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SUMMARIES

ALFONSO COLELLA, *Musica profana a Napoli agli inizi del Cinquecento: i villancicos della Cuestión de amor (Valencia, 1513)*

The *Cuestión de Amor* (Valencia, 1513), an anonymous chronicle-novel set in a Neapolitan context, includes a description of the performance of some villancicos, which arouse nowadays a historical and musicological interest not only because they show the strong political and cultural relationships between Valencia and Naples during the first ten years of the sixteenth century, but also because they allow a comparison between the Spanish villancico and the Italian frottola. I analyzed one of the frottole (*Si tu mi sierres amor*) included in a rare printed musical collection (*Fioretti di frottole barzellette capitoli strambotti e sonetti libro secondo*, Naples, 1519), in order to identify relationships and stylistic interpenetration between the unwritten musical tradition, which inspires the villancicos of *Cuestión de Amor*, and written polyphony which inspires the frottole of the Neapolitan collection. Moreover, we can infer from the *Cuestión de Amor* that the Borgia family had adopted an identity model which was characterized by chivalric values and which therefore stressed the primary importance of war and military subjects, relegating music to a marginal role. Finally, the reading of this chronicle-novel brings out the way the cultural and linguistic background of the Neapolitan court contained the diffusion of villancico genre.

JOHN WHENHAM, *The Messa a quattro voci et salmi (1650) and Monteverdi's Venetian church music*

Monteverdi's *Messa a quattro voci et salmi* collected by the Venetian music printer Alessandro Vincenti and published in 1650, tends to be marginalised in studies of the composer, but it is an important document both in its own right and for questions that it raises about the musical sources on which Vincenti based his publication and about Monteverdi's working practices in composing multiple settings of a limited number of psalm texts both for San Marco, Venice, and for other patrons who paid for his services over a period of thirty years. This paper argues that Monteverdi did not deposit the manuscripts of his *concertato* psalms in the choir library of San Marco, but rather retained them in his own private library, bringing them to San Marco or other churches as required. It further argues that Vincenti probably acquired the manuscripts of the 1650 collection very soon after Monteverdi's death, before the dispersal of the composer's *Nachlass*. One of the attractions of the position of *maestro di cappella* at San Marco was that it allowed the incumbent the freedom to provide sacred music for other patrons, and through this Monteverdi was able to earn up to half as much again as his regular salary, though the demands on him for new versions of a common repertoire of psalms must have been considerable. The 1650 collection, viewed in tandem with the *Selva morale* of 1641, shows that Monteverdi re-used material from one setting to another, revising, expanding and cutting it, and disguising the reuse of material by writing, in particular, different openings to the settings in which material is duplicated. By retaining the settings in his own library Monteverdi was able to hide this process, and it would have remained largely hidden but for the 1650 collection. Finally, the paper highlights one area of such patronage that would deserve further research – commissions from the foreign communities working in Venice. Evidence is provided of such commissions from the Milanese and Florentine communities.

PAOLO ALBERTO RISMONDO, *Giovanni Rovetta, «uno spirito quasi divino, tutto lume in nere et acute note espresso»*

The article focuses on some episodes from the biography of the Venetian composer Giovanni Rovetta. There is a strong probability that the roots of the family came from the town by the same name, up on the mountains above Bergamo; at any rate, they never attained the Venetian citizenship, and resided in a quarter inhabited by many families coming from those territories, and busy in weaving (wool) production and trade.

His grandfather Alberto and his father Giacomo were professional violin players in the *scuole* and in the churches of Venice in the last decades of Sixteenth century, and Giacomo became a prominent instrumentalist in the ducal chapel of St. Mark's in the earliest decades of Sixteenth century. He was also 'piffero del Doge', one of the musicians who accompanied the doge and the *Signoria* in their exits outside of the ducal palace and church, playing the large ceremonial trumpets often depicted in contemporary paintings and prints.

His son Giovanni was instrumentalist of the ducal chapel from sometimes before 1614.

