

## **Recercare xxx/1-2 (2018)**

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## SUMMARIES

### **FRANCESCO ZIMEI, *Un elenco veneto di composizioni del Trecento con inedite attribuzioni a Marchetto da Padova e altre novità***

A list of musical *incipits*, penned on the inner side of a parchment bifolium covering one of the theoretical compilations gathered in MS 5-2-25 of the Biblioteca Capitulare y Colombina of Seville, reveals that the former function of that parchment cover, likely from the Veneto area in the 1370s, was to contain unbound pieces possibly intended for copying. It had enclosed thirty-five works, mostly lost, among which were three motets and a *Grammar* by Marchetto da Padova that sheds light on the early stages of his teaching career; a number of liturgical compositions attributed to composers so far unknown; and, above all, new evidence for the activities of three early *Ars nova* masters, Jacopo da Bologna, Giovanni da Cascia and Piero, whose interaction at Verona in the service of the Scala court — so far documented only in the secular field — can be now appreciably extended also to the sacred motet.

### **GIOIA FILOCAMO, *Musica dagli Statuti della Confraternita di S. Maria della Morte di Bologna: «letanie, laude et altre oratione cum canto digando»***

The *art of executing well* — to quote the evocative title of a beautiful book edited by the Canadian historian Nicholas Terpstra — in vogue in Bologna between the fifteenth and sixteenth centuries also included the use of an interesting corpus of 211 *laude*. The poetic texts are irregularly distributed in twelve manuscripts compiled between the end of the fourteenth and the first half of the fifteenth centuries for the local Confraternita dei Battuti of Santa Maria della Morte, the richest of which hosts 106 *laude* (MS 157 of the Biblioteca Universitaria di Bologna, a collection clearly coming from Emilia, probably Bologna). The mode of performance for this large corpus is, strangely, never clarified in any of the books that contain the poetic texts, but the occasions of their use are offered in the oldest Statutes of the brotherhood, recently come to light: those of ca.1393 and of 1522. The collective performance of the *laude* was authorized by the Prior in some private and public moments of confraternity life, including accompanying prisoners sentenced to death to the gallows. The spiritual and material care of the last hours of condemned people constituted, in

fact, a special activity of the Bolognese brotherhood, which was the first in the world to set about pacifying the terrified souls of the prisoners with accurate and systematic activity.

**NICOLA BADOLATO, *Soluzioni metriche e motivi poetici nei testi intonati da Benedetto Ferrari e Nicolò Fontei***

The article focuses on the main literary *topoi* and the most significant metric solutions adopted in some Venetian collections of vocal music such as the *Musiche varie* by Benedetto Ferrari (1634, 1637 and 1641) and the *Bizzarrie poetiche* by Nicolò Fontei (1635, 1636 and 1639), based on poems by Battista Guarini, Giambattista Marino, Giulio Strozzi, Gian Francesco Busenello, Ottavio Orsucci and Pier Francesco Paoli, as well as Ferrari himself. It attempts a first critical study of the choices made by these two high ranking seventeenth-century century composers: references to the late sixteenth-century madrigal tradition on the one hand, with their particular predilection for amorous–pastoral themes, and the impertinent and desecratory style of Venetian academic poetry on the other, both in dialogue with the literary trends of the nascent entrepreneurial opera.

**ANTONELLA D'OVIDIO, *All'ombra di una corte: Lucia Coppa, allieva di Frescobaldi e virtuosa del marchese Filippo Niccolini***

Far from the spotlight of operatic performances and the worldly chronicles of the time, the history of those *virtuose di musica*, who in the seventeenth century lived their lives in the service of aristocratic families, usually leaves little trace in the archival documents, which only rarely allow us to illuminate vividly their profiles or to reconstruct their careers. On the basis of unpublished documents from the private archive of the Niccolini di Camugliano family (mostly inventories and account books) and recent studies on the musical patronage of Florentine patricians in the seventeenth century, the article focuses on the life and career of the singer and harpsichordist Lucia Coppa Rivani (1625–1699). Although initially protected by Giovan Carlo de' Medici, Lucia, the sister-in-law of the famous *castrato* Antonio Rivani, spent most of her life in the service of the Florentine marquis Filippo Niccolini, becoming the leading singer in his private court. The nobleman took care of the training of the young Lucia (with Girolamo Frescobaldi and Filippo Vitali) and facilitated her career, also ensuring her, through donations of goods and valuable

musical instruments, a considerable social and economic status. In a broader perspective, the reconstruction of Lucia Coppa's life allows us to observe the training and career paths of a singer in the service of an aristocratic family in seventeenth-century Florence and the decisive role that educated members of the Florentine nobility could play in this. At the same time, her biography also sheds new light on Filippo Niccolini's musical patronage, particularly on the network of his relationships within the Roman and Florentine musical environment, on musical performances that took place in his residences, and on his musical taste in relation to the Medici's, confirming his importance in the Florentine musical scene in the second half of the seventeenth century.

