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SUMMARIES

JULIAN GRIMSHAW, *Compositional phenomena in the Missa Papae Marcelli*

Knud Jeppesen, writing more than six decades ago, began an essay with the words, “Although Palestrina’s Pope Marcellus Mass is perhaps the best-known and most widely discussed work in the

earlier history of music, some of the most important aspects of the composition remain largely unexplored". Although the first of these remarks is probably no longer valid, the second is still relevant, because there are areas as yet unexplored—mainly to do with *fuga* (or imitation as it has generally been known in the modern era)—to which the present study is intended to make a contribution.

Previous studies of the *Missa papae Marcelli* have tended to concern themselves with the derivation of thematic material—in particular suggesting models from which material may have derived—rather than with how Palestrina manipulates that raw material. In other words the question of *counterpoint* is not really addressed. It is important to stress that the focus of this paper is on the counterpoint that results from the interlocking of *fuga* subjects, rather than thematic interrelatedness on a purely melodic level: melodic and rhythmic variations as occur in the principal subjects used are less important in the present context than combinative issues arising out of *fuga*.

The consistency and technical proficiency of the music of Palestrina, and its appeal for both performer and listener, has meant that for many years it has been used as the yardstick by which other sixteenth-century music is judged. Generations of harmony and counterpoint students have learnt to write "Palestrina counterpoint" because of its singable arching phrases, careful treatment of dissonance and finely paced harmonic rhythm. How, though, does Palestrina deal with *fuga*? Was he driven by the "combinative impulse"—an almost obsessive working out of *fuga* interlocks—which recent research has shown to be such a feature of the works of Josquin and some mid-century English composers? Or is there another principle at work in the *Missa papae Marcelli*, in which combinative issues are drawn upon rather than being the focus of attention, as might perhaps be the case where *fuga* arises out of a careful contemplation of the words? Is it possible that harmonic progressions can generate passages of *fuga*?

In this paper the Kyrie, Sanctus/Benedictus and Agnus Dei I of the *Missa papae Marcelli* are submitted to close readings in order to address some of these questions. Research of this sort can be valuable in a number of ways. Its main purpose might be seen as shedding light on how a work has been put together through detailed analysis, but this process itself can have unexpected consequences. Sometimes passages that sound similar may turn out to be constructed along quite different lines. Perhaps more surprisingly, passages that sound similar may in fact differ crucially as far as *fuga* is concerned. This is indeed the case when one compares Kyrie I with Agnus Dei I: the thematic connection is unmistakable, but contrapuntally (and harmonically) there are significant points of disagreement.

Close analysis reveals other important aspects of compositional structure that are to a greater or lesser extent hidden from the listener, performer or from the casual reader of the score. It is a simple enough matter to recognize pairs of *fuga* statements (interlocks) or subject-countersubject duos. But these contrapuntal (two-part) phenomena often give rise to much larger blocks, or cells, of polyphony. These cells can be re-stated in full or in part, the repetition being more or less exact, or with an exchange of material between the voices comprising the cell. Palestrina is therefore able to generate substantial passages of mass movements through a process of varied repetition, and free parts may be added, subtracted or modified to add another layer of complexity.

Elsewhere in the *Missa papae Marcelli* are examples of flexed *fuga*. This refers to the process whereby the intervals within the *fuga* subject are not constant, but may be widened or narrowed, so that only the contours of the subject are retained. This might be termed developmental *fuga*, but there is a difference between developing a subject in such a way that it is wholly mutated, and development by flexing intervals within the same interval stock. In the latter case, a subject

consisting of rising seconds and falling thirds, for example, may be modified to include rising fourths and falling fifths. By following a few simple rules, correct counterpoint will inevitably result when *fuga* subjects consist of even-numbered intervals moving in one direction and odd-numbered intervals in the other. In this paper I attempt to show how a particular sequence of harmonies can give rise to, and at the same time restrict—because only notes lying within the chord can be used—this kind of *fuga*.

Close empirical analysis can reveal much about the inner workings of a piece of music, and on occasions allows us to speculate, albeit tentatively, on the thought processes lying behind its construction. In the main, contemporary theory is in any case rather unhelpful as far as *fuga* is concerned: such cursory instructions as have come to light are discussed briefly in an Appendix. It is hoped that the research offered here will not only increase our understanding of Palestrina's justly famous *Missa papae Marcelli*, but that it will also invite further exploration of compositional phenomena in this and other sixteenth-century works.

