

TABLE OF CONTENTS

Articles

STEFANO LORENZETTI, «*La sventurata musica ... sì veloce nel morire*». *Rapporti fra musica e arte della memoria tra Cinque e Seicento*

CLAUDIO ANNIBALDI, *Frescobaldi's Primo libro delle fantasie a quattro (1608): a case study on the interplay between commission, production and reception in early modern music*

ROBERT L. KENDRICK, *Intent and intertextuality in Barbara Strozzi's sacred music*

BARBARA NESTOLA, *La musica italiana nel Mercure galant (1677-1683)*

GABRIELE GIACOMELLI, *Monsieur Campion e padre Martini: un «armonioso segreto» fra lettere e ritratti*

GASTONE VIO, *Nuovi elementi biografici su alcuni musicisti del Seicento veneziano*

ELENA PREVIDI, *Gaetano Elli, costruttore di strumenti musicali e patriota milanese*

Books reviews: IAIN FENLON, *Musica e stampa nell'Italia del Rinascimento*, a c. di Mario Armellini (A. Morelli). *Venezia 1501. Petrucci e la stampa musicale*. Catalogo della mostra, a c. di Iain Fenlon e Patrizia Dalla Vecchia (A. Morelli). REINHOLD SCHLÖTTERER, *Palestrina compositore* (M. Francolino). *La lauda spirituale tra Cinque e Seicento. Poesie e canti devozionali nell'Italia della Controriforma*. Studi di Giancarlo Rostirolla, Danilo Zardin e Oscar Mischiati (S. Gaddini). ANTONIO BRUNELLI, *Arie, scherzi, canzonette, madrigali a una, due e tre voci per sonare e cantare (1613)*, a c. di Marco Mangani (A. Luppi). *Barocco padano 1*. Atti del IX convegno internazionale sulla musica italiana nei secoli XVII–XVIII (Brescia, 11–13 luglio 1999), a c. di Alberto Colzani, Andrea Luppi, Maurizio Padoan (D. Blazey). *Barocco padano 2*. Atti del X convegno internazionale sulla musica italiana nei secoli XVII–XVIII (Como, 16–18 luglio 1999), a c. di Alberto Colzani, Andrea Luppi, Maurizio Padoan (E. Mascetti). *Teatri nell'età moderna*. Numero monografico della «Rassegna di architettura e urbanistica», XXXIII, n. 98–99–100, (maggio 1999–aprile 2000) (A. Morelli). «*Cantate Domino*». *Musica nei secoli per il duomo di Firenze*. Atti del convegno internazionale di studi (Firenze, 23–25 maggio 1997), a c. di Piero Gargiulo, Gabriele Giacomelli e Carolyn Gianturco (A. Morelli). MANUEL GARCIA, *Traité complet de l'art du chant en deux parties. Trattato completo dell'arte del canto in due parti*, a cura di Stefano Ginevra (G. Montanari). *Sub tuum praesidium confugimus. Studi in memoria di monsignor Higinio Anglés*, a c. di Francesco Luisi, Antonio Addamiano e Nicola Tangari (S. Gaddini). BENEDETTA TONI, *La storia del pianoforte attraverso la Collezione di Palazzo Monsignani-Sassatelli di Imola* (G. Montanari). NICOLA TANGARI, *Standard e documenti musicali: i numeri, i modelli, i formati* (A. Addamiano). ROBERT T. BEYER, *Sounds of our times. Two hundred years of acoustics* (P. Barbieri). DANIEL R. RAICHEL, *The science and applications of acoustics* (P. Barbieri)

SUMMARIES

STEFANO LORENZETTI, «*La sventurata musica ... sì veloce nel morire*». *Rapporti fra musica e arte della memoria tra Cinque e Seicento*

On a preliminary level, as a witness to the fecundity of a relationship that has yet to be fully studied and understood, this essay aims to investigate the relationship between music and the art of memory in the two areas — seemingly distant but in reality showing underlying affinities — of the typologies of improvisation in connection with the technique of diminution, and the methods of conceptualization, transmission, and visualization of musical knowledge.

Concerning the first aspect, we note that the system of associating with each interval a multiplicity of ‘passages’, of characteristic divisions, which in various ways fill and disrupt, that interval, follows a logic similar to that proposed by the classical art of memory in its structure of *loci* (intervals) and *figurae* (passages). But the relationship between the art of diminution and the art of memory cannot be established merely implicitly, through recourse to the logic of analogy, even though this recourse is well justified culturally, because at times the musical sources themselves make it explicit. This is the case of the *Cartella musicale* by Adriano Banchieri, in which the Olivetan monk, in his examples of divisions, speaks explicitly “*memoria locale*”, and of the appendix to the treatise by Giovanni Chiodino, *Arte pratica latina e volgare di far contrapunto a mente et a penna*, which is meaningfully entitled *De locis communis musicalibus*.

