

***Recercare*, XXI/1-2 (2009) To Patrizio Barbieri on his 70th birthday**

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**SUMMARIES**

**PHILIPPE CANGUILHEM, *The madrigal en route to Florence (1540-1545)***

It is only from the 1540s that the madrigal began its public history. After the first publications of the 1530s, numerically scarce, there has been a double phenomenon since 1539: on the one hand there is a spectacular increase in printed production thanks to the activity of Gardane

and Scotto, while the production of manuscript copies seems to stop; on the other, the phenomenon is accompanied by a geographical shift, since Venice becomes the main center of production and diffusion, at the expense of Florence and Rome. Therefore, the manuscript circulation of madrigals through the exchange of letters, far from disappearing, continues and it is amplified in those years, as I will show in this article, starting from the study of the correspondence between two Florentine music amateurs: the Della Fonte brothers. Their letters testify to a constant demand for new repertoire by musicians linked to the two brothers. They were part of the group of friends that Antonfrancesco Grazzini had gathered around him, and which included artists, writers, and musicians linked to the court of Cosimo I de' Medici. The importation of new repertoire to Florence was facilitated by the presence in Rome of a network of composers linked to the Tuscan city by biographical reasons or through their patrons: the letters and other unpublished archival documents show how composers as Jacques Arcadelt, Jacques Du Pont, François Roussel and others continued to make Rome and Florence as the axis on which to organize the production and the early diffusion of the new madrigalistic repertoire.

**ARNALDO MORELLI, *Una nuova fonte per la musica di Ghiselino Danckerts «musico e cantore cappellano della cappella del papa»***

The name of the Dutch composer and papal singer Ghiselin Danckerts (Tholen, c. 1510 – Rome, 1567) has very soon entered in music historiography thanks to his treatise *Sopra una differentia musicale sententiata* that, although remained manuscript, from the early seventeenth century to the present has maintained a notoriety in debates and studies on Renaissance music theory. However, Danckert's musical production was so far limited to three motets, one madrigal and two canons. The meagre catalogue of his works seems now destined to expand thanks to the discovery of an unknown manuscript source of sacred polyphonic music, which has been discovered and recognized by the Author as an autograph by the Dutch musician, thanks to a comparison with his hand on the aforementioned treatise and other documents from the archive of the papal chapel. The lack of concordances of the works included in the manuscript with printed and manuscript sources of his contemporaries colleagues, and the presence of deletions and rewrites, not always interpretable as corrections to possible errors, but rather as real compositional rethinking, lead to believe that the pieces — all anonymous, except for a Magnificat signed by Danckerts — can be attributed, at least in part, to Danckerts. The article is also accompanied by newly found biographical datas on the Dutch composer, including the will and inventory of its goods. Furtherly, the knowledge of this exceptional manuscript contributes to shedding new light on different aspects of Renaissance polyphony, such as counterpoint on plain-chant or compositional processes, as well as on the liturgical practice of the papal chapel outside the official ceremonies, and on that repertoire composed of some of its most outstanding members, which, for reasons still to be investigated, was not copied in the papal chapel choirbooks.

**RENATO MEUCCI, *Alessandro Piccinini e il suo arciliuto***

The purpose of the article is to definitively dispel the residual doubts — still present in the bibliography — about the reliability of what Alessandro Piccinini claimed on the invention of the arciliuto and the chitarrone. The author pays considerable attention in reinterpreting the *Avertimenti che insegnano la maniera & il modo di ben sonare con facilità i sudetti stromenti* (“Instructions that teach the manner and the way of well playing with ease the aforementioned instruments”) published by Piccinini in his *Intavolatura di liuto et di chitarrone, libro primo* (Bologna, Eredi di Giovan Paolo Moscatelli, 1623), and supports Piccinini’s assertions thanks to new substantial evidence — organological, iconographical and documentary —, and a sharp analysis, both linguistic and terminological, of the original text.