ANDREA GARAVAGLIA, "*La brevità non può mover l'affetto*". *The time scale of the Baroque aria*

The morphology of Baroque arias, both in their few pre-eighteenth-century variants and in the later *da capo* model, has not been fully explained in relationship with its symbolic function, which is that of being the privileged site of subjective expression. In arias, unity of affect and formal standardization contradict the post-eighteenth-century idea of a psychological development. It is therefore necessary to study them through the aesthetic and cultural categories of the time in which they were composed. In this perspective, in the last decades scholars have interpreted the tendency of aria to be stereotypical and circular as a sounding metaphor of human beings' rationality (Michael Robinson), as a discursive model to self-regulate an emotional outlet and to dissimulate it (Silke Leopold), and as a moment in which a character recognizes and identifies thoughts and passions from which he or she is stirred, codifying them according to shared formal parameters, in order to assure their recognizability.

Starting from these hypotheses, and in particular from this last, this article—through a comparative reading of different types of sources concerning the musical theory and the aesthetics of opera, but also wider cultural reflections on passions (in philosophy, physiology, and rhetoric)—aims at providing a conceptual basis to explain Baroque arias (and their morphological and chronometric transformations) as symbolic projections of the temporality needed by the soul to organize thoughts and affections. Isabelle Moindrot has emphasized that one of the assumptions on which the coherence of Italian musical dramaturgy is founded is precisely the illusion of the temporal development of the soul, besides that of the spatial development of opera stages. Her perspective facilitates the study of the morphological transformations affecting arias between the end of the seventeenth and the beginning of the eighteenth centuries—their increasing structural articulation, the multiplication of the repeated sections, and the lengthening of coloraturas. These transformations are means aimed not only at offering an ever increasing space to virtuosic display (of both composers and performers) but also at prolonging the temporal extension of the pieces themselves; this in a period in which philosophical and scientific thought tends to consider cognitive processes as becoming increasingly wide-ranging and complex, thanks to the more relevant role assigned to passions.

The article is organized into three sections. The first section shows that arias, according to the

correspondence between interiority and exteriority pursued by seventeenth-century culture, probably are popular because they, like monologues, play on the audiences' voyeuristic pleasure for private aspects: those same aspects that instead, in court life, had to be dissimulated, thus becoming hardly known. Furthermore, contemporaneous considerations regarding the relationship between the shorter length of a monologue and the actual mental process that it represents (or, as we would call it today, between a closed and an open temporality) emphasize the awareness of the meanings implicit in the chronometric dimension of subjective expression; this awareness is perhaps reflected in the tendency to increasingly extend the length of arias.

In the second section of the article, the frequent repetitions and the formal circularity of da capo arias are interpreted as projections of a process of mental "rumination." This process is typical of the cognitive developments determined by emotions and reflections, and it is characterized by a redundant, obstinate, and persisting thought. Both the rumination—which happens in the soul—and the successive externalization of one's own feeling—which happens in arias—are today defined by psychologists as strategies of "coping," aiming at producing meaning: by ruminating, one can identify one's own feelings, understand their implications, and control emotional experiences, keeping an objective as aim. Moreover, the repetitions of lines and sections of arias can be interpreted, based on contemporaneous treatises on rhetoric, as figures of speech that indicate one's own emotional involvement, as if the power of an emotion were such that it could block the linearity of speech.

The last section of the article deals with the chronometric extension of arias, by discussing contemporaneous philosophical and physiological references to a subject's emotional and cognitive temporality. Its duration is proportional not only to the psycho-physic impulse of a passion but also to the age and maturity of an individual, that is, to his or her capacity for mental elaboration. This explains why in operas, according to conventions, the longest and more complex arias are assigned to the protagonists and to the more noble characters in the drama, since they are indeed those who experience the most intense affects and the most profound reflections. This diversity in affective or gnomic content, however, is not reflected by the formal structure of arias, which remains identical, especially in the da capo version: this may mean that this musical structure embodies a generic discursive model of organized rationalization and communication of interiority. Through arias, then, characters, by representing through music the temporal extension of their conscience, give both a meaning to their selves and a symbolic form to mental processes often triggered by passions.

(English translation by Mauro Calcagno)

LAURA PONTECORVO, *La collezione di strumenti musicali e la prassi strumentale nel Sacro convento di San Francesco ad Assisi durante il Seicento.*

