

Recercare XV/1-2 (2003)

TABLE OF CONTENTS

Articles

LUCIA MARCHI, *Intorno all'origine del codice T.III.2 della Biblioteca Nazionale Universitaria di Torino*

ANTHONY M. CUMMINGS, *Three gigli: Medici musical patronage in the early Cinquecento*

KATHRYN BOSI, *Accolades for an actress: on some literary and musical tributes for Isabella Andreini*

MARCO PESCI, *Il cavaliere disvelato: Vincenzo Pinti, «nella corte di Roma detto il Cavaliere del liuto»*

MICHAEL LATCHAM, *The cembalo a martelli of Paolo Morellati in its eighteenth-century context*

ROBERT L. KENDRICK, *Barbara Strozzi revisited*

FRANCESCO NOCERINO, *Cembalari a Napoli nel Cinquecento. Nuove fonti e inediti documenti*

Books reviews: ANSELM GERHARD, *London und der Klassizismus in der Musik. Die Idee der absoluten 'Musik' und Muzio Clementis Klavierwerk* (S. Gaddini). Schede: ELISABETTA PASQUINI, *Libri di musica a Firenze nel Tre-Quattrocento* (A. Addamiano). ERASMO MAROTTA, *Mottetti concertati a due, tre, quattro e cinque voci (1635)* a c. di Irene Calagna (A. Morelli). PIETRO VINCI, *Quattordecim sonetti spirituali della illustrissima et eccellentissima divina Vittoria Colonna messi in canto a cinque voci (1580)* a c. di Gloria Patti (A. Morelli). ANNE SURGERS *Scenografie del teatro occidentale* a c. di Guido Di Palma e Elena Tamburini (A. Morelli). GIOVANNI PIERLUIGI DA PALESTRINA *Motecta festorum totius anni cum communi sanctorum quaternis vocibus* edizione critica a c. di Daniele V. Filippi (A. Morelli). *Bartolomeo Cristofori: La spinetta ovale del 1690 – Studi e ricerche / The 1690 Oval Spinnet – Study and Research*, a cura di Gabriele Rossi-Rognoni (P. Barbieri). BRUCE HAYNES, *A History of Performing Pitch: The Story of "A"*, Lanham (Maryland), Scarecrow, 2002 (P. Barbieri).

SUMMARIES

LUCIA MARCHI, *Intorno all'origine del codice T.III.2 della Biblioteca Nazionale Universitaria di Torino*

Despite its fragmentary state, the manuscript Turin, Biblioteca Nazionale Universitaria, t.iii.2 is among the most interesting witnesses to the early Quattrocento repertory on account of its high number of unica and the individuality of its readings. Agostino Ziino's study of the fragments (part

of the facsimile edition) has placed its origin in the time of the Great Schism (1378–1417), more precisely between the Councils of Pisa (1409) and of Constance. (1414–17), while John Nádas and Giuliano Di Bacco have suggested links between the codex and the activity of early Quattrocento papal musical chapels.

A closer look at the fragments reveals details which suggest that the codex contains part of the repertory used by (anti-)Pope John xxiii's chapel, one of the three simultaneous pontiffs late in the Schism, who was elected at Bologna in 1410 and deposed at Constance in 1415. His court, divided between a brief Roman sojourn (1412–13) and long wanderings through the peninsula, seems to have been an environment uniquely suited to the formation of a varied and complex repertory as represented in the manuscript. The marked representation of Antonio Zacara da Teramo (in John's service for some months), testifies to such a context; in addition, some pieces with direct references to John (e. g. *Le temps verrà*, which celebrates his 1413 Council of Rome) or to his area of influence (the paired Gloria-Credo *O felix certe civitas* for Orvieto Cathedral) underscore this connection. The idea of papal provenance is also supported by the concordances, which show links between the Turin fragments and other early fifteenth-century papal manuscripts. Finally, the codex's watermarks, similar to those of documents from John's chancery, provide new ideas on the geographical location of its compilation (Rome or Constance?) and on its function in the political and cultural environment of the last years of the Schism.

ANTHONY M. CUMMINGS, *Three gigli: Medici musical patronage in the early Cinquecento*

A three-part article: [1] Newly-published or previously incompletely considered documents testify to the early musical patronage of Pope Leo X, regarded in the scholarly imagination as one of the foremost patrons of music in European history. Leo's musical patronage practices as pope are consistent with life-long interests and can better be understood in reference to the documentation attesting his patronage as Cardinal Giovanni di Lorenzo de' Medici. [2] Medicean Rome seems to have had a particular interest in the vocal properties of "putti cantori": boy singers. Previously-known, but incompletely considered, documents attest to Cardinal Giulio di Giuliano de' Medici's special responsibility for maintaining the cohort of boy singers at full strength, for recruiting them and providing for them materially in Medicean Rome. [3] Contemporary texts reveal considerably more than had hitherto been appreciated about the musical patronage practices of Cardinal Ippolito di Giuliano de' Medici, who had three renowned instrumentalists in his employ: the lutenist Francesco da Milano; the violist Giovanni Battista Sansone, "il Siciliano"; and the clavicembalist Lorenzo da Gaeta.

