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SUMMARIES

CRAWFORD YOUNG, *Antiphon of the Angels: Angelorum psalat tripudium*

Due to its notational complexity, the *ballata* on Latin text *Angelorum psalat tripudium* from the Chantilly Codex (Chantilly, Musée Condé, 564) is considered one of the supreme peaks of the *ars subtilior*. The piece, perhaps composed for the election of Alexander V at the Council of Pisa in 1409 or of his successor John XXIII in 1410, is attributed in the source to «Suciredor»; it is an anagram of the name Rodericus, probably to be identified with the musician «Johannes Rogerii»,

who was active in the musical chapels of Cardinal Pedro de Luna (1378), the Duke of Gerona (1384), the Duke of Burgundy Filippo l'Ardito (1391–92), of the antipope Benedict XIII (1394–95 and again in 1403), namely the cardinal de Luna for whom Rodericus had previously worked, and the duke Jean de Berry (1403). The hypothesis of identification is strengthened by the fact that other composers present in the Chantilly Codex, such as Senleches, Solage and Guido, had contacts with the same environments in which this «Johannes Rogerii» alias Rodericus operated.

Angelorum psalat tripudium was known until now thanks to the edition realized by Nors Josephson in 1971; however, although generally accepted by musicologists, this edition was very unsatisfactory for the performers of medieval music, for the inconsistencies which it contains, even at the level of musical grammar. This article, seizing the opportunity of the recent publication of the Chantilly Codex in a colour facsimile edition able to highlight the unusual notational features of the piece, intends to propose a new edition of *Angelorum psalat tripudium*. In the light not only of music theory, but of literary exegesis, the sophisticated relationships between text and notation are also highlighted and interpreted. These seem to emerge from some passages of the *ballata*, not always logical from the point of view of the notation theory, but particularly meaningful for their 'pictorial' allusions to the political context of the time.

JAMES HAAR – JOHN NÁDAS, *The Medici, the Signoria, the pope: sacred polyphony in Florence, 1432–1448*

The appointment of four professional singers in December 1438 by the *Operai* of Santa Maria del Fiore represents the founding act of the first polyphonic chapel of the Florentine cathedral. This event, connected to the preparations of the Florentine council of 1439, is read here in the framework that sees the involvement of the Medici in the work of political manipulation, after the return of the powerful family from exile in 1434, and that embraces the prolonged stay in Florence of the curia of Pope Eugene IV, the magnificent consecration of the cathedral in 1436, and the displacement of the council from Florence to Ferrara. The appointment of these four singers, three of whom were from a country beyond the Alps, is analysed in relation to their respective backgrounds and careers, in particular their relationship with two other important Florentine musical institutions: the Orsanmichele oratory and the San Giovanni baptistery.

The most prominent figure among these musicians is that of «Benotto de Francia» (Benedictus Sirede), whose previous teaching and *laudese* activity at Orsanmichele and «cantor of San Giovanni» prepared the way for the tasks he obtained at the cathedral, first as teacher of young clerics and then as leader of the new group of professional singers: in addition to Benotto himself, Beltramus Feragut, Johannes de Monte and Francesco Bartoli. Particularly interesting are the break with the executive tradition of *biscantor* and tenorist rooted in the Cathedral and the intense effort lavished by Benotto and his fellow singers to meet the new liturgical and musical needs related to their task, which provides eloquent testimony to the preparation and the completion of the most important collection of polyphonic music of the early fifteenth century: the *Mod B* codex.

Mod B is usually described as a manuscript of Ferrarese origin dating back to around 1450; however, both dating and provenance have been questioned, as is the proposal to make this article. Most of the sylloge, more exactly the one corresponding to all the original content described in the extraordinary index of the manuscript, was made by a single scribe. The singer Benotto / Benoit represents, in the opinion of the authors of this article, the «safest candidate» — to use the words of Pamela Starr — to identify with the main scribe of *Mod B*. The research led the authors to conclude that *Mod B* is a Florentine codex, compiled and copied in about 1435–37, and destined for the cathedral chapel. Only after having achieved it, his copyist-compiler brought it to Ferrara.

