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SUMMARIES

FRANCESCA MANZARI, *The international context of Boniface IX's court and the marginal drawings in the Chantilly Codex (Bibliothèque du Château, Ms. 564)*

The essay intends to suggest the attribution of one of the marginal drawings in the well-known Chantilly codex (f. 37r) to an artist active in Rome in the international context of the atelier working during the pontificate of Boniface IX (Pietro Tomacelli, 1389-1404). This suggestion, based on an art-historical analysis, adds new elements to the debate concerning the date and the localization of this important polyphonic music manuscript.

One of the artists working in the Chantilly codex can possibly be identified as the author of the preparatory drawings in a Missal for Boniface IX (Saint Petersburg, Hermitage, ORr-23, f. 8r): the comparison between the grotesque faces of the singers in the Chantilly codex and those drawn in the Missal – close to the extent of almost overlapping – makes it possible to assign both drawings to the same draftsman, or to two extremely close artists. In the Missal the pope's coat-of-arms are depicted even on these incomplete leaves, showing that they were carried out before his death in 1404, which may in fact have been the cause of the interruption in the decorative campaign. It is

perhaps also possible to connect the models used for the other drawings in the codex (f. 25r) to circles close to the pope: these were drawn by a different artist, who might have been copying illuminations made for Boniface's cousin, the abbot of Montecassino Enrico Tomacelli. The identification of the author of the groups of singers does not imply that the Chantilly codex itself could not have been made elsewhere and at an earlier date, as the marginal drawings were added after the writing of the text and music. Nonetheless this attribution does show that the manuscript was already in Italy, in the first decade of the fifteenth century, when its elegant decorations were added to the margins. The groups of chanters were probably drawn in Rome, but they might have been carried out in another of the cities visited by the curia, after it left Rome in the years following Boniface's death. The marginal drawing and the preparatory sketches in the Missal seem to be by the same artist, or at least by two very close personalities, perfectly fitting into the culture operating in Rome for Boniface IX, in the workshop where illuminators from Central and Northern Italy, pen-work artists from the Abruzzi and at least one Netherlandish scribe worked together side by side; the question of the origin of the artist's culture is still open to discussion, as comparisons range from North-Eastern Italy, to further North, between Germany and the Low Countries, but his participation in the Missal shows that he was definitely working in Rome in the first decade of the fifteenth century.

GIOIA FILOCAMO, *To the Madonna, Jesus, or God? Choosing a lauda contrafactum text*

The essay explores hitherto unnoticed relationships between secular pieces and their lauda *contrafacta*, considering those examples with polyphonic settings of their secular and their devotional Italian texts found in three prints (the two Petrucci books of laude and the Razzi anthology) and three manuscripts (CapePL 3.b.12, FlorBN Panc. 27, and ParisBNC 676).

Given their moral complexity, medieval and Renaissance towns were the best environments for the 'moral inversion' realized through *contrafacta* texts. This kind of inversion was not related only to the similar formal structure between two texts, but a connection between the underlying meaning of the texts can be discerned. Deep fears are expressed in the devotional texts, perhaps so deep that saints were considered not powerful enough to protect the devout. All the *contrafacta* examined are in fact addressed to God, Jesus, and the Madonna, but they seem to preserve a connection with the original secular model: poems on suffering in love change into Marian laude, poems on fortune/misfortune become prayers to Jesus, and poems expressing deep personal desperation change into prayers to God the Father. If this connection is not fortuitous, then we can posit that the two related texts create a psychological bridge between the secular and the devotional meaning, a bridge that implies and absorbs the secular concepts into the devotional ones.

RODOLFO BARONCINI, *Alessandro Gatti, poeta ed erudito veneziano della fine del Cinquecento: due testi in latino per Croce e Giovanni Gabrieli*

Man of letters and learned scholar, Alessandro Gatti studied in the early 1580s at the Seminario Patriarcale in Venice. He is known as the author of a successful collection of poems, the *Madrigali* (1604), and some spiritual works in Latin. In 1585, on the occasion of the visit of Japanese ambassadors to Venice, he wrote some verses, which enhanced his reputation in the city. Gatti was well-known within influential Venetian circles and was on good terms with prominent composers, such as Giovanni Croce, Giovanni Gabrieli, and Orazio Vecchi. His *Madrigali*, full of images

suitable for setting to music, drew the attention of many composers: almost a half of the eighty-five poems included in his collection were set to music; among them, two sacred motets on Latin text were set to music by Gabrieli and Croce, respectively *Hoc tegitur* (8 voices in two choirs, in *Sacrae symphoniae*, 1597) and *Virgo decus nemorum* (8 voices in two choirs, in *Mottetti a 8*, 1594). The linguistic and structural elements — such as an echo and a dialogue — of Gatti’s classical Latin verses affected the compositional style of the two motets, both characterised by madrigalistic style. The composers’ interest in Gatti’s Latin verses fits in a general tendency, which appears from 1590s onwards, to set to music newly written motet texts, either in poetry or in prose. In fact, composers aimed at transforming the motet in a genre capable of competing with the madrigal for musical expressivity. This tendency prefigures, to some extent, important changes, which shortly afterwards occurred in the small scale *concertato* motet.

