

## **Recercare XVIII/1–2 (2006)**

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#### **SUMMARIES**

**LUCA DELLA LIBERA, *I Concerti sacri di Alessandro Scarlatti. Osservazioni sullo stile e nuovi documenti sulla cronologia***

The importance of the collection of the *Concerti sacri* op. 2 by Alessandro Scarlatti — published by Estienne Roger and Michel-Charles Le Cène in Amsterdam c. 1707-08 — arises from the fact that it

is one of the rare collection of music that the composer published during his lifetime. Nonetheless, the discovery in the Archivio Capitolare of Aosta (Italy) of the tenor and bass partbooks of the *Sacri motetti*, which Scarlatti published in Naples in 1702, by the printer Michele Luigi Muzio, shows that the composer had already published at least some of these motets in a previous publication. The collection of the *Sacri motetti* (Naples, 1702) contains five of the ten motets later included in the *Concerti sacri* (Amsterdam, ca. 1707–08); it bears a dedication to Angela Voglia, a Roman singer, well known as Giorgina, who, after having been at the service of Queen Christina of Sweden, in 1696 moved to Naples as a member of the entourage of the Viceroy Luís Francisco de la Cerda, Duke of Medinaceli, and her lover. Some unpublished archival documents, concerning payments made through the bank by the composer to the publisher Muzio in 1697 for the printing of the *Sacri motetti*, make it possible to establish that Scarlatti composed this music during the period in which he was director of the Royal Chapel of Naples. In particular, one of the motets, *Est die trophei*, was written probably on the occasion of the arrival at Naples of the new viceroy, the Duke of Medinaceli, on May 5th, 1696. The text contains in fact an invitation to the Neapolitans to rejoice and applaud the arrival of the glorious Francisco de la Cerda and to pray for him (*Assurgite cives, applaudite laeti [...] Franciscus coronis ornatur [...] Iubilemus, concinamus, exultemus, extollamus tanti ducis gloriam*). The collection of the *Concerti sacri* op. 2 contains nine motets from one to four voices, two violins and basso continuo, which present most of the arias and of the concertato pieces in the form with *da capo*, besides a *Salve Regina* for four voices, two violins and basso continuo, composed on the Gregorian plainchant of this antiphon.

### **GASTONE VIO, *L'Arte dei sonadori e l'insegnamento della musica a Venezia***

In the last decades a huge bibliography has illuminated the various and numerous aspects of the musical culture and its daily consumption in Venice, where churches, *scholae*, palaces, charitable institutions and theatres had been the resonance boxes of such a phenomenon for all of Europe. Little, nonetheless, has been written so far on the teaching of music and on the social organization of the musicians in the city over the centuries. Hospitals and musical chapels, as the designated places for the teaching of music, have been studied thoroughly. Marginally considered are instead the places, associations and learning opportunities offered by musicians and by guilds of craft, among which, for example, was that of the barber-shop musicians. As recent studies have shown, the demand for instrument players, also at the popular level, had to be thus counterbalanced by a not negligible didactic offer. In fact, the occasions for jobs offered to musicians were so numerous as to sustain an autonomous activity for them, beyond the usual institutional environments, like St. Mark's chapel or others. Without claiming to exhaust the argument, in this article, through unpublished archival documents, the Author tries to put into perspective not only the long history of the social organization of instrumentalists in Venice, converging in the so-called *Arte dei sonadori* (instrumentalists' guild), but also the sources of learning of that instrumental art peculiar to the *Sonadori*, from the fifteenth century to the end of the Venetian Republic. After having traced a brief history of the *Arte dei sonadori* and of their relationships with the Venetian government, the article illustrates the ways through which they were admitted to the association, the taxations and the limitations to which its adherents were subject. Other documents show the ways in which the teaching of music was imparted. From numerous contracts of 'apprenticeship' we also learn that some barbers used to teach music to their own apprentices during workday pauses, so that, once having reached a certain level in playing an instrument, they played in the shop with the barber and contributed to increasing his income, often with performances also outside of the shop, at the barber's orders, according to how much was set by the contract. Thanks to documents of some Venetian administrative offices, it is possible to attempt to estimate the number of members of the *Arte dei sonadori* and to describe some categories of adherents such as the *orbi* (blind), the

ecclesiastics, and the “fifers of the doge.” It is not to be excluded that among the members there could have been some women.