The reasons that lead the authors to this conclusion can be summarized as follows: 1) the watermark of the sheets of *Mod B* proves a Florentine origin. 2) The first half of *Mod B*, including hymns, antiphons and Magnificat, is perfectly suited to the purpose for which the singers of the cathedral chapel had been hired, that is to say the performance of vespers on feast days. 3) The rest of the

collection, classified as «motetti» in the volume index, may have been used for similar functions, although, perhaps, after the vespers. This section includes the last third of the volume, intended for English music — motets and antiphons for various uses, which however do not exclude vespers. 4) Previously, highlighting the significant presence of clerics, nobles and young English students in Ferrara, it was considered that this English repertoire constituted a proof of the Ferrara origin of the manuscript. The authors do not share this hypothesis, since there is no connection between these groups of English persons and the content of *Mod B*. 5) Once arrived in Ferrara, *Mod B* remained there; the manuscript gaps were supplemented by other hands, on various occasions, until the 1470s and the codex was used as a source for at least another manuscript of the time.

GABRIELE GIACOMELLI, *Il Giudizio universale di Vasari e Zuccari fra chiesa, corte e teatro musicale*

The fresco representing the *Last Judgement* realized in 1572-79 by Giorgio Vasari and Federico Zuccari inside the Brunelleschi's dome of the Florence's Cathedral is one of the outstanding in the world. Under it several religious and state ceremonies took place such as the wedding between Ferdinando I de' Medici and Christina of Lorraine in 1589. During this event a spectacular musical performance took place inside the church, under Brunelleschi's dome. The ruling couple halted in front of the main altar, just under the dome's axis, while a wonderful cloud came down from the huge baldachin in the form of a pyramid constructed above the main altar for the occasion. On the cloud stood seven musicians who sang in honour of the royal couple. Two other groups of musicians stood on the two pulpits and two further groups on the two organ lofts. Polychoral music for five choirs was performed. The musicians perched on the cloud were dressed as the seven gifts of the Holy Spirit and on some clouds depicted in the fresco we find the personifications of the quoted seven gifts. So, a coup de theatre took place: these seven personifications moved away from the vault, becoming seven singers who descended towards the floor of the church to glorify the nuptial couple: from fresco to theater and music. Two days later, in the Uffizi's Theater the most spectacular event of Renaissance Florence took place: the representation of the spoken comedy *La Pellegrina* with six wonderful musical *Intermedi*. In the fourth one, Hell appears with infernal demons ruled by a terrible Lucifer, whose aspect is derived from the famous description of the prince of Hell in Dante Alighieri's *Divine Comedy*, very similar to the Lucifer depicted by Zuccari in the fresco of the cathedral's dome: a further link among musical theatre, church and courtly spectacles.

LUIGI COLLARILE, *Nuove prospettive sul contesto editoriale delle Canzoni d'intavolatura d'organo. Libro primo (1592) di Claudio Merulo*

In 1592 Angelo Gardano published Claudio Merulo's *Canzoni d'intavolatura d'organo. Libro primo*. Behind the issue of this volume — rather exceptional within the framework of Gardano's editorial production — it is possible to recognize the traces of the failure of an ambitious editorial project that would have seen Merulo's collaboration with the Venetian music publisher Giacomo Vincenti. This project, which was announced in 1591, was never achieved. Most likely Gardano claimed to publish Merulo's *canzoni* thanks to an exclusive right to which the composer submitted. From this obligation Merulo escaped later through his collaboration with the Roman music publisher Simone Verovio, who brought out his following volumes of keyboard music. Starting from important new evidence about the relationship between Claudio Merulo and Giacomo Vincenti, this article focuses on the context in which Merulo's *Canzoni d'intavolatura d'organo. Libro primo* were published, with the aim of clarifying the nature of the collaboration between the musician and Angelo Gardano in the context of Venetian music publishing of the late sixteenth century.

