

## The Grand Tour

Did Domenico Scarlatti ever come to England? This is still an open question. It seems unlikely but it is possible. Investigating this possibility led me to the Grand Tour accounts of the Third Earl of Burlington, whose 1714/15 Grand Tour accounts survive. Did the Earl, who hired harpsichords everywhere he went, meet Scarlatti? He must have, but his accounts do not reveal it. Those of Sir Thomas Coke of Holkham Hall in Norfolk do reveal that he paid the servants of both Alessandro and Domenico Scarlatti for copies of music.

Though my original question has so far not been answered, my interest in The Grand Tour and the musical interests of seventeenth- and eighteenth-century tourists was aroused. Early music concerts today include a large proportion of Bach and Vivaldi. But hardly anyone in England in the eighteenth century had ever heard of J. S. Bach and they would only have heard of Vivaldi if they had been to Venice. Who nowadays has heard of Ariosti, Amadei, Castrucci, Porta? But the music of Ariosti, Amadei and Porta was heard at the opera in London in the 1720's along with that of Domenico Scarlatti and Handel, and Pietro Castrucci led the orchestra. Amadei and Castrucci were Grand Tour trophies, brought back from Rome by Lord Burlington, along with a famous Madonna della Rosa by Domenichino, and a couple of porphyry vases which are still at his Palladian villa at Chiswick.

I became interested in what eighteenth-century patrons knew and liked, as opposed to what we know and like today. Finding names was not difficult, but finding the music was often very difficult. Some, like Castrucci's violin sonatas, was published in London. One cantata by Amadei, which we recorded, is included in a manuscript in the British Library. The recently discovered score of Scarlatti's *Tolomeo et Alessandro* was a Grand Tour trophy brought back by Sir John Brownlow in 1711 after he had seen the opera in Rome; and it had lain unnoticed on a shelf at Belton House, his family home, until The National Trust librarian asked me to go and look at it in 1990. Recording two arias was exciting, the first performance since 1711.

On August 20th at The Wallace Collection, there is a lecture on Canaletto and Guardi, followed by a Grand Tour concert by Janiculum. These two painters were of course snapped up by any Grand Tourist who could afford them. Paintings are worth money, so have been carefully preserved. Music was copied for most tourists, but unless it was carefully bound, like Scarlatti's *Tolomeo*, it perished.

Our programme includes an aria from *Tolomeo*, a *Ciaccona* by Castrucci and an aria by Bononcini, hardly a household word today as he was in eighteenth-century London, when he was Handel's most serious rival. Traditional music was also copied for tourists. A Neapolitan song and a tarantella for harpsichord are also included, these taken from a manuscript copied in Naples for one Elizabeth Wilbraham, and now in the British Library. Venice is represented by Vivaldi and Galuppi. All tourists described the concerts at the Ospedali, but since Vivaldi never came to England and was apparently unwilling to part with manuscripts, his music was not as well known here as that of many lesser composers. The operas of Galuppi, with their librettos by Goldoni, were popular everywhere and sometimes it is possible to catch a revival today. But the musical aspect of The Grand Tour is still far less explored than that of the other arts.