

## **Recercare XIX/1–2 (2007)**

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## SUMMARIES

### **ANTHONY M. CUMMINGS, *Clement VII's musical patronage: evidence and interpretations***

Notwithstanding his formal and informal relationships to his first cousin Pope Leo X (one of the greatest patrons of music in European history), Pope Clement VII may not have shared his family's personal passion for music. The absence of such a personal passion may be reflective of larger character traits that define Clement's complex personality. The evidence for Clement's musical patronage practices and experiences as Cardinal Giulio is thoroughly reviewed, as is that from the papacy, and it is then interpreted as documentation of his own personal musical enthusiasms, or absence thereof. Cardinal Giulio had musicians in his personal entourage, advocated on behalf of musicians, involved himself in the musical patronage practices of the Florentine public institutions of patronage, was a good musician himself, had music manuscripts in his possession, and was present at performances of music at the Leonine court. All such evidence, however, may attest a dutiful, responsible engagement with music, but not a highly personal devotion to it. Evidence attesting Clement's character suggests the same: Paolo Giovio reported that Clement's "nature was... bent to ... account books"; he appeared to enjoy witnessing debates about theological or medical matters rather than listening to music; he sought to correct some of the wanton behavior of the Roman populace. Such documentation contrasts sharply, both in quantity and character, with the comparable documentation attesting Pope Leo's musical experiences as pope, which attests an extraordinarily full and vital musical life at the papal court. The possible reasons for Clement's different relationship to music are explored (his illegitimate birth, the Sack of Rome), and those few references to musical performances at the Clementine court are linked to works in the contemporary musical repertory, which convey some sense of the kinds of music that may actually have been performed there.

### **EMILY WILBOURNE, «*Isabella ringiovinita*»: *Virginia Ramponi Andreini before Arianna***

This article examines the early career of *commedia dell'arte* actress and singer Virginia Ramponi Andreini, in *arte* Florinda. While most scholarship on the actress is focussed on her performance as Arianna in Claudio Monteverdi's eponymous opera of 1608, the years prior to this success are of interest here. Utilising archive documents, contemporary printed material and recently published secondary sources, the article clarifies and elaborates on a complicated series of events around the year 1604. A comparison is made between Virginia-Florinda and her mother-in-law, Isabella Canali Andreini. Similarly to Virginia, Isabella was an actress and singer, though also a published poet and a playwright, with a reputation for virtue and academic learning. The article concludes that the early years of Virginia's career were characterised by a deliberate strategy of self-promotion that emphasised her association with and similarity to Isabella, but that after *Arianna* made Virginia-Florinda famous in her own right such strategies were unnecessary.

The first part of the article outlines the extant documentary evidence for a set of lotteries held by Virginia and her husband, Giovan Battista Andreini, in Milan in 1606 and 1607. These documents were incorrectly ascribed to an ephemeral “Florinda Concevoli” by Antonio Paglicci Brozzi during the first wave of commedia dell’arte history. The central section focuses on the year 1604 and on the relationship of the Andreini to the Accademia degli Spensierati in Florence. Important information given by Giovan Battista in various prefaces is discussed, and careful attention is paid to a new source of encomiastic poetry: the *Rime in lode della signora Verginia Ramponi Andreini, comica Fedele, detta Florinda* (Florence, Volcmar Timan, 1604), held at the Biblioteca Trivulziana, in Milan. The final section considers the circumstantial evidence surrounding Virginia’s place of birth and discusses the few poems ascribed to her authorship, in particular those dedicated to Isabella.

**PATRIZIO BARBIERI, *Pietro Della Valle: the Esthèr oratorio (1639) and other experiments in the «stylus metabolicus».* With new documents on triharmonic instruments**

The main purpose of the present study is to provide new documentation related to the experiments of Pietro Della Valle (1586-1652) aimed at restoring the practice of the ancient Greek tones, whose experiments start dates back to 1629, with Della Valle revived (and not to 1637-40, as previously considered). They therefore turn out to be the first in the sector, given that those of Giambattista Doni – the founder of the movement, whose theories Della Valle declared to be in any case always indebted – began to be reported only around 1632.