The library of the Sacred Convent of St. Francis in Assisi preserves a small but historically remarkable collection which includes seven wooden wind instruments (a dulciana, a traverse flute, a bass recorder and four cornetts) and which can be dated between the second half of the sixteenth century and the end of the seventeenth century. So far, none of the scholars who gave an account of the collection was able to provide information about its origin and history. Thanks to an unknown document recently found in the convent archives, however, we learn that this unique instrumental collection was the result of a donation made by Abbot Francesco Maria Rivi from Foligno to the Franciscan convent by means of his will at the beginning of the eighteenth century. In the long list

of the wind instruments which were donated by Rivi to the convent it is possible to locate all the instruments currently preserved in the present collection, besides others which presently appear to have been lost. Further, the article offers a number of newly found archival documents concerning the existence of musical instruments in the Assisi convent between 1620 and 1720. This unknown material allows us to advance some hypotheses about the use of the instruments in the musical activity of the Franciscan community. The article focuses on the role played by all instruments, with the exception of the organ, which were used in the ordinary praxis of the church, and on musicians involved (excluding those who were only called on the occasion of major feasts), highlighting some features of this particular context in relation to other music chapels of the time. The instruments in use throughout the seventeenth century are characterized by a remarkable variety of timbre and by the stable presence of wind instruments even after c. 1640, when string instruments acquired a predominant role in performance practice.

KEES VLAARDINGERBROEK, *“The promised land of music”*: Jan Teding van Berkhout in Italy, 1739–1741

In February 1739 the young Dutch patrician Jan Teding van Berkhout, aged 26, set off on his Grand Tour through France and Italy. Initially, he travelled in the company of his distant relative Johan Aegidius van Egmond van de Nijenburgh, who was sent on a diplomatic mission to Don Carlos de Bourbon, King of Naples and Sicily, by the States General. Jan recorded his experiences in his incompletely preserved travel diary and in his voluminous correspondence with as many as five relatives, both items today housed in the National Archive in The Hague.

Both the travel diary and nearly all of the letters are written in an unsophisticated French with absolutely no literary pretensions. These documents are, however, of interest to us because of the fact that they contain many references to musical life in the cities and regions that were visited. Jan’s passion for music did not take second place to his love for attractive women, a passion shared by his brother Pieter, whose music teacher in Leiden was no less distinguished a person than Egidio Romualdo Duni. During his Grand Tour Jan continued to take lessons in singing and in harpsichord and cello playing. He seized almost every opportunity to attend opera theatres, churches, private academies and other locales where music was performed, often setting down in a detailed manner the impressions of the music he had heard and the composers or singers that he had met. In addition, Jan made regular shipments home of vocal and instrumental music that he had ordered to be copied or received as a gift.

Identification of the many musical personalities whom Jan met and the places that he visited is sometimes rendered more difficult by the inconsistencies of his spelling, but a comparison with other sources of the time and musicological literature has enabled the author to resolve most problematic cases.

It may be useful to record Jan’s itinerary in closer detail here, the names of the cities where he stayed. First part: Brussels – Valenciennes – Rheims – Dijon – Macon – Lyon [7 April – 26 May 1739] – Avignon – Marseille – Genoa – Livorno – Naples [17 July – 6 December 1739] – Rome [8 December 1739 – 11 April 1740] – Florence – Bologna – Venice [16 May – ?mid-June 1740] – Verona – Mantua – Cremona – Milan – Turin. Then the second part, with Holland as its final

destination: Aix-en-Provence [29 July 1740] – Geneva – Lyon – Bordeaux – Paris [18 December 1740 – after 9 April 1741] – London and its environs [?mid-April – ?mid-July 1741] – Holland [end of July 1741].

In Naples the Teatro Nuovo sopra Toledo, the Teatro dei Fiorentini and the impressive Teatro di San Carlo are among Jan's favourite haunts. The Dutchman describes the make-up of the orchestra of the San Carlo and also, in minute detail, the scenic effects employed on the occasion of the revival of Domenico Sarro's *Partenope* in that same theatre (4 November 1739). However, he much prefers the music of the *opere buffe* by Leo, Porpora and other composers that he hears in the smaller theatres of Naples. Teding van Berkhout also regularly frequents the most elegant salons of the city, such as those of the *principe* Colonna di Stigliano in the Via Toledo and of the *principe* d'Ischitella in the Chiaia neighbourhood, where he meets professional musicians and noble *dilettanti* alike. This musical survey of the city is completed by Jan's description of a visit to one of the city's conservatories — it is not clear whether we are dealing with the *Conservatorio di Sant'Onofrio a Capuana* or the *Conservatorio dei Poveri di Gesù Cristo* — and also by his notes on the various religious and civic ceremonies that he attends.

In Rome, Jan is as much impressed by the music of an opera by Gaetano Latilla that he sees at the Teatro Alibert (also known as the Teatro delle Dame) as he is indignant about the pricing policies of the same theatre's management. He is also regularly to be found in the other Roman theatres, without, however, describing his experiences in any depth. He is delighted by Cardinal Ottoboni's exquisite private theatre and music room, deploras the low standards of a music performance in Sant'Apollinare, but is amply compensated by the church music he hears in other Roman churches (the Church of the Jesuits, familiar as 'Il Gesù', the Church of San Silvestro in Capite, Santo Stefano Rotondo etc.). As in Naples, Jan devotes many lines to accounts of private concerts and meetings with famous virtuosos in the Eternal City.

