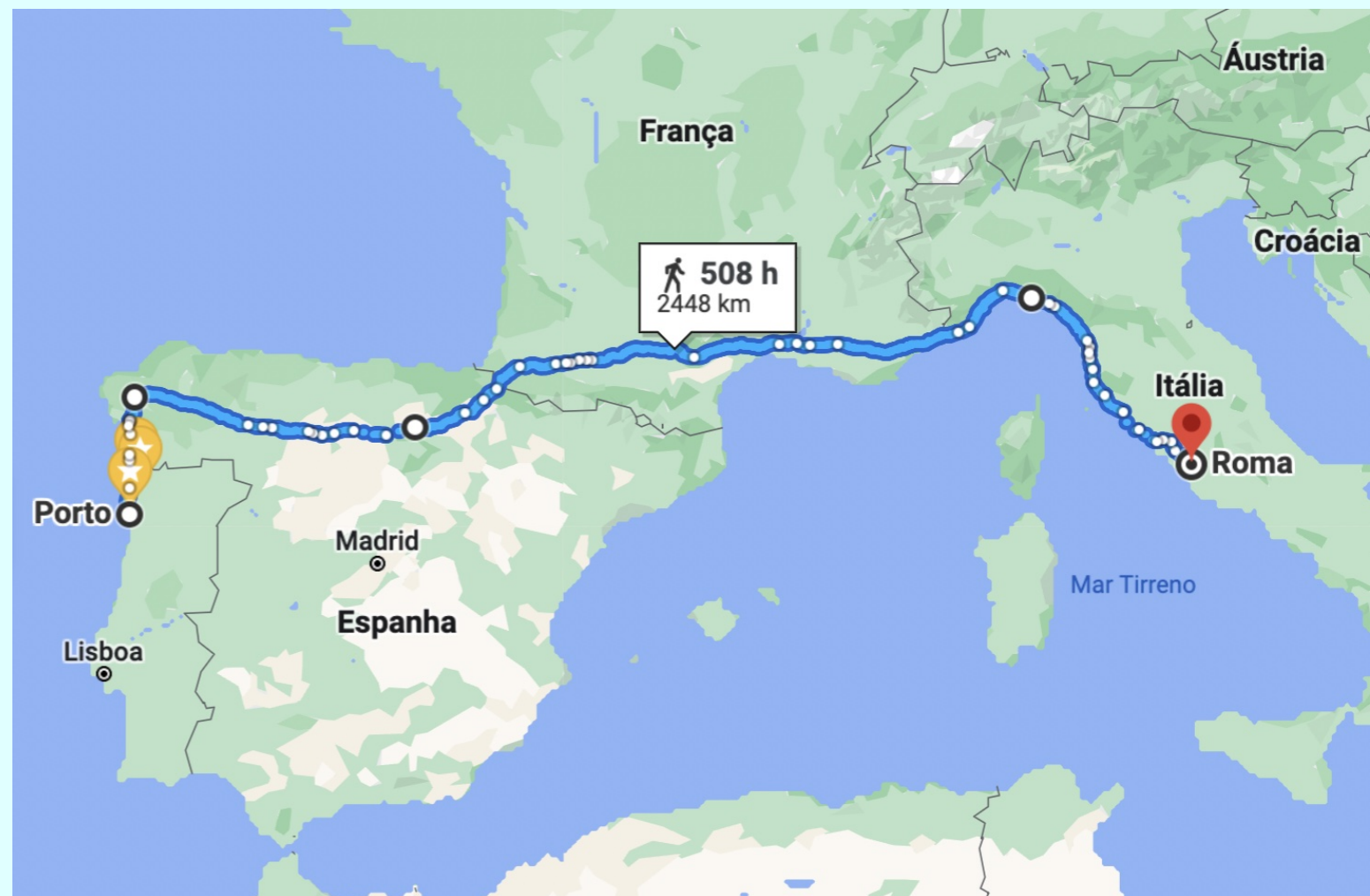
Musicology Days, Braga



1749-1750

"Pedi um passaporte em Santiago e não mo deram (...) e duas vezes estive preso (...) não posso dizer n'uma carta o que passei em quatro mezes (...) de vida de novellas (...)"

(Letter I, 1750)



Rome (1749-1754)

At *Sant'Antonio dei Portoghesi*

"(...) estou conego com casa e cama, e cozinha de casa, e três mil réis cada mez pela cantarola (...)"

(Letter VII, 1754)