In 1615-1616 the western mainland territory of Venice was under the threat of invasion from Milanese-Spanish state; this originated the meeting of Federico Cavalli, Venetian ruler of Crema, and Antonio Lando, send by Venice state to inspect the cities and towns open to the military attack. They attended together the festive musical performances in Crema cathedral, performed for sure by the organist and master of the cathedral chapel, Giovanni Battista Caletti, and by his sons Luca Bruno and Pier Francesco (both of them were trained by their father as soprano boy soloists). At the end of his biennial charge in Crema, Federico Cavalli took with him the two young singers; a few month later, (Pier) Francesco Caletti was engaged as soloist soprano boy in St. Mark's musical chapel (perhaps the only one boy singer ever to be registered – and paid – as regular {permanent} member of that ensemble), and later undertook a successful musical career, fostered by his patron name, that is Francesco Cavalli.

If compared to the strong patronage link between Cavalli and Caletti-Bruni families, that of Giovanni Rovetta with the noble family of Lando was much more discreet and disguised; nonetheless it marked several important steps in his career and his life; Girolamo Lando, son of Antonio, funded the performances of Giovanni Rovetta's only opera *Ercole in Lidia* (1645, music lost); Rovetta came along with Girolamo to the latter's votive trip to Loreto (1623).

The meeting of the patrons of the Caletti and Rovetta musical families originated their friendliness, attested by the letter that Giovanni Rovetta wrote in 1627, to Francesco's father, Giovanni Battista Caletti – Giovanni proposes his sister Elena as Francesco's bride-to-be.

In 1617 Giovanni was elected to two minor tasks in the basilica of St. Mark's: as guardian of the *procuratia* (the Venetian institution that cared for economical matters of the state church of St. Mark's), and of the *portelle* (i.e. of the doors leading to the upper corridors of the *basilica*). The two judicial proceedings that saw him involved before the *procuratia* provide interesting clues for the performance practices of that times at St. Mark's.

After his above mentioned period as instrumentalist at St. Mark's, Giovanni was elected singer there – although with some music coordination tasks, rather than for vocal performance – in 1623, then vice-master in 1627 (in this capacity he was able to replace Claudio Monteverdi, now elderly and also occasionally busy with commissions from Venetian noblemen and Italian or foreign princes), and eventually master, from 1644 until his death.

His years as vice-master of the chapel were the most fruitful of his life: he was very active in musical feasts outside the basilica as well, in *scuole* and churches of Venices, and many prints containing his compositions were published by the Venetian musical printers.

His election to chapel master was not to be unopposed: the *procuratori* thought seriously of holding a real contest, and were directed to choose amongst some Roman candidates (the Venetian state, for some years, never missed an opportunity to try to reconnect the papacy, especially to obtain military and financial aid for their long and exhausting war against the Turks).

That eventuality went to none (as Benevoli was asking for high fee and certainty of the position, and Romano Micheli gave up soon later), and Giovanni went elected by option.

The period of Rovetta tenure as chapel master (1644-1668) was not marked by memorable events; with two memorials he fixed the number of singers for each register (eight for each soprano, alto, tenor and bass voice register), and lamented the increase of the festive days, when singers were obliged to be present.

The wrong assumption that Rovetta was a priest in the Venetian church of S. Silvestro (most probably he was not even a ecclesiastic) was perhaps due to the fact that, in his last will, he ordered to be buried in that church, in the same chest of his parent, the priest Girolamo Cotti, brother of his father's wife, Pasquetta Cotti (the Cottis were a wealthy family of Greeks merchants).

His nephew Giovanni Battista was born from the marriage of Giovanni's sister, Elena, with Antonio de Grandis also known as 'Volpe'. Indeed, Giovanni Battista is better known nowadays with his father's nickname, i.e. Giovanni Battista Volpe, or even as 'Rovettino' – the latter a diminutive which obviously would have both to refer and to distinguish him from his uncle Giovanni. He was to become a distinguished composer and member of the ducal chapel, and indeed became in turn the master in 1690.

The article closes with sections devoted to other possible members of the family (Antonio, Vito, and Nazario Rovetta), and the spreading of Giovanni Rovetta's fame outside the territories dominated by Venice (especially in Germany and England).