From Della Valle’s works has finally surfaced the text of the *Esthèr* (1639), with annotations related to the execution; among other things it allows us to identify a fragment of the relative music: it is the one published, with a generic reference only to the author, by Athanasius Kircher in 1650 (§ 1.1). Apart from the lack of duets and trios, the structure of this composition is similar to that of the *Dialogo della Purificazione* (1640), including the use of the seven tones (dorio, frigio, lidio, eolio, misolidio, ipolidio, iastio). The *Esthèr*, however, is much longer: 197 verses (against 59 of the *Purificazione*). Since the latter — in spite of its brevity, underlined by many musicologists — is unanimously considered the first absolute testimony of a composition identifiable as an oratorio, *Esthèr* can therefore even more than take its place in the scale of priorities, even Whereas it has the additional characteristic of being divided into parts (precisely three). It is also — like the previous one — in Italian, so it is a vulgar oratory, and not a Latin oratory, as some hypothesized (perhaps for the fact that it was first performed in the aristocratic Oratory of the SS. Crocifisso, the only one among the Romans in which Latin oratorio were performed).

New information is also provided concerning the triharmonic harpsichord that Della Valle commissioned to Giovanni Pietro Polizzino and donated to Giovanni IV of Portugal, following vicissitudes that also involved the harpsichord Girolamo Zenti (§ 2); the dating of some manuscript works by Doni and other composers of the circle, including Della Valle himself (§§ 1.2, 3.1); the failed attempt to build a triharmonic organ, in order to allow the extension of the practice of such new music to the liturgical field (§ 4); the inventory of assets, and other unpublished documents, including regarding the heirs, some of them relating to the printing of reports on his famous travels to Turkey, Persia and India (§§ 5, 7).

The importance of Della Valle as a musicographer has witnessed by his dialogue-essay *Della musica dell'età nostra* (dedicated to that Lelio Guidiccioni, which in 1637 had solicited the pope in ordine to obtain the grace in favour of Pietro, exiled in Gaeta for killing a servant of the Barberini). Also known is the fact that — contrary to Doni, still linked to the old polyphonic style — Della Valle knew how to actively patronize and practice the most modern way derived from *recitar cantando* (§ 3.2). Less well-known, however, is the fact that the attempt to restore the Greek tones, albeit failed, effectively contributed to give impetus to the 'modulating style', already started by Carlo Gesualdo and others at the end of the 16th century, about which in 1650 Athanasius Kircher the term «stylus metabolicus», a style then improperly known as «enharmonic» due to the fact that such "metabolic" notes were on the upper orders of the cymbals endowed with enharmonic «splits» (*i.e.* of the type G # -Ab, E # -F, G -Abb, etc.); still in 1768 this «enharmonique» will be mentioned by Jean-Jacques Rousseau as the style of which the Italians, like Giovanni Battista Pergolesi, did «an admirable use» (§ 6). Even on this topic, historical testimonies on the debated question of the terminology relating to chromatic and enharmonic harpsichords are also presented (§ 6.3).

**BARBARA NESTOLA, *L'Egisto fantasma di Cavalli. Una fonte per la rappresentazione parigina dell'Egisto ovvero Chi soffre speri di Mazzocchi e Marazzoli (1646)***

The performance of *L'Egisto* in Paris in February 1646 is an event that still bears many questions, beginning with the real possibility of identifying this opera with Cavalli's *L'Egisto* of 1643. The recent discovery of a manuscript held in the Bibliothèque Nationale of Paris casts new light on the matter: the manuscript Rés. 1355 (1–3), including the score of the opera *L'Egisto ovvero il Chi soffre speri* by Virgilio Mazzocchi and Marco Marazzoli. *L'Egisto* in question is one of the operas produced by the cardinals Francesco and Antonio Barberini in their Roman palace during the papacy of Urban viii. This article suggests a reconstruction of the circumstances of the performance of the opera in Paris, analyzing the political and artistic context related to it. The principal hypothesis is that *Chi soffre speri* was performed a few days after the arrival of cardinal Antonio Barberini in Paris, fleeing from Rome with the rest of his family after the death of Urban viii. It is almost certain that the decision to perform this opera arose suddenly, and it is possible to interpret Mazzarino's desire to highlight the reversal of power relationships taking place after the election of the new pope. *Chi soffre speri* performed in Rome in 1639 remains among the most successful productions of the Barberini theater, to the point of rising to a symbol itself of the power of the family. In 1646 the Barberinis fell in disgrace, losing their prestige and power; as a consequence, they were forced to flee and to accept the hospitality they were offered by the French court. In this context, Mazzarino's choice to perform *Chi soffre speri* appears referable to a political intent. The question that instead, to this day, still poses numerous problems regards the artistic means necessary for a performance of the opera in Paris. From the early 1640s Mazzarino had worked actively on exporting Roman melodrama to France, but he had already been confronted with the difficulty of forming a stable company of professional performers. Singers and composers arrived from Italy, on the permission of their patrons, who allowed them to be absent for a few months. In the meantime, companies of travelling musicians appeared in North Italy. Mazzarino, informed of the possibility of hiring these performers, had invited to France the *Febiarmonici*, who performed Saccati's *La finta pazza* at the end of 1645. In these years the *commedia dell'arte* company directed by Tiberio Fiorilli, much appreciated by Queen Ann, was also active at the court of Paris. At the beginning of 1646, the decision to perform *Chi soffre speri*, which includes *commedia dell'arte* characters, appears to be a possible solution to the difficulty of putting together heterogenous performers (court singers, travelling musicians and *comici dell'arte*) around a common project. The performance very

