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SUMMARIES

VASCO ZARA, *Métaphores littéraires et stratégies de composition: un autre regard sur les rapports entre musique et architecture au Moyen Âge*

This research, which is preceded with a historiographical and methodological account of the different ways — symbolical, proportional, semantic — in which the analogy between music and architecture was investigated during the Middle Ages, tries to define a further possible approach: a compositional one. The article, based on Edward Lowinsky's idea of differentiating the medieval polyphonic conception, in his view a 'consecutive' one, from the 'simultaneous' Renaissance conception, explores the possibility of drawing a parallel between two different medieval compositional practices: the musical one, based on the repetition of predetermined melodic formulas (the *cantus firmus* technique) and the architectural one, based on the repetition of predetermined geometrical figures (*ad quadratum* or *ad triangulum*). Even though the source analysis can only be an inductive one, yet a late fifteenth century text, Francesco Colonna's *Hypnerotomachia Poliphili* (Venice, Aldo Manuzio, 1499) offers evidence of a well-aware comparison between the two compositional methods, the architectural one and the musical one, and

it also testifies to the overcoming of medieval *techne*: the compositional process is no longer based on the multiplication of a pattern, either geometrical or musical, whose aim it is to establish the shape and the length of the object (the so-called additional principle) but rather on a unitary principle which rests upon the object's entirety and which, through calculation and evaluation, succeeds in extracting a proportional model according to which all structural elements of the piece are arranged. Further factors — such as the layout of sheet music, the mnemonic function of geometrical figures and rhetorical devices — strengthen this hypothesis and broaden the research field, thus opening it up to the history of mental attitudes and to cultural changes which characterized the transition from Middle Ages to Renaissance.

(English translation by Silvia Gaddini)

ELISA GOUDRIAAN, “*Un recitativo per il signor Antonio con un scherzetto di un'arietta fatta fresca fresca*”: Marco Marazzoli, Giuseppe Vannucci and the exchange of music between Rome and Florence in the correspondence of marchese Filippo Niccolini

In the years 1658 and 1659 the Florentine marchese Filippo Niccolini (1586-1666) received twenty-eight letters with musical compositions from the musician Giuseppe Vannucci, a violone player and copyist at the Chigi court in Rome. In addition, the marchese received letters from the composer Marco Marazzoli with recently composed *recitativi* and ariettas. Together with other archival sources from the Niccolini archive in Florence, the letters from Vannucci and Marazzoli give us an insight into the early dissemination of Roman baroque music and the reception of this music in Florence. At the same time the article supposes the existence of a small private musical academy at the villa of marchese Niccolini, whose musical patronage remains largely unknown.

During a considerable part of his life (between 1622 and 1663), marchese Filippo Niccolini was chamberlain of prince Giovan Carlo de' Medici, the brother of the grand duke of Tuscany, Ferdinando II de' Medici. Thanks to his service to Giovan Carlo, Niccolini came in contact with many important painters from Florence and abroad. Niccolini's contacts with musicians, however, are still largely unknown. In this article we will analyze his relations with Vannucci, Marazzoli and some other musicians.

In 1644 Giovan Carlo de' Medici was made a cardinal and in this role he sometimes had to travel to Rome for conclaves or other obligations. On all these occasions Filippo Niccolini supervised his cultural projects in Florence, such as the building of the Pergola theatre and in the function as vice-protector of the Cocomero theatre and of the Accademia dei Sorgenti, one of the theatrical academies patronized by Giovan Carlo. Moreover, Niccolini acted as one of the “soprintendenti alle musiche” (supervisors of music) of the Accademia degli Immobili, another theatrical academy. His contact with musicians in service of these academies has brought many innovations on the musical level to Florence.

The unknown copyist and violone-player Giuseppe Vannucci frequented the Chigi court and was in close contact with the nephew and the brother of pope Alexander VII, Agostino and Mario Chigi, respectively. Prince Don Agostino had given him a book with ariettas containing contributions by several composers, but mainly by Carlo Caproli. Vannucci writes that he is planning to copy Agostino Chigi's whole book for Niccolini and promises to send one or two compositions weekly. Apart from the book with ariettas from Prince Don Agostino, Vannucci tried to send marchese Niccolini many other new ariettas which had just appeared at the Roman court. Since he is not sure

whether Niccolini already possesses some of these ariettas, he writes out the textual incipits so that Niccolini can check his collection. The knowledge of these incipits can date, as well as add, some hitherto unknown compositions of the composers Giacomo Carissimi, Carlo Caproli and maybe also Antimo Liberati.