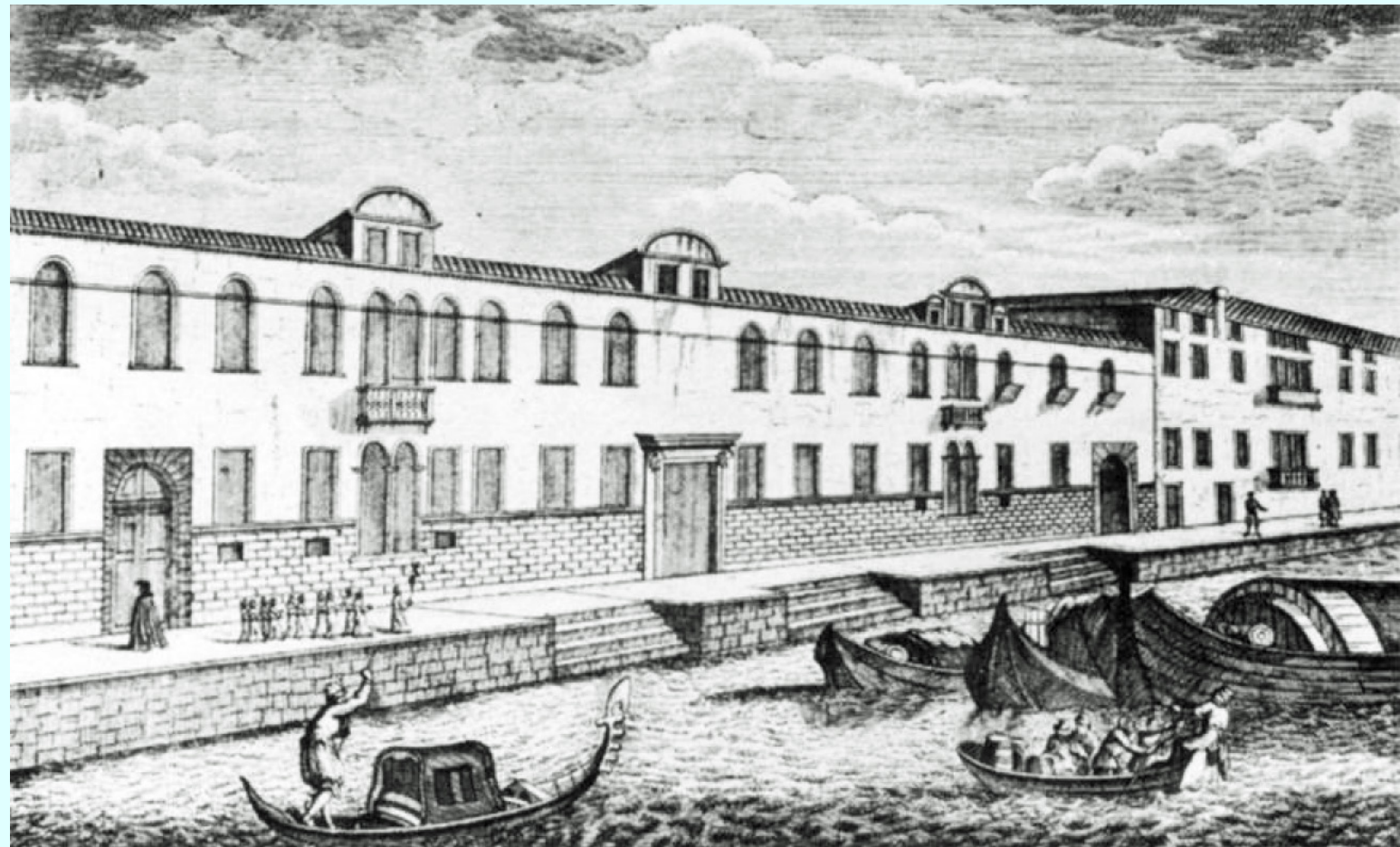
Rome (1749-1754)

"O Bravo de Leorne chama-se o Senhor Nardini; acompanhei-lhe quatro sonatas a solo em casa do Cardeal Spinelli que está aqui vezinho (...)"

(Letter III, 1752)



Venice (1761-1766)



Vienna (1772-1780)



Charles Burney (Vienna, 1772)

From his Diary:

"This Abate is the extraordinary musician that I mentioned before who disdaining to follow the steps of others has struck out a new road both as composer and performer which it is wholly impossible to describe"



Vienna (1772-09-04)

Burney (pag. 282):

*"The musical party which dined today at lord Stormont's was select and in the highest degree entertaining and pleasing. It consisted of the Prince Poniatowski, **duke of Braganza**, the Portuguese minister, count and countess Thun, M. L'Augier, the chevalier madame and mademoiselle Gluck, the Abate Costa &c."*



Vienna (1772-09-04)

Burney (pag. 282):

"(...) all I can say of his productions is that in them melody is less attended to than harmony and uncommon modulation; and that the time is always difficult to make out from the great number of ligatures and fractions. (...)"

"He played two movements on his guitar before dinner the subjects of which as nearly as I can remember were these:"



Vienna (1772-09-04)

Burney (page [261](#)):

"(...) he is a professed enemy to the system of Rameau, and thinks the *Basse Fondamentale* the most absurd of all inventions (...)"

He is a professed enemy to the system of Rameau, and thinks the *Basse Fondamentale* the most absurd of all inventions ; as it destroys all fancy, connection, and continuity, by perpetually tending to a *final close* and termination of whatever is begun ; falling a fifth, or rising a fourth, cuts every thing off short, or makes the ear, which is accustomed to a fundamental base, uneasy till a passage is finished.



![image.jpg]eps/canoni.jpg)

- Same register (G -clef)
 - Free imitative style
 - "Stereophonic" effect?
 - Continuous flow
- Dissonances beyond what was tolerated
- Ties and spicatto (x...) .y.z... style
- Difficult fractions (rythm)

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