GIULIANA MONTANARI, *Chromatic and transposing quilled keyboard instruments at the Florentine grand ducal court in the seventeenth century*

On the basis of administrative and accounting documents now conserved in the Florence State Archives, the article aims to reconstruct the fortunes of quilled keyboard instruments with more than twelve keys per octave that during the seventeenth century were part of the Medici grand-ducal collection of musical instruments. The entries, often brief and without technical details, such as, for example, the number and the precise distribution of the diatonic and chromatic keys, nevertheless provide a lot of information both on the instruments themselves and on the persons that used them.

As far as we can deduce from the documentation, the shape of the keyboards would oscillate — apart from the chromatic organs of Francesco Palmieri to two keyboards with subdivision of the octave into 62 parts — from the arrangement to seven white keys with *spezzati* (broken) black keys several times, to the overlap more keyboards with only white keys, in the presence of a limited number of broken black keys. To these we have to add an apparently conventional keyboard, but which was able to move sideways along twelve semitones. Around the enharmonic instruments we can see musicians, instruments makers and court figures. Among the musicians, Muzio Effrem, Domenico Anglesi and Pietro Paolo Cappellini, Francesco Nigetti, Federigo Meccoli, and perhaps even Girolamo Frescobaldi, took part in the construction of some experimental instruments, acting as designers or consultants. The instruments makers were either Florentines or active in Florence at the time of the construction of the instruments: some of them are very well known, as Jacopo Ramerini, Stefano Bolcioni, and above all Bartolomeo Cristofori; others, however, almost unknown to us, such as Girolamo Bolcioni, Stefano Soldini or Johannes Heckelaur.

The patronage of the Medici princes was determining for the development of the enharmonic instruments in Florence. During the seventeenth century the members of the ruling family — each of whom was a more or less fierce collector — developed their own collections, often rather specialized. Paradigmatic is the case of Prince Lorenzo, son of Ferdinando I, who revealed his refined musical taste by promoting a interest around the enharmonic quilled keyboard instruments and collecting three examples of great novelty and complexity.

FRANCESCO CARRERAS – CINZIA MERONI, *Giovanni Maria Anciuti: a craftsman at work in Milan and Venice*

The identity of Ioannes Maria Anciuti has represented a real puzzle for generations of organologists and no trace of this evasive maker was ever found, in spite of decades of research efforts. Actually only two instruments exist on which the full name is written, namely the contrabassoon dated 1732 of the Carolino Augusteum Museum in Salzburg, and a double recorder lost in Leipzig in 1943, whilst he signs himself as «Anciuti» on all other surviving instruments, most of which carry the year of manufacture that ranges from 1709 up to 1740. Until recently the archives in Milan, or elsewhere, did not provide any key for identifying a maker who was most likely well known and appreciated at his own time in a town, Milan, where good wind musical instruments were manufactured at least since the beginning of the eighteenth century. In fact already in 1706 the guidebook of Venice by Vincenzo Coronelli (*Guida de' forestieri sacra e profana per osservare il più ragguardevole nella città di Venezia*, Venezia, De' Paoli, 1706) informed that in order to purchase oboes and other wind instruments one had to turn to Milan. The great craftsmanship of Anciuti produced some of the finest wind instruments ever built (see for instance: *Marvels of sound and beauty, Italian Baroque musical instruments*, ed. by Franca Falletti, Renato Meucci, Gabriele Rossi-Rognoni, Firenze, Giunti, 2007). The total lack of any documental evidence fed the hypothesis that the name Anciuti might have been a pseudonym, which links the Italian word *ancia*, that means reed, to his ability in making double-reed instruments. In a project that aimed at

investigating the production of wind instruments in Milan, a first document was found by Cinzia Meroni, who carries out the archive research in Milan. This paper proves the existence of Giovanni Maria Anciuti, son of Antonio, born in 1674 in a remote mountain village in a region at the time part of the Republic of Venice and married in Milan in 1699. Anciuti's origin may explain why his family name was not common in Milan, and perhaps unique at his time. The cues found by the aforementioned document provided the starting point for further investigations. In the following months several other documents have been traced in Milan and elsewhere. These allowed a reliable reconstruction of the family tree of Giovanni Maria Anciuti and the proposal of a suggestive hypothesis on the beginning of his activity.