Marco Marazzoli sent some *recitativi* and cantatas to marchese Niccolini in September and November 1658. Niccolini and Marazzoli had the possibility to meet each other in June 1658, when Marazzoli travelled together with the poet Sebastiano Baldini to Florence to be present at the opening performance of the opera *L'Ipermestra*. On that occasion Marazzoli attended at the *conversazione* in the private palazzo of marchese Niccolini. In the following months Marazzoli sent Niccolini some of his freshly written compositions and discussed their musical content and character with the marchese.

Often Marazzoli had in mind which singer was to take which part of his compositions and he wrote music especially for the famous singer Antonio Rivani, who was also in frequent contact with Niccolini. Several times Marazzoli conveyed his opinion regarding the character of certain cantatas or gave Niccolini advice on how to approach them.

The compositions sent by Vannucci and Marazzoli were maybe pieces intended officially for the Immobili or the Sorgenti academies. Another possibility is that Filippo Niccolini received the pieces for his *conversazioni* (salons) or even for a private academy of music. Some archival documents from the Niccolini archive suppose the actual existence of a certain academy. There are payments for binding books with ariettas from Rome and there are other payments to instrumentalists who were instructed to maintain a variety of musical instruments, such as violins, lutes, theorbos, an organ and small guitars.

In this article is shown that Niccolini, apart from his important commissions to artists, also maintained close contact with famous composers and musicians of the time, such as Rivani, Carissimi, Caproli and Marazzoli. Thanks to Niccolini's contact with the Roman musicians, he could present at home in Florence secular music that originated from the circles around Roman aristocratic families, and especially the Chigi court. In this way he could help to keep the Florentine theatrical academies abreast of the latest musical developments. The activities of musically knowledgeable copyists such as Vannucci give us insight into the dissemination of baroque music via handwritten copies, as well as information about how certain songs with an ephemeral character were performed and received. Middlemen such as Vannucci could exert an influence on the musical taste of patrons and we also learn what species of cantatas were popular in mid-century Florence.

INÈS DE AVENA BRAGA, *Three Castel recorders: Rome, Edinburgh and especially Nice*

The focus of this article is the unique alto recorder by N. Castel now preserved in the Lascaris Museum in Nice. As the only Italian Baroque recorder extant to have double holes, and one of only eleven preserved today to have such features, it documents a rare example of this "facilitation" which became the standard in modern times, though typically modifying the original design of the instrument.

Little is certain about Castel, though in the context of Italian Baroque recorders his known output is as significant as that of Giovanni Maria Anciuti, both in number and in the quality of the instruments. An overview of his extant recorders is presented, including what little information is to

be found from the catalogues and private communication with the various collections. A link with Venice is established, also possibly situating the repertoire it was meant for.

In order to contextualize Castel's output, other two recorders now in Rome (MUSA) and Edinburgh (EUCHMI) are also included in the discussion: a voice-flute and a sopranino.

The article discusses building traits of the instruments, as well as their playing qualities when possible, focusing on observations of voicing. Modern attempts of updating but also repairing the instruments are brought into question. Pictures support and illustrate the study, and a chart of the bore profiles of the three aforementioned instruments is included, in which, guarding the differences of sizes, it is possible to distinguish a design concept by Castel.

Finally, considering that so little is known of Castel as a maker, his instruments are used as means of trying to determine his active working years as well as a possible impact as a maker on his musical environment by attempting to make a link with a possible repertoire for the alto in Nice. The practical use of an instrument with double holes is questioned, and the adjacent Venetian repertoire is briefly scanned for proof of the real necessity or benefit of this unique feature.

JASMIN CAMERON – MICHAEL TALBOT, *A many-sided musician: the life of Francesco Barsanti (c.1690–1775) revisited*

Much of Francesco Maria Barsanti's music is known and admired today, but generally only in isolated fragments: the sonatas for wind instruments; the *concerti grossi* with horns and timpani; the motets; the arrangements of Scottish national airs. By comparison, the biographical picture is more unified, thanks to an account by Sir John Hawkins (1776), which appears to be based on information supplied by the composer himself — but not necessarily perfectly remembered or transmitted with total accuracy. Most accounts since Hawkins have added little reliable new information, but some important steps forward have been made, notably in biographical articles by Walter Bergmann (1961) and Ian G. Sharman (1989). The present article aims to continue that process.

Barsanti was born in Lucca around 1690. He reportedly commenced studies in law at the university of Padua (though surviving records do not confirm his status as a registered student) before opting for a musical career. His teachers are unknown. In June 1717 we find him admitted as a novice to the class of *suonatori* at the Accademia Filarmonica of Bologna, his instrument being the oboe, but his membership was never confirmed, perhaps because he moved from Bologna before the end of his probationary period. Barsanti performed as a *ripieno* oboist at the Festa di Santa Croce in Lucca in September 1717 and 1718, but on the second occasion he travelled not from Bologna but from Massa. His residence in Massa for a few years is confirmed by a surviving letter from him to Alderano Cybo, duke of Massa, asking about some music books ordered on his behalf from Milan.