KATHRYN BOSI, *Accolades for an actress: on some literary and musical tributes for Isabella Andreini*

In the light of the abundance of recent studies on the commedia dell'arte actress Isabella Andreini, it is surprising that no-one has noticed a group of musical encomia for Andreini dating from the last two decades of the sixteenth century and deriving from verses written in her honour by the Milanese poet Gherardo Borgogni. Although most of these musical and literary tributes are of limited artistic value and interest (with one notable exception), they add important new elements to the complex picture we have formed of Andreini's professional activities as *comica Gelosa*, poet and playwright; of her wide-ranging literary and artistic connections; and the strategies used to promote her fame. The article examines Borgogni's poetic texts for Isabella which were published in 1585 and 1586: almost entirely unknown to scholars of music and theater, some were set as musical encomia for

Isabella by composers at the court of Mantua and in the cities of Vicenza, Verona, Milan and Modena, while another, set by Peter Philips, comes from the Low Countries. The article examines the cultural context of these musical tributes, proposing significant links between Isabella Andreini and the company of the Gelosi with the court of Mantua, the Bevilacqua family in Verona, and the ambience of Pirro Visconti in Milan. Taking its point of departure from the literary tributes, the article allows us to observe some strategies employed in the fashioning of Isabella Andreini's fame, while at the same time offering the occasion for a useful overview of relations between patrons of music and theatre in Verona, Mantua, Milan, Modena and the Low Countries during the last years of the sixteenth century.

MARCO PESCI, *Il cavaliere disvelato: Vincenzo Pinti, «nella corte di Roma detto il Cavaliere del liuto»*

An article published several years ago in this journal contained several documents that permitted the identification of the famous Renaissance lutenist Lorenzino, until then thought to be the *Cavaliere del liuto* [Knight of the lute], as Lorenzo Tracetti. The documents presented here now enable us to identify the *Cavaliere del liuto* as the gentleman Vincenzo Pinti (1542-1608), he too, like Lorenzino, a Roman and a knight. The cue for this identification appeared in a passage from the *Ragguagli di Parnaso* (1612) by Traiano Boccalini that contained a clear reference to “Vincenzo Pinti, in the court of Rome, called the knight of the lute”. Subsequently, an epitaph was traced, engraved on the funerary plaque placed in his memory in the church of San Lorenzo in Damaso. The information contained therein confirms the few facts already known about the life of the *Cavaliere del liuto*: he was a Roman, a knight — to be precise, of the order of the Lusitanian Militia of Christ — and was first a page of Pope Julius III and then later in the service of the Cardinal Vice-chancellors Alessandro Farnese and Alessandro Montalto. The funerary epigraph reports Pinti's moral integrity and in particular his excellence in playing stringed instruments; it records the date of his death as 18 December 1608, at the age of 66. This date seems to conflict with the one known up to now as the date of the death of the *Cavaliere del liuto*, 23 November 1608. The controversy about the dates, indicated incorrectly both on the plaque and in the parish register, is resolved incontrovertibly by a notarial document which specifies that Pinti died during the night between the 9th and 10th of December 1608. Definitive proof of this identification is provided by another document, dated 12 October 1581, in which “ms. Vincenzo Pinti detto il Cavaliere del liuto” is registered as the godfather at the baptism of one of the children of the lute-maker Pietro Alberti. His unpublished will reveals the place and date of his birth (Rome, 2 July 1542) and confirms that during those years he lived in the Palazzo della Cancelleria. Pinti owned substantial property, which he distributed scrupulously among his heirs. In 1584, Vincenzo Pinti was a councilor for the Regola district. In 1589 he was elected “head, superintendent, judge, and arbitrator” of the congregation of stringmakers of Rome, a position which gave him absolute control of all matters connected with the production of strings in the city. Ten years later, when the statute of the guild was renewed, Pinti was reconfirmed in the same position. The life of Vincenzo Pinti, alias the *Cavaliere del liuto*, was distinguished by long-term employment under the highest figures in the Roman Curia; although during his own time he was an honored and respected court gentleman, wealthy, influential, and generous in charity, his memory lives on today thanks to his celebrated talent as a lutenist.

MICHAEL LATCHAM, *The cembalo a martelli of Paolo Morellati in its eighteenth-century context*

In 1775, a letter from Paolo Morellati was published describing his “excellent harpsichord with hammers”. The instrument, GG to d³, was double-strung in brass. It was different to those Morellati

imported from England and Germany; his had an escapement mechanism. This gave it a wide dynamic range, available through touch alone. Using different stops Morellati's piano made the sounds of twelve different instruments, including the harpsichord, the harp and the mandolin.

Late eighteenth-century English and German instruments can generally be divided into two branches. The smaller pianos often had a variety of stops; the buff stop, the harp stop and the moderator were for changes of timbre, while the *una corda*, the sustaining device and a swell were for dynamic changes. The larger pianos favoured a single timbre with stops only for dynamic changes. There were exceptions. The *Tangentenflügel* in Germany, most of the surviving combined harpsichord-pianos and Morellati's *cembalo a martelli*, all larger instruments, were made to produce a variety of timbres.