As to the second aspect, after observing that traces of musical knowledge appear in treatises on mnemonic techniques — as in the case of Host’s *Congestorium*, where the Guidonian hand becomes a system of *loci* of memory open to taking in and storing any form of knowledge — the presence is attested of a tradition of transmission and visualization of musical knowledge influenced by memorization techniques: from the cosmic system evoked by Zarlino in his *Istituzioni armoniche*, to the use of the arcade motif, *locus memoriae* par excellence, as a diagram schematizing the various figures of prolation in Aaron (*Toscanello in musica*), to Scipione Cerreto’s *Arbore musicale*, a veritable rhetorical-mnemonic machine that not only suggests a way of articulating contents, but also invites a method for knowing them.

At the end of Cerreto’s treatise is a visual alphabet that is the identical reproduction of the anthropomorphic alphabet in Giovan Battista Della Porta’s *Ars reminiscendi*. If, at this point, we look at the treatise by the Neapolitan philosopher, we realize that the operation of writing music is deciphered in light of the precepts of mnemonic technique. Taking up again an ancient illustrative metaphor, the author reminds us that the mind’s capacity for storing, elaborating and representing concepts has always been interpreted in writing, and conversely, writing is memory that is externalized, without conceiving any fundamental qualitative difference between two methods of representation that are in any case intrinsically symbolic. Orality and writing, more than being opposite poles giving rise to two different traditions, are fluid spaces of interchange and intermingling of ‘one sole tradition’ which can take form in accordance with different methods, but which presupposes always and in any case the interrelated presence of the two dimensions. Analogously, in music too, the desire to establish the presence of two traditions — an oral tradition and a written tradition whose primary difference would be just this presence or absence of an artifact — is a debatable categorization, the projection of a modern way of feeling that conceals another mentality, felt to be extraneous and therefore unjustly reduced to silence.

CLAUDIO ANNIBALDI, *Frescobaldi's Primo libro delle fantasie a quattro (1608): a case study on the interplay between commission, production and reception in early modern music*

Some years ago the Author reconstructed the early Roman years of Frescobaldi, and pointed out the *Fantasia a quattro* (1608) as the work that allowed to the composer to establish himself at the most prestigious musical patrons in early seventeenth-century Rome (see “Frescobaldi’s early stay in Rome (1601–1607)”, *Recercare* 13 [2001]). In this article the Author aims to highlight the aspects of the score that could allow such success, earning the young musician the patronage of Francesco Borghese, Duke of Rignano and *Generale of Santa Chiesa*, but above all brother of the ruling pope Paul V. The paths of the two essays are different but convergent, according to the indications of a study by the same Author on early seventeenth-century court operas, for which the music of the past in relation with his repercussion in terms of image on the patron should be subjected to the crossed screening of a technical examination of the musical text and of a documentary research around to its genesis and its synchronous reception. Therefore, if the present essay is an indispensable completion of its biographical pendant, both represent the outcome of the most recent developments of the Author’s theories on the courtly patronage of music in the Renaissance and post-Renaissance age, which start here to compete with the concreteness of important artistic cases.

The object of this first attempt in this sense is not so much the conceptual foundations of those theories — to whose practical verification the beginning of the second *finale* of Mozart’s *Don Giovanni* would suffice — as the work hypothesis according to which the initiatives of the high-ranking patron, the work of the musicians at his service, the ‘aesthetic’ evaluation of this work, the appreciation of his conformity to the rank of the patron depended essentially on the context in which a musical event was commissioned, realized and enjoyed. This explains how the central part of the article investigates Frescobaldi’s *Fantasia* in search of traces that the destination to the musical *accademie* of Francesco Borghese could leave on their organization as a cycle of contrapuntal pieces, on their sophisticated imitative technique, on the formal model adopted for each of them. This, of course, does not at all mean neglecting other issues, like as the controversial relationship between the genres of *fantasia* and *ricercare*; the affinity of the keyboard works of young Frescobaldi with those of the Neapolitan school of Giovanni de Macque; the renounce of the sophisticated instrumental counterpoint of the *Fantasia a quattro*, unequivocally attested by the Frescobaldi’s *Recercari* of 1615; the oblivion to which even his pupils seem to have delivered the first publication of the *Mostro de li organisti*.

