

TABLE OF CONTENTS

In memoriam

Arnaldo Morelli, «Una minuta, caleidoscopica visione del mondo». *Un ricordo di Saverio Franchi*

Articles

Saverio Franchi, *Protagonisti dell'editoria musicale romana nella prima metà del Cinquecento: Andrea Antico, Giacomo Giunta, Valerio Dorico e Antonio Barrè*

Paolo Alberto Rismondo, «*Il genio natio contaminato da conversationi composte da inevitabile fatalità*»: *Biagio Marini a Brescia, Neuburg e Padova*

Nichola Voice, *Venetian woodwind instrument makers, 1680–1805. Their interaction with the guild*

Teresa Chirico, *New findings on the use of the corni da caccia in early eighteenth-century Roman orchestras*

Giuseppe Clericetti, «*La verità e altre bugie*»

SUMMARIES

SAVERIO FRANCHI, *Protagonisti dell'editoria musicale romana nella prima metà del Cinquecento: Andrea Antico, Giacomo Giunta, Valerio Dorico e Antonio Barrè*

The article was originally conceived as an overview on the beginning of music printing in sixteenth-century Rome. It should be published to completion of the *Annali della stampa musicale romana*, a bibliographical catalogue, which the author was achieving before he passed away. The text published in this journal provides and discusses biographical portraits of some leading personalities in the history of printing in sixteenth century, such as Andrea Antico, Giacomo Giunta, Valerio Dorico and Antonio Barrè. The article pays specific attention to Giacomo Giunta, a personality which — as suggested by Suzanne Cusick in her book on Valerio Dorico and by author himself — should be considered as the real protagonist of the sequence of historical events connecting the printing activities of Antico and Dorico. The bulk of data, both bibliographical and archival, here

provided, clearly enlightens the historical phase in which, around the middle of the Cinquecento, were diversifying technical and entrepreneurial roles of printers and publisher-booksellers.

PAOLO ALBERTO RISMONDO, «*Il genio natio contaminato da conversationi composte da inevitabile fatalità*». *Biagio Marini a Brescia e Padova*

The article throws new light on the biography of Biagio Marini. A document from Brescia provides some indications about his earliest musical education: his father was a virtuoso player of *cetra attiorbata*, a scarcely documented plucked instrument, and was active in late sixteenth century at the Polish court and perhaps at other courts in North Europe. Biagio Marini's stay at the court of Neuburg as *maestro delle musiche da camera*, and *musico reservato*, and his contrasts with the local chapel master Giacomo Negri are probably reflected in the conflicting dates appearing in title-pages and dedications of his prints published during that period (op. 6 to 9).

Marini's contribution (with two motets) to the collection *Sacra corona* (Venice, 1656) is presumably connected with the relationship which the composer established with the bishop of Padua Giorgio Corner (1613-1663). Indeed, at least from March to July 1657, Marini was *maestro di camera* of Corner's court in Padua. The rolls of the Corner's household, recording monthly payments to the components of the bishop's private court, provide informations about a small music chapel — at least from January 1653 to March, 1654 — led by Francesco Petrobelli, at the time master chapel in Padua cathedral.

About Marini's activities in the Venetian academies, sparse mentions come from contemporary writings, such as Marco Boschini's *Carta del navegar pittoresco* (1660).

In his last years Marini was afflicted by a disgrace occurred to the son Giovanni Nicola; the latter was charged to stealing a large sum of money from the coffers of Padua bishopric. Soon later he admitted guilt and was sentenced to death by the local court of justice. Nevertheless Biagio submitted a petition to the *Consiglio dei Dieci* of the Serenissima, for the purpose of transferring the trial before the same *consiglio* in Venice; evidently, he was hoping for a merciful verdict from the Venetian court. Finally, the death sentence to Giovanni Nicola was commuted to a sentence of ten years' imprisonment. The article close with a brief outline of the later history of the Marini's family.

