

***Recercare* XXIX/1-2 (2017)**

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SUMMARIES

FRANCO PIPERNO, *Istituzioni ecclesiastiche e musica nell'Italia della prima età moderna: una prospettiva storiografica*

Subject of this study is the relation between music and church institutions in early modern Italy. Beginning with a reappraisal of the historiographic concept of 'church institution', the author tries to establish a dialogue between church historiography and musicology, since the one rarely considered music as part of its research objects, and the latter studied church music mainly as an

artistic product, rarely connecting it to the institution it was part of and which promoted and made use of it.

ANTHONY M. CUMMINGS – MICHAL GONDKO, *'Et iste erat valde musicus': Pope Leo X, composer*

Pope Leo X (reigned 1513–1521), Giovanni di Lorenzo *il Magnifico* de' Medici, is known as one of the great patrons of music in European history and himself a composer of some note. However, his status as composer has not yet been fully or systematically considered. A new, hitherto unknown reference to one of his (lost) compositions now prompts a thorough such consideration. Leo's known compositions are five in number: three polyphonic motets on Latin sacred texts; one setting of a French secular text; and one instrumental canon. Although scarcely qualifying for inclusion among the finest surviving compositions of the early Cinquecento, they are nonetheless creditable compositions for a musical amateur. Such attainments would seem to demand some explanation as to how Leo came by the compositional abilities required to produce such compositions. French musicologist André Pirro had once suggested that Leo had to have studied with Heinrich Isaac, easily the most distinguished composer of the Florence of Leo's youth. Although there is no substantiating evidence for Pirro's claim, it is certainly the most plausible conjecture one could make. The article reviews all the pertinent evidence documenting the close relationship that existed between Isaac and the Medici family, which would have afforded an opportunity for Leo to study with the composer. Leo's works are in some of the same genres as one finds in Isaac's compositional output. The article also conjectures about another source of Leo's passion for polyphonic composition.

The implications of Leo's fondness for polyphonic music are explored. He seems to have called for a greatly expanded use of polyphony in the liturgical ceremonies of the Papal Chapel choir during his pontificate, so much so that his traditionalist master of ceremonies objected. And several of the composers in his employ composed polyphonic settings of texts that figured prominently in the liturgy of Leo's time. But although the enhancement of polyphonic practices in the sacred realm is notable, even more important are the instances of polyphonic treatment of Italian secular texts. There is a thesis that the Italian madrigal of the sixteenth century emerged in Medici circles, and there is some evidence that Leo's musical interests and patronage practices indeed may have been responsible for the application of a polyphonic technique to secular texts of the type that figured in

the madrigal repertory. More specifically, an important composer of the transitional phase — Michele Pesenti da Verona — appears to have undergone a creative transformation under Leo's influence. Pesenti's earliest secular works, composed for the Este court, are in the frottola tradition: A solo voice sings to the accompaniment of a consort of bowed string instruments or a lute. But Pesenti's employment conditions then change – he finds himself at Leo's court – and toward the end of his career as a composer, he composes polyphonic settings of madrigalian verse for an ensemble of voices who sing fully-texted proto-madrigals.

The article concludes with the first complete-works edition of Leo's compositional output. There is a thorough inventory of the compositions, with information on the manuscript and printed sources, folio numbers, and composer attributions; texts and translations of the vocal compositions; a thorough accounting of the variant readings in the critical notes; and scholarly editions of the extant compositions. From the introductory historical material and the musical editions, a picture emerges of Leo's profile as composer, the sources of his compositional abilities, and the importance for the period musical culture of his dedication to contrapuntal practice.

RODOLFO BARONCINI, *Dario Castello e la formazione del musico a Venezia: nuovi documenti e nuove prospettive*

Based on newly found archival sources, the article focuses on the figure of the Venetian composer and instrumentalist Dario Castello, hitherto shrouded in mystery, by reconstructing the salient events of his short life and the historical-musical context in which he was trained and worked. Born in 1602, Castello learned the most refined instrumental techniques from his father Giovanni Battista, a violin player — but also a *strazzarolo* (ragman) — who was well integrated in the milieu of Venetian instrumentalists. Such techniques represent an important part of the musical knowledge that Castello incorporated into his *Sonate concertate in stil moderno*. While he was studying music with his father, Castello, however, undertook an ecclesiastical career. This enabled him to further pursue his musical studies and establish connections with patrons who supported his activity and promoted his contact with the best Venetian musical tradition, of which Giovanni Gabrieli (who died in 1612) was the leading exponent. The peculiar feature of Castello's *Sonate concertate in stil moderno* is the way performance and compositional skills blend together. Such works on the one hand capture the listener for their pyrotechnic instrumental resources and their sharp sectional contrasts, on the other they amaze him through their solid musical substance and their well thought-out formal construction.