In Venice Jan is impressed by the same cultural monuments that figure prominently in practically all travel accounts of the time: the ducal church of San Marco, the *ospedali* (the Pietà and Incurabili; one hears the usual complaint that the highly competent female musicians are hidden from public view by grilles), the convent of La Celestia, the "marriage to the sea" ("lo Sposalizio del mare"), and, obviously, the theatres. Unfortunately, this section of the diary is largely incomplete, and most of Jan's musical experiences in Venice are to be found instead in a letter to his sister.

Also incomplete are the sections relating to Paris and London, but the pages that have survived the ravages of time nevertheless contain references to many famous musicians and musical institutions. In Paris the Opéra, the Concert spirituel, the composers Rameau and Geminiani, the tenor Jélyotte, the violinists Guignon and Cupis; in London, especially, the fine concerts taking place in Vauxhall Gardens and its smaller counterpart, Marylebone Gardens. But for Jan Teding van Berkhout the "promised land" remains Italy. The musical style current in that country and its inhabitants' innate talent for music are constantly praised, sometimes at the expense of other nations, especially France. This preference would hardly have been considered unusual in the Netherlands. Exactly the same attitude towards Italian and French music reveals itself in the well-known travel diary of Jan Alensoon, a patrician from Leiden, who recorded his many musical experiences in Italy and France in 1723–24 in a very interesting way.

After a successful political career and a fortunate marriage with a very wealthy lady, with whom he would have six children, Jan Teding van Berkhout died in Delft in 1766. Nothing is known about his musical activities after his return home.

LUISELLA DONATO, *Il clavecin oculaire, aspetti costruttivi. Con riferimenti alla sua ricezione in Italia*

The main purpose of this study is to provide an organological hypothesis on the experiments by Louis-Bertrand Castel (1688–1757) on the *clavecin oculaire* and to supply new information concerning the reception of the instrument in Italy. The reflections on the analogy between colour and sound and the possibility of a sensory union between sight and hearing in artistic experience led Castel to the idea of a system in which twelve chromatic semitones and twelve colour nuances harmoniously unfold, in an extension of twelve octaves, tempered according to a process analogous to contemporary musical practice. In the years between 1725 and 1757, Castel, after declaring his theories and in order to prove their effectiveness, undertook the construction of an instrument capable of generating both sounds and colours. Even though no experimental models nor drawings were found so far, yet it has been possible to outline the harpsichord's structural features through Castel's own descriptions and the account given by contemporary witnesses: Diderot, Voltaire, Rousseau, Rameau. Even Georg Philipp Telemann saw the instrument in father Castel's workshop and described its operating principles in 1739. In the following years the new harpsichord became a source of inspiration for further developments of the idea in the Germanic area: Schröter achieved a similar project by means of tangent action, while Krüger in 1743 and von Eckartshausen in 1791 advanced new proposals.

At first Castel implemented a system to connect the keyboard of a harpsichord or an organ to a case from which silk strips in the colours of the rainbow came out. A second action, which can be compared to an 'organ of lights', was built on the principle of the magic lantern: several colour generating units, that is lenses gradually fading in the colours of the rainbow, were enclosed in a single body and made vital through the light of candles or lanterns. In this way Castel reached an exact match, according to the parameters he theorized and tested, between the auditory perception of music and the vision of colours in motion.

Following the precise instructions of Castel and the observation of contemporary paintings and textile works, the 144 colours matched with as many possible sounds have been reconstructed and represented in explanatory tables. The author also lets her own experimentation be known, which was conducted to the purpose of identifying the peculiarity of Castel's synesthetic similarities and verifying their effect. Still on the topic of the *clavecin oculaire*, scientific arguments advanced by Athanasius Kircher and Francesco Maria Grimaldi on the subject of light and sound are indicated as ideological premises coming from the Italian environment, even though in the French Jesuit's theories they gain an autonomy of their own. Castel's experiments raised even in Italy, following the example of similar French attitudes, discordant responses of wonder, suspicion and sarcasm from writers, philosophers and scientists, due to the difficulty of joining different forms of expression based on the coexistence of dynamic processes. In this regard, some accounts are provided from Italian cultural journals of the time, as well as remarks by Francesco Algarotti, Paolo Frisi, Giambattista Venturi. Some of the critics do not entirely reject Castel's idea, and the paradigm of his invention is caught in its essence as a cornerstone for future developments. The repercussions of the *clavecin oculaire* in Italy, however, lie on a strictly exegetical plan and do not venture into theoretical and technical details, nor give rise to further experimentation.

(English translation by Silvia Gaddini)