probably took place in a small room, without complex scenography and before a very limited public. Two months after the *Finta pazza*, which had won great success thanks especially to Torelli's scenic machinery, the sobriety of *Chi soffre speri* probably caused tepid reaction of the French public. Mazzarino, far from becoming discouraged by this new attempt, profited from it by carefully choosing the elements to target to earn sure success: exactly one year after *Chi soffre speri*, a spectacular *Orfeo* would have triumphed on the French scene.

### **ANTONELLA D'OVIDIO, «Sonate a tre d'altri stili». Carlo Mannelli violinista nella Roma di fine Seicento**

The various recent contributions on Roman instrumental music at the end of the seventeenth century prompt a reconsideration of violinist and composer Carlo Mannelli (1640–1697), despite the fact that, of his considerable instrumental output, only two collections of trio sonatas survive. The aim of this article is not only to investigate some still unresearched aspects of Mannelli's biography, but also to better understand the place of his music within late seventeenth-century Roman instrumental repertory and its relationship with the output of contemporary composers, most importantly, that of Corelli.

The archival documents discussed in the article reveal that Mannelli was one of the most sought-after violinists in Rome at the time; his name—often alongside that of Corelli—appears in the lists of musicians hired for the main religious feasts at San Luigi dei Francesi, Ss. Crocifisso di San Marcello, Santa Maria Maggiore, San Giovanni dei Fiorentini, besides being among the *musicisti straordinari* hired for performances sponsored by the most influential Roman families, in particular the Pamphilis, Borgheses, and the Chigis. A study of the violinist's will and list of assets reveals itself to be particularly illuminating, uncovering new biographical details and creating a broader understanding of the economic and social status of violin players of the time. The reading of these documents (until now only partially known), enlightened by some recent studies of material culture in seventeenth-century Rome, allows the retracing of a complex and stratified memory in which the listed objects assume, beyond their material value, that of real and true 'carriers of signs' (*semiofori*). For example, there are numerous portraits of patrons and musicians present in the most important room of Mannelli's home, to which the composer entrusted the task of projecting his own figure within a precise social and cultural entourage of a restricted "family" of musicians. One particularly relevant portrait is that of «Michelangelo of the violin», *i.e.* Michelangelo Rossi, who may thus be identified as one of Mannelli's violin teachers, considering that both were active in the court of Camillo Pamphili.

The documents examined in the article highlight how Mannelli was stably in the service of some aristocrat for only limited periods. Nevertheless, his career, which could be comparable to that of a modern free-lancer, appears studded with the privileged connection to a well-determined group of related Roman families, thanks to which Mannelli was able to continue his activity as a violinist. However, even if he was one of the most esteemed violinists, Mannelli was not able to find a leading role as a composer of instrumental music; it seems symbolic that, from 1682 on, in the lists of musicians employed for the important feast of San Luigi dei Francesi, as in other circumstances, it was Corelli who had the role of first violin, which Mannelli had held until then. The article thus tries to illustrate the stylistic characteristics that kept Mannelli from acquiring a real, true position of leadership in Rome, and, through the comparative analysis of his two collections of trio sonatas,