ORietta Sartori, *Nomen omen: Giuseppe Polvini Faliconi impresario del Settecento romano*

The article aims to reconstruct the career of Giuseppe Polvini Faliconi, one of the most important impresarios operating in Rome during the first half of the eighteenth century. Polvini Faliconi managed opera seasons at the four major Roman theaters of the time: Pace, Capranica, Tordinona and Argentina, of which he was the first impresario. The author illustrates all the spectacles that were produced by Polvini Faliconi from 1719 to 1741, thanks to numerous and detailed pieces of information about librettists, composers, singers, dedicatees, scene painters, tailors and other artisans. The complete list of scene changes is given for each opera performance staged by Polvini Faliconi. A lot of information from archival documents, *avvisi*, journals, and diaries, as well as from Pietro Metastasio's correspondence, enables the author to reconstruct the life of the impresario, also giving some unpublished biographical data about his family. Further, the article draws attention to the Polvini Faliconi's friendly relations with some eminent figures of eighteenth-century Rome, such as the painter Pier Leone Ghezzi, the printer (specialising in engravings) Filippo de Rossi, the cellist Giuseppe Maria Peroni, and the poet Metastasio; as well as to the patronage of Cardinal Pietro Ottoboni. According to the author, the Venetian cardinal might have exerted an influence on the theatrical life in Rome through the impresario Polvini Faliconi.

The newly found documents enable the author to demonstrate, among other things, that Polvini Faliconi was the owner of the Teatro della Pace, and to disclose the exact fees of the artists who were hired in the 1741 season at the Teatro Argentina, including the ones actually paid to the composers Giuseppe Scarlatti and Nicolò Jommelli.

PAOLO RUSSO, *Tra declamazione e pantomima: Metastasio riconcepito*

In 1779 a pamphlet appeared entitled *Pantomime dramatique* that had immediately the honors of laudatory reviews by Diderot and Grimm. The author, who is hiding in anonymity, was Charles-Nicholas Cochin (1715–1790), renowned engraver and painter, *philosophe* capable of being in relationship both with the circles of encyclopaedists and with their opponents. He was also active in *opéra* and *opéra-comique* environments. The booklet was published at the beginning of *querelles* about Gluck's operas in Paris and the consequent "fusion of genres" that involved French opera in the second half of the eighteenth-century. The *Pantomime dramatique* was indeed the first proposal

to adjust Metastasian *opera seria* to the French scene, a dramaturgical idea that many poets and composers will realize in practice few years later; Cochin conceives it as a mixture of music, declamation and pantomime, that involve the principal French debates on a new genre of spectacle.

ELISABETTA PASQUINI, «*Respinto da un insolito vento contrario in alto mare*». Anton Raaf, il Farinelli e la Storia della musica di Giambattista Martini

Even though Giambattista Martini (1706–1784) was very renowned for his teaching activity, as is proved by the large number of young composers who came to Bologna in the hope of learning the secrets of their art, yet he acquired his reputation mainly through his *History of music*, the first one which was written in Italian and published in Italy. It was often stressed that this work contains the whole of its author's scientific, critical, bibliographical and philological knowledge. The article reconstructs the complex editorial origin of Vol. I, which is discussed on the basis of some letters drawn from padre Martini's correspondence and, most importantly, of several unpublished documents (particularly letters, but also notes of various kinds) included in Manuscript I.33/1 of Museo internazionale e Biblioteca della musica di Bologna. It is thus possible, thanks to documentary evidence, to follow, step-by-step, the various phases of preparation which led to the book's publication and to its circulation. The printing began in 1752 and was completed by 1758. In spite of the date which appears on the title page (1757), yet the passing, on August 27, 1758, of Maria Barbara of Braganza — to whom the book was dedicated - and of her husband Ferdinand VI Borbone-Spagna (August 10, 1759) prevented the book's publication until December 1760. A successful completion of the endeavour was also made possible thanks to the engagement and the mediation of some celebrated singers — particularly Anton Raaf and Farinelli — who, during the work's long development, were personally active in order to favour padre Martini.