NICHOLA VOICE, *Venetian woodwind instrument makers, 1680–1805: Their interaction with the guild*

Craft guild systems from the Middle Ages to the mid nineteenth century were responsible for transmission of specialist knowledge, while simultaneously providing a mechanism for controlling various aspects of society: the economy, social security and welfare of its members. The primary aim of this paper is to re-assess the function of the turners' guild in Venice from 1680 - 1805, with specific reference to the woodwind instrument makers. Evidence presented suggests that, contrary to previous hypotheses, guild rulings supported the manufacture of woodwind instruments in Venice during this time.

No singular methodological approach has been applied to the contemporary statutes of the guilds and related archival documents. Rather, a scavenger method of examination is used, which includes:

archival search techniques; translation into English from Italian and related dialects; and biographical inquiry.

Information emerging from a Venetian archive shows that the turners' guild in Venice was divided into three specialist factions, each using their own materials. The ivory turners were able to work with the mixed media found on woodwind instruments from 1680 until the nineteenth century. Further documentation places the maker Domenico Perosa and the family names Ancuti and Castel within this same guild. In light of hitherto unexamined guild documents, Venetian maker Andrea Fornari's petition – pivotal in earlier arguments – is re-interpreted. Read within the context of the guild regulations, this petition indicates that the guilds were allowing a progressive technology while protecting their own members' rights to exclusive use of the manufacturing techniques.

TERESA CHIRICO, *New findings on the use of the corni da caccia in early eighteenth-century Roman orchestras*

The present article offers the first substantiated evidence of the use of natural horns (*corni da caccia*) in early eighteenth-century Roman orchestras. The first well-documented case is the performance of Giovanni Bononcini's serenata *Sacrificio a Venere*, text by Paolo Rolli, which was performed in Rome to celebrate the Austrian Empress' Elisabeth Christine's birthday on 28 August 1714. The author succeeded in tracking down score of this serenata — which was thought to have been lost — at the Österreichische Nationalbibliothek in Vienna. Giovanni Bononcini and, subsequently, Antonio Caldara and Benedetto Micheli introduced natural horns in their compositions as a tribute to eminent personalities connected to Austria, or as a consequence of the influence of Austrian performance practice. The article proceeds to briefly chart the course of the use of natural horns in early eighteenth-century Rome and other cities, such as Mantua, Venice, and Naples; here, the use of horns was often politically and culturally connected to Austria. Between 1714 and 1720 Vivaldi used them in compositions performed in Venice, in Mantua (in honor of Philip of Hesse-Darmstadt, governor of Mantua on behalf of the Austrian emperor) and, perhaps, in Rome. Starting 1720, *maestro di cappella* Girolamo Chiti used horns in many different instrumental ensembles, in works composed for several churches in Rome. At the same time, noble Roman patrons such as princes Ruspoli, Borghese and Colonna, as well as Cardinal Ottoboni, increasingly appreciated the use of natural horns in orchestras, to the point that — by the 1730s — the use of this instrument, both in Rome and in the rest of Italy, gradually franchised itself from its Austrian matrix and adapted to the Italian context. By mid-century, natural horns had earned a permanent place in Italian secular music, whereas, on the contrary, their use in liturgical music was forbidden for a long time, especially in Roman churches, as a consequence of a Papal bull issued by Benedict XIV in 1748.

GIUSEPPE CLERICETTI, «*La verità e altre bugie*»

The article addresses the problem of art forgeries: priority is given to literary and musical creations for playful reasons and parody which makes fun of particular communities and often includes clues in order to be found out. There are many examples, especially in literature, from Anton Francesco Doni to Giacomo Leopardi; even the history of music and musicology has some interesting and amusing examples, from the *Prayer of Stradella* to *The Chronicle of Anna Magdalena Bach*,

passing by the *Ave Maria of Arcadelt*. The article dwells on some extreme cases of imitation, like those of Félix Fourdrain, Émile Martin or Winfried Michel, which possess the same characteristic of style, thus becoming absorbed into the aesthetics of Oulipo, the Ouvroir de Littérature Potentielle.