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SUMMARIES

LUCIA MARCHI, *For whom the fire burns. Medieval images of Saint Cecilia and music*

The caccia *Dappoi che 'l sole* by Nicolò da Perugia appears to deploy the classic metaphor of fire to represent the sudden onset of courtly love. The object of passion is a lady whose name is carefully hidden inside a numerical *senhal*: CICILIA. But the scene of the fire and its extinction bears a strong similarity to the martyrdom of Saint Cecilia as described in her *Passio*, in which the virgin remains unharmed by the flames of a Roman bath: thus, I argue that the piece celebrates not a woman, but a saint. This blend of meanings – a sacred theme disguised in the secular form of the Italian caccia – raises two hermeneutical issues. The first is the possibility of connecting Saint Cecilia with music much earlier than her ‘official’ patronage of the art in the sixteenth century. The second has to do with the legitimacy of viewing products of secular art through sacred lenses and vice-versa, which can significantly shape our understanding of medieval culture.

BONNIE J. BLACKBURN, *Making lutes in Quattrocento Venice. Nicolò Sconvelt and his German colleagues*

Music played an important role in the devotional life of Venetian charitable confraternities in the Renaissance, but little documentation has survived from the fifteenth century. Newly discovered sources have made it possible to identify the lutenist in Gentile Bellini's *Procession in Piazza San Marco* and in Lazzaro Bastiani's *Donation of the relic of the True Cross* as Nicolò Sconvelt, the first instrumentalist known to have been hired by a *scuola*, in 1482. Maestro Nicolò was no mere lutenist but a master lute maker who also made lute strings. Like many later lute makers, he was of German origin. By the end of the century he had gained fame and wealth in his adopted city. His two wills and real estate transactions reveal precious details about his social life and his business with his associate. In anticipation of his death he bequeathed a substantial property to his parish church, San Salvador, to fund daily masses for his soul and the souls of his family, kinsmen, and benefactors in perpetuity, and various bequests to Venetian churches, some still under construction. A survey of references to lutes and lute makers in the fifteenth century confirms that Venice was the premier destination in northern Italy to purchase lutes.

MARCO DI PASQUALE, *Giovanni Gabrieli, un consorzio di organisti, tre compagnie di musici: documenti inediti sulla cooperazione musicale autonoma a Venezia nel primo Seicento*

Five notarial deeds certify the establishment of as many societies among instrumentalists and singers dedicated to the cooperative practice of the profession. These documents constitute the sole proof that has so far emerged in Venice of musical associations independent of state authorities or sponsoring institutions.

The first consortium was formed by eight of the city's most prominent organists: Giovanni Gabrieli, Francesco Sponga Usper, Giovanni Picchi, Giovanni Priuli, Giovanni Battista Riccio, Antonio Romanin and Giovanni Battista Grillo. Its aim was to intercept any commission coming from the local confraternities and churches. The partners' operative procedures are reflected in the lists of expenses for the annual festivals of the Scuola Grande di San Rocco, given that on many occasions most of the above organists were engaged at the same time. It is not known how long the consortium was active, but the fact that, even after the death of Gabrieli, several of its members maintained professional dealings with the confraternity suggests continuity with the past.

Three other deeds provide the only available evidences of three companies of violins. Two among those constitutive acts describe the respective associations as "great companies", a definition whose meaning is now unclear, and identify their scope of engagement as the "major and great festivals, such as those of Prosecutors, marriages, parental circles, and others". One of the contracts discloses that two other teams of string instrument players operated on those same days in Venice and, when necessary, all three joined their forces. The last document regards a company of singers formed by six priests and a friar.

The five notarial records raise questions that, at present, remain unanswered. Given that other societies among musicians existed in Venice, it is difficult to understand why further archival documents like those presented here are still untraceable. Other questions concern the professional relationships that the different companies might have established between each other and with their

customers. One wonders whether cooperative associations of this kind were able to push up the price of their services and induce patrons to recruit more, or larger, groups of musicians. This is also a question posed by the substantial involvement of the organists headed by Gabrieli at the ceremonies in honour of San Rocco, but there is no way to ascertain the function actually assigned to each keyboard player and, indeed, if they were all strictly required.