In conclusion, the link between the *Fantasia* and the context of the Palazzo Borghese *accademie* seems confirmed by the evident character of ‘music for connoisseurs’ taken from the score by analyzing the contrapuntal alchemies from the point of view of their objective communicative value; the search for what could bring it to meet the waiting horizon of the Roman connoisseurs of the time, and therefore to be considered *ipso facto* work worthy of the brother of a ruling pope, ends up by appointing itself on the same compositional qualities that impose it today as the greatest Italian contribution to fantasy for key instruments. Of course, the more you link the qualities in question to the passion of a few refined listeners for “*invenzioni nuove e difficili*” (“new and difficult inventions”), the more it will be easy to object that the artistic case examined is too special to be valid as confirmation of the Author’s theories on the music patronage *d’antan*. But the complexity of meanings that such a connection is able to give back to the most ignored and misunderstood pages of the Frescobaldi’s production is still such as to silence the major objection raised up to those theories: the objection to focus on the efficacy of the learned music from the past as a social mark would imply a reductive vision of its ideal value.

ROBERT L. KENDRICK, *Intent and intertextuality in Barbara Strozzi's sacred music*

The article examines the sacred production of the Venetian singer and composer Barbara Strozzi (1619 – c.1677). In particular, it focuses on textual borrowings extensively drawn from various single-voice motets by Maurizio Cazzati and reused by the Venetian composer in the text of his motet *Quis dabit mihi tantam caritatem?*, which appeared in the collective collection *Sacra corona* (Venice, 1656), as well as on the compositional strategies of this piece. Subsequently the Author considers texts, vocal writing and structural procedures of the single-voice motets that Strozzi published as op. 5, *Sacri musicali affetti* (Venice, 1655). Particular attention is paid to the destination and sources of the texts of the piece that opens the collection, the motet *Mater Anna quisquae personat*, evidently connected to the dedicatee of the work Anna de' Medici, wife of Ferdinand of Hapsburg Archduke of Tyrol. Lastly, the article focuses on the problems related to the image of the composer in the context of contemporary iconography, wondering what relationship can exist between Strozzi's sacred music and the awareness that she could have of herself, as well as with the perception that we can have of her personality in modern times.

BARBARA NESTOLA, *La musica italiana nel Mercure galant (1677-1683)*

Italian music in France in the second half of the seventeenth century has long been considered of secondary importance, overshadowed by the Lully's increasing fame. The *Mercure galante*, a journal first published in 1672 by the man of letters Jean Donneau de Visé, to inform and entertain an informed and exacting public, records the part played by music in French cultural life. The years from 1677 to 1783 are revealing, for this was a period predominantly hostile to Italian music. From 1677 onwards there are more references to Italian music, with details of the concerts at the court of Louis xiv, performances of melodrama in Venice, feasts and shows in Italian cities (Turin, Vicenza, Rome, Naples etc.). To this were added, from 1678, plates with Italian arias, some taken from contemporary Venetian operas. In 1683, ample coverage was given to Charles de Saint-Evremond's *pamphlet* which examined and analyzed the differences between French and Italian opera.

The *Mercure galante* gives an ample and many-sided panorama of Italian music. As a result, its position in France seems less contentious and more substantial than might be supposed. It would be more logical to speak of a constant presence, one sustained and esteemed by its own public, and destined to blossom within a few years into a materialization of the concept of *goût réunis*.

GABRIELE GIACOMELLI, *Monsieur Champion e padre Martini: un «armonioso segreto» fra lettere e ritratti*

The Lorrain composer Charles-Antoine Champion (1720–1788) moved to the Grand Duchy of Tuscany with the change of political power that came with the extinction of the Medici dynasty. He first settled in Leghorn, but in 1763 moved on to Florence to become the Granducal chapel-master. Favoured by his Lorrain provenance, he could count on the support of the Marquis Eugène de Ligniville, the influential Minister of the Post and *direttore della musica* [music director] of the Lorrain court in Tuscany. Thanks to Ligniville's introduction, Champion came into contact with Padre Martini whose contrapunctal ability he greatly admired. From the interesting correspondence of the two musicians we can reconstruct the origin and completion of a certain undertaking of the Frenchman, viz. the solution to the canons published in *Storia della musica* by the Bolognese friar. Champion set to work to reveal "the harmonious secret" concealed in them. His outlook was what might be called 'enlightened', similar in certain respects to that of Friedrich W. Marpurg, who had published the solutions to Johann Theile's canons in the latter's *Musikalische Kunstbuch*. The relationship of disciple and esteem which existed between Champion and Martini was well known in artistic circles of the time. In fact, in a well known print showing a Parnassus of musicians, dating from the early nineteenth century, it is significant that Champion and Martini are shown side by