**PAOLO GOZZA, *La dialettica dello strumento musicale nell’età moderna***

During the seventeenth and eighteenth centuries the acoustic and musical theories of the modern age fostered ‘mental experiments’, whose applications concern anthropology and aesthetics: on the one hand, the musical instrument becomes a cognitive metaphor for the representation of human mental functions, on the other it is the model for the creation of sound automata and musical machines for entertainment purposes. This twofold tradition of the organ’s metaphor is exemplified in the pages of the *Phonurgia* by Athanasius Kircher and by that *clavecin sensible* well known as *Le Neveu de Rameau*.

**FRANCESCO LUISI, *Nuovi accertamenti sui quadri e sui violini di Corelli. Storie di collezionismo al tempo di Clemente XI***

The research starts from the finding of a violin formerly belonged to Corelli, which was listed in the inventory of the goods of the Sacripante family. This piece of information has opened the possibility of other findings concerning the Sacripante’s *quadreria*, which were acquired in successive phases, especially by its two major members: the Cardinal Giuseppe and his nephew Cardinal Carlo Maria. Considering the passion of Corelli for art collecting, and being also known the numerous attempts to shed light on the likely migrations of his collection, it has appeared appropriate to consider the possibility of a passage of some works of art from Corelli’s to Sacripante’s collection. Even though the data available are the only descriptions provided by the inventories, some findings appear to be well founded. Moreover, the case of the Sacripante family is emblematic of the fundamental ambition to culturally elevate a family from humble origins: the Sacripantes were originally from Narni in Umbria (they came from the same area of the more famous Cesi, Dukes of Acquasparta) and became part of the Roman aristocracy, only after the election to the cardinalate of Giuseppe Sacripante. He became cardinal prefect of Propaganda Fide and exercised a substantial and widespread nepotistic action. The acquisition of more or less contemporaries works of art in order to assemble a family art collection responded to a widespread cultural trend and any occasion could be useful for this purpose. This article, through a close examination of all the available inventories, offers a series of tables that give an account of the organisation and the value of

the large Sacripante collection, in order to make possible further investigations and at the same time to offer a contribution to the knowledge of art collecting.

**GIANCARLO ROSTIROLLA, *Il Mondo novo accresciuto. Trenta nuovi disegni di Pier Leone Ghezzi dal Museo dell'Ermitage di San Pietroburgo***

This article aims to present thirty unknown drawings of musical interest by Pier Leone Ghezzi (1674–1755), which are found into the graphic collection once belonged to Count Kobenzl and now preserved in the Western Drawings Department of the Hermitage Museum in St. Petersburg. This group of drawings includes profile portraits — some of which are *caricatures* — of composers, organists, singers, and instrument players as well as harpsichord builders, which were active in Rome between 1740 and 1747. Of particular relevance are the portraits of Nicolò Jommelli and Gregorio Babbi, a famous singer, whose Ghezzi's autograph captions contribute to fill some information gaps in the history of the opera in eighteenth-century Rome. The recovered Ghezzi's drawings emphasize once more the extraordinary importance of his graphic work for the eighteenth-century history, and particularly for the Roman musical life.

**HUUB VAN DER LINDEN, *Pistocchi's gift: Francesco Traeri's organ (1719) for San Filippo Neri in Forlì***

The article, on the basis of newly found archival documents, aims to reconstruct the history of the two organs of the Oratorian church at Forlì, which were realized thanks to the generous offers from two benefactors. The first instrument was donated to the Congregation of the Oratorio of Forlì in 1646, three years after its foundation, by the bishop of Forlì Giacomo Theodoli. The Congregation's *Book of Decrees* and other sources document that the organ was still in use at the turn of the century. The same sources reveal that the second organ was also realized thanks to the generosity of a famous musician: the singer and composer Francesco Antonio Pistocchi. After his arrival in the Oratorian congregation at Forlì in 1715, Pistocchi played an important role in the musical life of that religious community, subsidizing, among other things, the construction of a new organ in 1719. The instrument, with one keyboard and ten stops, was built by Francesco Traeri, but in the 1780s it had two restoration works. The organ is still *in situ*, even in a state of decay, but, at a glance, it seems to have retained a good part of its original characteristics, even if it would require a scrupulous restoration work.