At some point between 1720 and 1724 Barsanti moved to London. Hawkins states that he arrived in London together with his *concittadino* Francesco Geminiani, thus in 1714. Although in later years Barsanti and Geminiani had many points of contact, this early date seems very unlikely, unless the visit was merely exploratory. It has been plausibly suggested that the newly arrived Barsanti was the unnamed oboist who made his London debut in April 1723, although this identification has been contested.

Barsanti reportedly played oboe in the opera orchestra in London, although he does not appear ever to have figured among the official salaried players. As a performer on the oboe and other wind

instruments and, later, on the violin and viola, Barsanti always had a low profile, never appearing as a soloist. He therefore had to make a modest living by combining a variety of music-related activities: composing, arranging, teaching, concert management and, with extraordinary diligence, music copying.

In 1724 Barsanti brought out privately an attractive set of six sonatas for recorder, Op. 1, and around the same time saw to press a set of trio sonatas by Giuseppe Sammartini that he had perhaps brought with him from Italy. The dedicatees of these two collections, respectively Lord Burlington and Sir John Rushout, may well have been pupils of Barsanti, and could even have played some earlier part in inviting him to England.

In 1725 Barsanti was recruited briefly by Geminiani as a member of a Masonic lodge created by him especially for the cultivation, within a Masonic framework, of instrumental music. This early experience of Freemasonry prepared Barsanti for his later membership of a Masonic lodge in Edinburgh and perhaps lay behind his next publication, an arrangement of six of Geminiani's op. 1 violin sonatas as trios (1727). In 1728 he brought out, as Op. 2, a second set of six solo sonatas, this time for transverse flute instead of recorder.

When we next hear of Barsanti, in 1731, he is no longer in London, but in York, where he is active as a music teacher, supplier of instruments and concert organizer. His temporary move to York, with probable excursions to Newcastle, Durham, Ripon and other centres of musical activity in North-East England, fits a common pattern for Italian musicians of the second rank for whom the London environment proved too competitive. The period during which Barsanti stayed in this region is ill-defined, but he used it to establish a useful network of patrons and customers, including the landowner and amateur violinist Godfrey Wentworth, some of whom remained loyal to him long after his departure.

Barsanti must have returned, however briefly, to London, for it was there that he copied, around the years 1732–1735, a vast collection of cantatas for soprano and continuo by many composers (including five by himself) that he used as a personal stock for making further copies as needed. This anthology survives in Hamburg.

In June 1735 Barsanti accepted an invitation by the Edinburgh Musical Society to become the principal professional musician in its employ. His duties included teaching and leading in performance the noblemen, gentlemen and professional men who constituted its members, as well as composing and copying music for them. He also coached two female singers, a certain Miss Udall and later the Russian-born Cristina Avoglio, whom the Society employed. These were the most productive and perhaps most successful years of his career as a composer. In January 1742 he published by subscription in Edinburgh arrangements of twenty-eight "Old Scots tunes", which in their day and also today have been much praised for their skill and respect for the integrity of the melodies, and this was followed later that year by the publication of a set of ten *Concerti grossi*, Op. 3, for strings with oboes, timpani and, variously, two horns or a trumpet. This publication, which was protected by a royal privilege, was a landmark in two ways, being the first collection of concertos ever published in Scotland, and the first collection published anywhere to include a part for timpani (which, in combination with brass instruments, were much played at concerts of the Edinburgh Musical Society).

Soon after arriving in Edinburgh, Barsanti joined the same Masonic lodge (Canongate Kilwinning) as many members of the society that he served. This membership undoubtedly swelled the number of his subscribers and patrons, although the high degree of overlap between Scottish Freemasons, members of the Edinburgh Musical Society and, more generally, Italophiles, Catholics and

Jacobites makes the precise reasons for favouring him hard to determine in most cases. The impressive support he enjoyed from members of leading Scottish families proved very durable, especially that of the Wemyss (Charteris), Forbes, Hope and Dundas families. During his period of employment in Edinburgh, Barsanti was more than once granted leave to travel further afield. He probably visited Aberdeen, a rising centre of music-making in Scotland, and perhaps other points north of Edinburgh, and he certainly visited Dublin in 1740 and 1741. Already during this phase of his career Barsanti was displaying what was to become a dominant element in his life as composer and copyist in later life: a fascination for what in Britain was called “ancient” music: music composed from the Renaissance period onwards according to the norms and aesthetic of the *stile antico*. The earliest evidence for this interest is his hymn *O salutaris hostia*, dated 1736, which Barsanti many years later unobtrusively slipped into an anthology he was copying.