JEFFREY LEVENBERG, *Worth the price of the Musurgia universalis: Athanasius Kircher on the secret of the "metabolic style"*.

Towards the culmination of the first volume of the *Musurgia universalis*, Athanasius Kircher pledged to make the hefty price of his treatise worthwhile by divulging a secret "metabolic style" practiced by Carlo Gesualdo, Domenico Mazzocchi, and other "masters". While the so-called metabolic style has long been a source of fascination for music historians and theorists, Kircher's writing has only recently been critiqued in detail. In the most penetrating studies to date, both Patrizio Barbieri and Martin Kirnbauer agree in defining the metabolic style as the concurrent mutation of mode, transposition of final, and variation of species (diatonic, chromatic, enharmonic); a chromatic or enharmonic instrument is presumed, on account of the metabolic style's vast gamut. This study proposes an alternate reading of Kircher's *Musurgia universalis*, through which I argue that some music included under the rubric of the metabolic style was also conceived and intended to be performed with common-practice (non-extended) mean-tone tempered instruments. In contrast to the theoretical composers of metabolic music, who were inspired by the humanist research of Giambattista Doni, practitioners employed out of tune mean-tone sonorities as text-setting devices. These sonorities were one of the secrets of the metabolic style that Kircher sought to unlock for his readers. To support my argument, this study unfolds in several subsections, in which I not only provide close-readings of Kircher's intricate prose, but also point out agreements and disagreements between Barbieri, Kirnbauer, and myself. I first re-critique Kircher's writing on enharmonicism

“*ab Authore intento*”, evincing how he reported that musicians were substituting flats for sharps and vice versa in mean-tone temperament, while retaining an acoustically imprecise notation. Concordances to this practice are sought out and found in the writings of Scipione Stella (from the Gesualdo circle) and Doni. This out of tune enharmonic practice is exemplified in Kircher’s chosen examples from the works of Domenico Mazzocchi and Galeazzo Sabbatini. I emphasize in particular the discrepancies between Kircher’s and Mazzocchi’s divisions of the whole-tone and, perhaps most unexpectedly, between Sabbatini’s enharmonic music and enharmonic keyboard. Once the practitioners’ enharmonic intervals are exposed, they are then readily incorporated into the metabolic style, as exemplified by Kircher. In addition to re-critiquing Kircher’s chosen examples, I divulge that Kircher’s chapter on the metabolic style betrays an indebtedness to Gioseffo Zarlino, who may be credited with the inception of the metabolic style—and not, as hitherto presumed, Doni. Ultimately, this study encourages new historically informed performances of the prized chromatic and enharmonic music of Gesualdo, Mazzocchi, Michelangelo Rossi, and others, to better recreate the sounds heard in the mid-seventeenth century Barberini academy in Rome. Although the chapter on the metabolic style in the *Musurgia universalis* is deficient in many ways, Kircher, no matter his self-acknowledged limitations, effectively publicized a form of *musica reservata* and left us the key to unlock its mysterious workings.

ELEONORA SIMI BONINI – ARNALDO MORELLI, *Gli inventari dei «libri di musica» di Giovan Battista Vulpio (1705–1706). Nuova luce sulla «original Stradella collection»*

The article illustrates the extraordinary music collection Giovan Battista Vulpio (c.1631–1705), a singer of the papal chapel and composer, through two inventories compiled in 1705 and again in 1706, which are transcribed in the appendix. The documents reveal that the collection included more than two hundred manuscripts, as well as some printed works, of outstanding seventeenth-century composers, such as Stradella, Luigi Rossi, Carissimi, Pasquini and others. Some hypothesis are made on the possible origin of the collection. In many cases names and works, listed in the inventories in unclear forms, have been identified. At least thirteen volumes of Vulpio collection have been traced in Italian and European public libraries. The search for surviving volumes among those listed in the inventories allows us to definitely prove that the so called “original Stradella collection” — as defined by Owen Jander —, including some autographs by the composer, comes entirely from the Vulpio collection.