The different combinations of stops, each producing a different timbre, are often described in German sources as *Veränderungen*. A particular instrument may be advertised as producing twelve, twenty, fifty or more *Veränderungen*. The mathematical formula for working out the number of possible *Veränderungen*, V , from a given number of stops, n , is $V = 2^n$.

The number of *Veränderungen* which can be made using four stops is thus sixteen. Morellati's instrument, with twelve *Veränderungen*, must have had at least four stops; three would not have been enough, producing only a maximum of eight *Veränderungen*. The stops on various surviving instruments and those described in contemporary literature help to understand how Morellati's instrument.

In 1770 Spath published his *Tangirung*, the action in his newly-invented instrument, almost certainly his *Tangentenflügel*. The instrument produced twelve *Veränderungen*. The early *Tangentenflügel* made by Spath and Schmahl have four stops, a *Harfenzug*, a moderator, a means of lifting all the dampers and an *una corda*, offering more than twelve *Veränderungen*. In the same advertisement of 1770, Spath wrote that his instrument could be combined with a harpsichord in a two-manual version giving '50 of the most beautiful *Veränderungen*'. Fifty *Veränderungen* require six stops. The tangent instrument already has four. With two harpsichord stops on the lower manual, an 8' and a 4', the total number of stops would have been six. A two-manual harpsichord-*Tangentenflügel* of 1786, by Sauer in Dresden, has survived in Norway with exactly this disposition.

The two surviving harpsichord-pianos (undated and 1780) built by Merlin (London) offer many different timbres, all to be combined on one keyboard. There are three harpsichord stops, a 16' (leather plectra), an 8' and a 4', and two piano stops, an 8' and a 16'. There are two stops common to the harpsichord and the piano, one lifts the dampers off all the 8' strings, and one is a buff stop for the 16' strings. These seven stops are more than enough to support Merlin's claim that this *Double Bass Pianoforte-Harpsichord* had twenty different stops, by which he must have meant combinations.

In 1783 Milchmeyer advertised a 'mechanical *Flügel*' which could "change more than 250 times by mixing the stops". With only eight stops Milchmeyer could have claimed a total of 256 *Veränderungen*, six more than his 250.

Descriptions of smaller instruments with stops also help to understand Morellati's instrument. Charles Burney described an instrument in Venice in 1770 "with several changes of stops, and is occasionally a harp, a harpsichord, a lute, or piano forte". J. G. Wagner's description (1774) of his *Clavecin roïal* explains how the four pedals on his instrument worked and how to combine them to produce the sounds of the harpsichord, the *Pantolon* (the dulcimer), the harp, the lute and the *Piano forte*. The Englishman Samuel Bury took out a patent in 1788 for additions to the piano to imitate the harpsichord and the dulcimer.

These instruments and descriptions dating from 1770 to 1788 show that Morellati's instrument of 1775 was not as unusual as it first seems. Wing-shaped, with a single keyboard, but with an *una*

corda, Morellati's instrument is most like the early *Tangentenflügel*. Perhaps these were the German instruments which Morellati imported and which inspired him.

FRANCESCO NOCERINO, *Cembalari a Napoli nel Cinquecento. Nuove fonti e inediti documenti*

Unpublished documents recently found in the archives of Naples reveal the existence of harpsichord makers unknown until now and add a valuable contribution to knowledge of the activity of harpsichord makers active in Naples in the sixteenth century. Besides documents from the Historical Archives of the Banco di Napoli and the *Fondo Notai Antichi* of the Archivio di Stato in Naples, a very large part of the documents presented here are found in the *Fondo Banchieri Antichi* in the Archivio di Stato in Naples. The *Fondo Banchieri Antichi* contains the papers of some thirty bankers (Olgiati, Pallavicino, Ravaschieri, Grimaldi, etc.) operating in Naples in the sixteenth and seventeenth centuries. From them emerge the names of craftsmen working not only in the sphere of Naples, such as Marco Lauro and Vincenzo de Riccio, but also of Venice, like Bernardino and Domenico “fratrum Vicentinorum”. Furthermore, these archival papers provided evidence of the harpsichord-building activity of some organ-makers. Also noteworthy are various references to the presence of certain characteristics of Neapolitan Renaissance harpsichords and information about the spread of the “*spinetta organizzata*”. The Historical Archives of the Banco di Napoli yield interesting new information, for example, the news of the sixteenth-century sale of an important instrument “made by Nicolò Albano in the year 1584”, which could perhaps be an unpublished harpsichord now in the Tagliavini collection in Bologna.

The *Fondo Notai Antichi* of the Archivio di Stato in Naples also provides interesting biographical information about Alessandro Fabri, the best known of the harpsichord-makers working in Naples in the second half of the sixteenth century. Together with other information found in *the Fondo Banchieri Antichi* and in the Historical Archives of the Banco di Napoli, it helps to bring into focus the general picture of the art of harpsichord building in Naples in the modern age.