**DAVIDE VERGA, *Besozzi-Farinelli: origini di un sodalizio artistico nella Parma del tramonto farnesiano***

The brothers Alessandro and Girolamo Besozzi, oboe and bassoon virtuosos in eighteenth-century Turin, are known especially thanks to an account by Charles Burney who met them in 1770 when they were by then in their seventies; it was just on that occasion that the two instrumentalists prepared for Burney a letter of recommendation addressed to Farinelli: this was a precious sign of an existing connection between the celebrated castrato and them. A sonnet dedicated from Carlo Innocenzo Frugoni to both Alessandro Besozzi and Farinelli, both “with equal honor standing up to each other in comparison during the performance of an arietta,” and the same aria for soprano and obbligato oboe written for them by Geminiano Giacomelli in 1729, to which the poem by Frugoni makes reference, prove beyond certainty that between Besozzi and Farinelli, stars of equal greatness in the instrumental and vocal panorama of the time, there must have been an artistic relationship and perhaps also a human one. These connections were born and consolidated in the Farnesian Duchy of Parma and Piacenza, where the family Besozzi established itself at the beginning of the eighteenth century and in which Farinelli had his debut in 1726. Through circumstantial evidence supported by numerous archival documents, with the complex historical situation of Parma of the first three decades of the eighteenth century in the background, the author identifies and illustrates the various occasions of meetings between the Besozzis and Farinelli, illuminating in turn the relationships, until now little explored, between the castrato and the Farnesian court. At the same time a sharp picture of music activities in the Parma of the final years of the Farnesian dynasty emerges, from the windband of the Irish Guard to sumptuous opera productions: this was a reality in which the Besozzi family, which provided a fertile breeding ground for oboists destined to then reach honours in all of Europe, distinguished itself more and more as a protagonist. In 1731, when Duke Antonio Farnese, a charming figure of absent-minded patron, died without heirs, Alessandro and Girolamo Besozzi moved to Turin, where they lived for the rest of their days: to debut with them in the Kingdom of Sardinia was, again, and for the last time, Farinelli.

**CLAUDIO BACCIAGALUPPI, «Con quegli ‘Gloria, gloria’ non la finiscono mai». *The reception of the Neapolitan mass between Rome and Northern Europe***

From the middle of the eighteenth century a group of Neapolitan composers was regarded as a model for the liturgical music in *concertato* style. For the first time *concertato* sacred music was copied and performed away from the place of origin and several decades after it was composed. Durante, Leo, Pergolesi and others played a role of classics. This article aims to explain on which basis the ‘Neapolitan school’ became to success in the field of sacred music, and in particular of the mass.

Firstly, it is necessary to isolate characteristics that may differentiate the Neapolitan Mass of the years 1720–1740 from that of other Italian regions or of Catholic Europe. In the liturgical context of the solemn mass, the Neapolitan composers set to music with the maximum formal diligence only the Kyrie and the Gloria. In the subsequent parts of the mass — when they are composed — a much more humble style is used, with no *solo* pieces, no forms with refrains.

The scoring of the Neapolitan Masses usually includes a five-part choir and an orchestra focusing on the string section. The *obbligato* instruments are rare, while the use of the double choir (a

distinction between solos and *ripieni*) and the double orchestra (a division of the strings) is very common. However, this Neapolitan polichorality is more often due to the practice of performance rather than to the structural characteristics of the score. Inside the Gloria, typically divided into numerous individual sections, there is considerable attention to the structural balance. The choral sections, beside the *concertato* opening, often call for the use of the *alla breve* style, rarely in a real *stylus antiquus*. The *solo* sections are in the style of a simple *aria da chiesa* (two solo episodes and three refrains) because of their textual structure: almost every single one in the mass corresponds textually to a single verse of Gloria. In the pages that sum up more verses, usually *Laudamus* and *Domine Deus*, the formal solutions are many, with a preference for the form of an extended church air *aria da chiesa* (three solos and four refrains).

A series of letters exchanged with Girolamo Chiti on the occasion of the commission to Giovanni Battista Martini of a *concertato* mass to be performed in Rome in the spring of 1753 allows us to pick certain local specificities and reconstruct in detail the music practice for a liturgical function. In particular, the use of non-original music should be emphasized: for example, the symphony to the offertory and, if necessary, the parts of the ordinary following the Gloria.

Scores of Neapolitan masses spread out and are performed not only in Italy but throughout Europe. The role of the Hapsburg domination of Naples (1707–1734) is probably decisive in the transmission of the Neapolitan masses to the North of Italy. In Austria there is a direct exchange of musicians with the Hapsburgs of Naples, but in the practice of the composition the strong local model prevails. In Prague, on the other hand, and consequently in Dresden, the Neapolitan mass spread out already from the 1720s. On the other hand, in Protestant countries, where masses spread from the 1740s, collecting interest prevails. While the English buy scores during the *grand tour*, the Protestant confession Germans know the repertoire through the filter of Prague and Dresden musicians. In the late eighteenth century, however, the rising movements of reform of sacred music once again condemned the concerted sacred music. In the following century the newborn musicology overshadows the Neapolitan sacred tradition. The direction of the research given in the nineteenth century has produced lasting consequences on twentieth-century musicology, which only in recent years have been identified and corrected.