offers some answers. If we take a broad view of the instrumental production at the end of the seventeenth century, Mannelli's instrumental style appears to take its place in an eccentric position with respect to the axis formed, on the one hand, by composers of sonatas active in Rome before Corelli (such as Lelio Colista, Carlo Ambrogio Lonati, and Alessandro Stradella), on the other, by Corelli and his contemporaries. Even though Mannelli's op. II (1682) and op. III (1692) fall, in fact, chronologically in the Corellian era, they follow a profoundly different path than that of Corelli. Mannelli's style does not in fact seem to refer to precise pre-existing models: this appears significant especially in the case of opus III, published when Corelli had already published three collections of trio sonatas, succeeding in establishing himself with authority on the Roman scene. It is enough to pause on the sonatas of other composers active in Rome, such as Antonio Luigi Baldassini or Ippolito Boccaletti (who printed their first trio sonatas at the same time of Mannelli's opus III) to realize just how much Corelli's style was establishing itself as an indispensable referential model for anyone aiming to establish himself in the field of instrumental music, especially in Rome. Observed all together, Mannelli's opp. II and III, reveal instead a compositional attitude that places itself in sharp contrast with that of Corelli and with those criteria of «misura» (proportion), «gravità» (gravity) and «piacevolezza» (pleasantness), which characterized the latter. From this perspective, the expression «sonate a tre d'altri stili» (trio sonatas of other styles), adopted by Mannelli in the preface to op. II, manages to synthesize this otherness and to identify some characteristic traits of his style: the heterogeneity of his compositional choices, the extreme variability of predetermined parameters that tend to be different from sonata to sonata, the non-referability to a formal predefined model, and finally a brilliant and seductive violinistic writing, understood as the principal element of articulation of instrumental syntax. In 1680s-90s Rome, all of these elements conferred a decidedly dated character on Mannelli's sonatas. This prevented him from finding an adequate niche in a musical scene crossed by strong changes and conditioned by the establishment in the instrumental area of new compositional criteria and new aesthetic orientations.

**ANTHONY DELDONNA, *An eighteenth century musical education: Francesco Mancini's Il zelo animato (1733)***

This article examines the drama *Il zelo animato* (1733) by Francesco Mancini (1672-1737), among the last surviving operas whose creation was directly associated with a Neapolitan conservatory. Mancini was among the most prolific and important musicians of his generation who helped to codify contemporary melodrama and establish the renown of Neapolitan music. Mancini served, moreover, as vice-maestro in the *Cappella Reale* and also as *maestro di cappella* of the Santa Maria di Loreto Conservatory (1720-35). In the latter capacity he was responsible for the direct training and mentorship of a new generation of musicians. It was during his tenure as *maestro di cappella* at the Loreto Conservatory that Mancini created *Il zelo animato* (1733), with its specific intent as a musical and dramatic exemplar for the students of the conservatory.

*Il zelo animato* therefore takes on the distinction of a work which reveals the knowledge, preferences, and perspective of an established dramatic composer, innovator and pedagogue. My analysis of the score and libretto identifies the musical techniques (not to mention aptitudes and skill levels of the students) and theatrical *topoi* that were necessary of an aspiring contemporary musician about to enter the highly competitive theatrical marketplace, whether as a singer, instrumentalist or composer. I also examine in this essay the context for the creation of this composition, which provides further knowledge about the contemporary theatrical environment

(both in practice and philosophy) and the relationship of the local conservatories to the contemporary political establishments of Naples. As a result of these inquiries, *Il zelo animato* promotes a more nuanced understanding about eighteenth-century theatrical traditions in Naples and moreover, the complex social, artistic, and educational mechanisms which engendered its contemporary renown.

**LUISA CLOTILDE GENTILE, *Orlando di Lasso pellegrino a Loreto (1585): vicende di un ex voto musicale***

The Museo Pinacoteca della Santa Casa di Loreto preserves a musical *ex-voto* painting (votive offering), the work of a local painter of the second half of the sixteenth century, that depicts in the upper section a supplicant at the feet of the Virgin and in the lower section the musical notation of a *Canon quinquae quintus* on the invocation *Sancta Maria, ora pro nobis*. For nearly three centuries musicians and musicologists debated the solution of the canon, which today appears incomplete, and its supplicant-author, for whom was suggested the Florentine musician Giovanni Animuccia. The coat of arms, which was not seriously considered until now by scholars, reveals that the supplicant-composer was Orlando di Lasso, who was a pilgrim in Loreto in 1585: the iconography of the aged musician also corresponds with the Loreto painting. The *ex voto* offers a Lasso's work so far unknown to the dictionaries and references books. Together with a contemporaneous letter of Lasso himself, the painting sheds new light on his Loreto devotion and on the presence of some works of him preserved in the Archivio Musicale della Santa Casa di Loreto. The canon's attribution to Lasso raises further questions about another anonymous musical *ex voto* from the second half of the sixteenth century, also preserved in the Museo Pinacoteca della Santa Casa di Loreto.