ALEXANDER DEAN, ‘*Ecco l’alma mia bella*’: *Alfabeto and oral traditions in seventeenth-century Italian song*

The chord symbols for five-course guitar known as alfabeto are a link to an unwritten tradition that influenced both the composition and the performance of Italian secular chamber song in the seventeenth century. These symbols, which appeared before any theoretical codification of a chordal harmonic system, represent a practical system for arranging chords that uncannily prefigures early eighteenth-century harmonic theories. The specifics of the relationship between written and unwritten harmonic practices in the seventeenth century, however, remain vague. A set of Venetian songbooks edited by Giovanni Stefani, *Affetti amorosi*, *Scherzi amorosi*, and *Concerti amorosi*, provides valuable information on that relationship. Published between 1618 and 1623, these books provide a concrete connection between southern Italian three-voice villanellas, the unwritten guitar dance-song repertory, and Venetian chamber song from the 1620s and 30s. Stefani’s songbooks have not gone unnoticed by scholars, but their somewhat unsophisticated presentation, combined with some sloppy editing, has interfered with a true appreciation of their historical value. Unlike the Neapolitan and Roman sources they draw from, Stefani’s pieces incorporate clearly demonstrable elements from the unwritten guitar tradition. In fact, these books are unique printed exemplars of the process by which canzonettas published in three-voice versions were adapted by amateur singer-guitarists.

I analyze a particular piece, “Ecco l’alma mia bella” from Stefani’s *Concerti amorosi* (Venice, Alessandro Vincenti, 1623), which is a solo arrangement of “Ecco Lidia mia bella,” a three-voice canzonetta found in Orazio Giaccio’s *Armoniose voci* (Naples, Giovanni Carlino, 1613). Stefani’s arrangement reduces the three voices to a single composite melody, adds a continuo line, alters the rhythmic patterns, and simplifies and rearranges the alfabeto symbols for the guitar. “Ecco l’alma” is one of the many pieces arranged by Stefani with concordances in alfabeto text manuscript sources; that is, manuscripts written for amateur performance that provide only text and alfabeto chord symbols. Stefani’s version of the piece is the only one to include a continuo line, probably added to conform to the standard format for printed song. The alfabeto, therefore, represents an unwritten harmonic tradition that developed independently from continuo notation, rather than being an outgrowth of it, and constitutes an independent influence on seventeenth-century song.

The unwritten guitar tradition affected composition as well as arrangement. Songbooks by Venetian composers such as Carlo Milanuzzi and Giovan Pietro Berti have clear links to the

tradition exploited by Stefani, and display similar musical tropes. In adapting the new textual forms of the seventeenth century, Italian composers sought new means for creating short, related harmonic and metric sequences. Chord patterns from the strummed guitar repertory such as the passacaglia and ciaccona provided Venetian composers with a practical means for organizing groups of chords around a central harmony. In light of the evidence given by Stefani's arrangements, many prominent musical characteristics of early seventeenth-century Italian chamber song can be traced to amateur strummed performance of the five-course guitar.

JONATHAN R. J. DRENNAN, *Giovanni Rovetta's Missa brevis: a symbol of musical longevity*

This article examines a *Missa brevis* by the Venetian composer Giovanni Rovetta (c.1596–1668), *maestro* Claudio Monteverdi's assistant (1627–44) and successor (1644–68) at the ducal chapel of San Marco, Venice. The name of Rovetta is well known today to enthusiasts of North Italian music of the seventeenth century; lesser known, however, is the extent to which his once-considerable reputation in Europe persisted beyond the Baroque period. Of Rovetta's substantial extant corpus of music, which includes possibly eight Mass settings, the *Missa brevis* is its most documented composition. This article provides the first detailed discussion and analysis of this remarkably concise setting, newly edited in edition of Rovetta's masses (2006) by the writer. Through examining some key aspects of the mass — its concision, its usage at S. Marco, and its multiple source readings — this three-part article presents significant new research into long-standing traditions of musical performance at San Marco during a period that spans the seventeenth century to the present day. Despite the fact that Rovetta's music is generally unfamiliar today — mainly by virtue of its close proximity to that of the better-known Monteverdi — the article reveals that both Rovetta's reputation and his music have endured in Venice from the time of the early seventeenth century to, astonishingly, the present day. A major catalyst for this longevity has been the *Missa brevis*, which, to some extent, is ironic since it remains one of his shortest-surviving pieces of music. An important aspect of the article is its examination into how musical ceremony and tradition were modified in the wake of Venice's fall in 1797, when San Marco ceased to function as the private chapel of the ruling doge, and when dire economic circumstances necessitated the use of orphaned children to bolster the ranks of its once-celebrated choir.

PAOLO RUSSO, *Duni: l'opéra-comique prima dell'opéra-comique*

Egidio Romualdo Duni is considered to be one of the leading composers of *opéra-comique* in the early stages of that genre. Indeed, during the years he spent in France, he contributed to the rise and success of this genre. However, Duni's first experience with the *opéra-comique* occurred in Italy, at the time he was serving the Bourbon court in Parma. In 1751 the Italian translation of *La Chercheuse d'esprit* by Favart (1741) was staged at the Cocomero Theater in Florence under the title *La semplice curiosa* with music by Duni. This performance provides evidence of the circulation of French theater between Parma and Florence, through the actor and singer Pietro Pertici. Although the score is lost, the analysis of the libretto shows that adaptation of French plays in Italy did not follow the convention of Goldonian comic opera, but was rather affected by the practice of *intermezzi*. In Italy, as a matter of fact, *intermezzi*, *comédies en vaudeville*, *opéras-comiques* were considered as a single histrionic theater genre; a genre halfway between spoken and

sung theater, which was akin to farce on account of its low style, but was different from actorial practices of *commedia dell'arte*.