Barsanti left Edinburgh and the society’s employment fairly abruptly in May 1743, selling it a pair of timpani that he himself owned as his parting act. It appears that the separation was amicable, for the society continued to subscribe to his publications and later ordered copies of compositions from him. It was probably ambition rather than disappointment that led to his departure. He returned to England with a Scottish wife, who bore him a daughter, Jane (c.1755–1795), whose later fame as a singer-actress eclipsed any that he had himself ever enjoyed.

Hawkins writes that Barsanti returned to England “about the year 1750”. It was not from Scotland that the composer returned, for he had been once again active as a copyist in London in late 1743, but it may well have been from the Northern Netherlands. The evidence for this hypothesis comes from the sequel to Op. 3, the *Nove overture*, Op. 4, a collection of French-style overtures that came out in London around 1750. Its list of subscribers includes a very large and diverse group of persons resident in Amsterdam or Rotterdam: merchants (including several members of the large Jewish community of Amsterdam), soldiers, officials and a sprinkling of professional musicians. In this light, it is hard to imagine that Barsanti did not spend at least some time working in Holland between 1743 and the end of the decade. There is also a possible link to Amsterdam in the form of a motet-like setting in Hebrew (in romanized script) of verses 1–6 of Psalm 74/75 preserved under Barsanti’s name (as indicated by the initials “FMB”) in the same collection that contains *O salutaris hostia*.

Resuming his many-sided career in London after his return, Barsanti, in his role as an orchestral musician, exchanged the oboe for the viola, playing at theatres and outdoor venues such as Vauxhall Gardens. His presence in the orchestra of the Covent Garden opera house in the 1753–1754 season is amusingly attested by a satire written by Giuseppe Baretti. He resumed his activity as a teacher, though perhaps now with an emphasis on theory and composition rather than instrumental performance. One pupil was Robert Rawlings, son of a fellow viola-player (and music copyist), Thomas Rawlings.

In 1757 he returned to the arena of published music — not, this time, with a set of original compositions, but with arrangements as seven-part *concerti grossi* of *Notturmi* and other pieces by G. B. Sammartini. Barsanti was associated with — and probably an active member of — the Academy of Ancient Music, for which (or for individual members of which) he copied out a vast quantity of music ranging from motets and madrigals, both Italian and English, to cantatas, chamber duets and psalm settings by more recent Italian composers from Steffani to Pergolesi. When copying collections and anthologies, he took the opportunity to add, often anonymously, vocal compositions of his own written in the *stile antico*: mostly motets, but also madrigals and catches.

In 1759 he became a member of the Madrigal Society, the aims, repertory and membership of which heavily overlapped those of the Academy of Ancient Music.

The culmination of this interest and involvement emerged around the end of that decade with the publication of a highly original collection of *Sei antifone*, Op. 5, which are five- and six-part motets written in a neo-Palestrinian idiom but with some personal touches. Hawkins observes that the collections of music by Barsanti published after his return to London brought him “little profit”, but this may be less true for these motets, which attracted a respectable number of subscribers and earned the approbation of critics sympathetic to the “ancient” style.

In the 1760s Barsanti’s compositional activities began to slow down, although he mustered the energy to submit a catch in 1763 to the newly formed Catch Club, which had instituted an annual competition. Remarkably, a further instrumental collection came out in 1769: a set of six very attractive, *galant*-inflected trio sonatas for two violins and bass, Op. 6. Hawkins mentions how Barsanti’s financial position and health were precarious in his last years, making him dependent on the prudent housekeeping of his wife and the devotion of his actress daughter. This description is corroborated by gifts of money received by Barsanti from his loyal Scottish patron Francis Charteris in 1770 and 1771. In September 1772, on the very day of Jane Barsanti’s debut as an actress, he had a seizure, but clung on to life until 30 April 1775. A short obituary in the *Morning Chronicle* the next day paid him the following tribute: “His compositions in music were so learned and elegant as to make him held in the highest estimation by all true lovers of that science, while his integrity and social disposition endeared him to all his acquaintance[s], who now sincerely regret his loss”. On 4 May 1775 he received an Anglican burial at his parish church of St Anne, Soho. There is no information on whether, before his death, he had formally converted from Catholicism to Anglicanism.

The unusually varied nature of Barsanti’s musical contribution and his success at combining the learned with the popular or *galant*, the Italian with the indigenous, and the “baroque” with both the pre-baroque and the post-baroque, gives him a valid claim to be regarded as the most important Italian immigrant musician after Geminiani to make his home in the British Isles during the eighteenth century. As a performer he was perhaps negligible, but in so many other kinds of musical activity, and especially in composition, he made his presence strongly felt. The time has come for a serious reappraisal of his music.