side. From a comparison between known portraits of Campion (in the Parnassus etching, and another on a bronze medal) and that, in the Martini collection, of an anonymous musician in pastel by the Bolognese painter Angelo Crescimbeni in 1776 (who also painted portraits of Marquis de Ligniville and Padre Martini), it is possible to identify this unknown musician as Campion. From a letter of Giovanni Rutini, we know in fact that in 1776, Campion intended to present his portrait to Martini. In the pastel drawing, the musician points to a music book, while holding, at the same time, a work of Martini's. Evidently this is meant to indicate a precise connection between the two objects, as it would if the music book were that containing the solution to the canons which the Franciscan friar sent to Campion three years before.

GASTONE VIO, *Nuovi elementi biografici su alcuni musicisti del Seicento veneziano*

This article presents newly discovered materials, assembled between 1993 and 2002, which touch on the various backgrounds and activities of some Venetian musicians (A. Formenti, G.B. Grillo, G.B. Marinoni, G.B. Montanini, M. Neri, G. Picchi, G. Rovetta, F. Spongia Usper) and musical institutions. In relation to these particular findings, Grillo's association with the Scuola di San Rocco in 1608 is particularly interesting because we have a well documented information on kind of music performed at San Rocco in that year. The large Raveri's anthology *Canzoni da sonar* which was published in Venice, although retrospective, gives an immediate impression of the esteem in which pieces for double ensemble were held. The account of the saint's feast in 1608 by Thomas Coryat, who was «stupefied» by both the vocal and the instrumental pieces he heard at San Rocco, noted the presence of three *piffari* companies (all under the direction of Giovanni Bassano). The presence of the «seven faire paire» of organs used was arranged by Giovanni Gabrieli, who was almost certainly the composer of one work which required ten trombones, four cornetti, and two violini and another for six trombones and four cornetti. The work for the same feast by cornetto and violino could have been by Giovanni Picchi, or perhaps by Giovan Battista Riccio or even Dario Castello. The presence of two theorbo players (Vido Rovetta and Francesco Barbarino) further indicates the growing interest in a more intimate musical idiom than that afforded by large brass ensembles. Many sources call attention to the associations of Grillo and Spongia with Monteverdi, particularly in the Requiem for Cosimo II de' Medici at Santi Giovanni e Paolo in March 1621. Although the music itself is lost, a published report of the event notes that Monteverdi provided the Introit, *Dies Irae*, *De profundis*, and responsories, while Grillo provided the Kyrie and Offertory (*Domine Iesu*) and Spongia the Gradual and Tractus. Another chain of associations is provided by the *ospedali* of the Derelitti and the Mendicanti. Baldassarre Donati (before 1604), Giovanni Bassano (1612), and Giovanni Rovetta (1635) were appointed *maestri* at the first, while Rovetta (1639) and Bonfante (1642) held appointments briefly at the second. Like the *scuole grandi*, the *ospedali* played an important role in the refinement of musical performance in the seventeenth century.

ELENA PREVIDI, *Gaetano Elli, costruttore di strumenti musicali e patriota milanese*

This article throws new light on the keyboard instrument maker Gaetano Elli (1740–1809), who was active in late eighteenth- and early nineteenth-centuries Milan. Perhaps originally an organist, he came from the Como area and had opened a workshop in Milan together with one or more brothers. By 1785, he had become well known as an instrument maker; and because of this fame, in 1786 he was accepted as a member of the Società Patriottica founded by Maria Teresa of Austria. Besides a number of craftsmen, most members of this prestigious association came from the highest ranks of the nobility and Lombard culture. That a maker of musical instruments should have been nominated to this association was clearly an exceptional event.

From the very beginning he was a fervent follower of Napoleon, and with the arrival of the French in Milan in 1796, Elli's brilliant political career took off. In January 1797, Napoleon nominated him member of the Società di Pubblica Istruzione; then in June of the same year, he became a member of the Corpo legislativo of the Cisalpine Republic. With the return of the Austrians, 1799–1800, Elli had to withdraw from all political activity and worked once more as maker of instruments, attested by the occasional square-piano of this period, the only instruments of his which have survived. In June 1800, the French again conquered Milan and Elli returned to politics. As a *consultore*, in 1802 he participated in the legendary *comizi di Lione*. On returning to his native land, he became a member of the Corpo legislativo, and there he remained until the Kingdom of Italy was founded in 1805.