REBECCA CYPESS, *Frescobaldi's Toccate e partite ... libro primo (1615–1616) as a pedagogical text: artisanship, imagination, and the process of learning*

Girolamo Frescobaldi's *Toccate e partite...libro primo* (1615–1616) was a milestone in the emerging *stile moderno* of early seventeenth-century Italy. It codified a new understanding of keyboard instruments that relied above all on an idiomatic approach to composition and performance. Because of the novelty of its contents, it was required to serve a pedagogical purpose as well as a musical one. Unlike earlier texts like Girolamo Diruta's *Il Transilvano*, which assumed an overtly pedagogical purpose, Frescobaldi's *Toccate e partite* asserted the legitimacy of artisanship as a legitimate form of learning. The toccatas in the volume require not only an intellectual understanding of Frescobaldi's musical vocabulary, but also virtuosity at the keyboard, attained through repeated practice of the bodily movements exemplified by the composer at his instrument.

The variation sets in the *Toccate e partite* speak to another kind of learning, also essential to the early seventeenth century. In these works—and in variation sets as a whole, which proliferated widely in notation for the first time during this period—composers provided models for the engagement and reengagement with a single idea, a single musical “object”—from multiple perspectives. The recognition of a multiplicity of approaches to a single phenomenon—whether in nature or in art—was a key concept for philosophers, patrons, and amateur academicians of the early seventeenth century. The revisions that Frescobaldi made to his *Romanesca* variations between the first and second printings of this volume provide a focal point for consideration of such malleability of perspective.

In its cultivation of the performer's artisanal skill and creative musical imagination, and in its enactment of the process of learning within the variation sets, Frescobaldi's *Toccate e partite* served as a pedagogical tool. The volume was itself an instrument for the learning of the *stile moderno*.

CHIARA GRANATA, «Un'arpa grande tutta intagliata e dorata». *New documents on the Barberini harp*

DARIO PONTIGGIA, *Barberini harp. Data sheets*

The instrument traditionally known as the Barberini harp has always been considered an object of great historical, artistic and organological value. The abundant bibliography on the artistic and musical history of seventeenth-century Rome has, however, not contributed substantially to any significant information on the history of this instrument, from the year of construction to the name of the maker, which are still unknown to us. In this essay, some new documents offer a plausible hypothesis regarding both the history and builders of the instrument, which was constructed for

Marco Marazzoli: the instrument's maker, Girolamo Acciari, the wood-carver Giovanni Tubi, the patron Antonio Barberini, and the exact period of fabrication, between August 1632 to February 1633. Despite the immense value of the Barberini harp as a single instrument, this essay's goal is to shift the attention from that single instrument, as important as it is, to the Roman school of instrument makers of the highest order, that had its centre in the Acciari's workshop.

A series of detailed data sheets, with some new photos of the instrument, prepared by the luthier Dario Pontiggia completes this essay and offers some useful material for builders, musicians and musicologists.

CORY M. GAVITO, *Oral transmission and the production of guitar tablature books in seventeenth-century Italy*

This article invokes the modern concept of “fakebooks” — collections of standard popular songs with partial and easy-to-read musical notation — to contextualize the networks of songs widely published in the guitar-strumming tablatures of seventeenth-century Italy. While scholars, performers, and audiences are familiar with many of these tunes today (e.g. the *Folia*, *Spagnoletta*, *Ruggiero*, *Passacaglia*, *Ciaccona*, and *Granduca*), in this article the author begins by reporting on a few of the lesser-known songs of the strumming tablature books, whose concordances and genealogies have yet to be fully accounted for. Similar in design and function to today's fakebooks, the tablature books served as pedagogical tools for learning to play the chord progressions of these well-known tunes on the fashionable five-course Spanish guitar. The notion that these songs made up a library of “standards” that seventeenth-century musicians should learn presents for us a window into both the performing and compositional habits of practicing musicians. Similar to the way in which jazz musicians equip themselves with an inventory of standard songs, I note how seventeenth-century musicians framed this repertory into a kind of intuitive language, presenting evidence that this musical knowledge was distributed well beyond the boundaries of guitar playing. Most significantly, this article elaborates on how the strumming tablature songs figure centrally within the avenues of musical transmission during the seventeenth century, documenting a space in which the “compositional” mode of the scripted page negotiates with the (often collaborative) modalities of oral practice and musical pedagogy. The author argues that this negotiation asks us to consider strategies of early modern songwriting more distributive and adjustable than the author-centric model so often assumed in compositional practice.