**VALENTINA PANZANARO, «Con la misura giusta per ballare». Salvatore Mazzella e i suoi Balli (1689)**

Salvatore Mazzella (c.1620–1690), a Neapolitan violinist active in Rome in the second half of the seventeenth century, owes his fame to the collection *Balli, correnti, gighe, sarabande, gavotte, brande e gagliarde...* for violin and basso continuo, which he published in 1689, dedicating it to Cardinal Fulvio Astalli. The article presents some new biographical data on the composer, which integrate the few so far known that can be deduced from the title page of the *Balli* and from a mention made by Athanasius Kircher. In his treatise *Itinerarium extaticum* (1656), the German Jesuit give an account of the performance of an “academicum trium”, formed by Michelangelo Rossi, Lelio Colista, and Salvatore Mazzella, all musicians probably gravitating in the entourage of Cardinal Camillo Astalli (1619–1663). In the second part, the article presents the *Balli*, describing the contents and the structure of the collection. The composer divides the pieces into eight *Balli* and five *Partite* (*Folia*, *Tarantella*, *Passacagli*, and two *Ciaccone*). Each *Ballo* is organized in form of a suite, consisting in five bipartite dance movements in the same key: the *Ballo* (or *Balletto*), which serves as a prelude, is followed by *Corrente*, *Giga* or *Gagliarda per ballare*, *Sarabanda*, *Minuetta* [sic] and/or *Gavotta*. The analysis of the pieces reveals that the style of Mazzella's *Balli* appears closer to the instrumental dance music of 1660–70s Bolognese collections, than that of the Roman *sonate da camera* of the late seventeenth century, such as those of Carlo Mannelli and Arcangelo Corelli.

**CLOTILDE FINO, *Drammi e oratori nella corrispondenza di Francesco de Lemene con il cardinale Pietro Ottoboni***

Francesco de Lemene (1634–1704), a man of letters who was born and lived in Lodi, had a high reputation in the Italian courts and academies of his time for his erudition and poetic production. In music historiography, he has long enjoyed fame as the author of texts for music, such as operas, oratorios, cantatas and serenatas. The article, after recalling the relationships between de Lemene and some leading patrons of late seventeenth-century Rome, such as Christina Queen of Sweden and Livio Odescalchi, presents new information from the correspondence between the poet and Cardinal Pietro Ottoboni in the years 1694-1698. This correspondence focuses on texts for music, and particularly on an oratorio, *Giacobbe al fonte* that the cardinal commissioned from the poet in 1694. A few years later Ottoboni submitted for the poet's judgment the libretto of his own oratorio *Per la nascita del Redentore*, performed in 1698. Nevertheless, de Lemene's *Giacobbe al fonte* was never performed in Rome, but only later, in 1700, at the court of Duke Ferdinando Carlo Gonzaga in Mantua, where another oratorio by the poet, *Santa Cecilia*, had been performed in 1698. In the last paragraph, the article also offers some observations on the problems of poetry and the dramaturgical practice of the *azioni sacre*.

**HUUB VAN DER LINDEN, *A family at the opera: the Bolognetti as an audience at the theatres of Rome (1694–1736)***

The article looks at theatrical life in Rome by analysing one local aristocratic family's presence as audience members at the city's theatres. The Bolognetti family came originally from Bologna but established itself (also) in Rome in the seventeenth century. They were not major direct patrons of musical events, but did frequent the theatres as spectators. By looking at this aspect of the nobility's involvement with operatic and theatrical activities in Rome, the article provides a different point of view on the well-known topic of music and theatre in Baroque Rome. On the basis of fifteen volumes of payment records from Ferdinando Bolognetti and his son Giacomo, spanning the period from 1693 until 1736, the article partially reconstructs the family's presence at the city's theatres. The payments show the different financial arrangements for hiring full or partial seasonal boxes, repairs and decorations carried out at the family's boxes at the Tordinona and Capranica theatres, the buying of individual tickets, and other expenses. A singular cross-section of theatrical life in Rome thus emerges that, at one point or other, includes virtually all of the city's theatres and a range of different theatrical genres.

**BETTINA HOFFMANN, *Giuseppe Maria Tanfani, compositore e violinista del Settecento fiorentino e inventore del violino tetraarmonico***

The figure of the Florentine musician Giuseppe Maria Tanfani (1689–1779) has remained so far unknown to scholars for a trivial mistake in the Music Catalogue of the Biblioteca Nazionale Centrale of Florence, in which his surname was changed into Fanfani. The correction of the spelling mistake allow us to find out a good amount of data on the composer in archival documents, letters and newspaper articles of the time, useful for composing a multi-faceted portrait of the musician. Through this documentation we learn that Giuseppe Maria Tanfani lived his whole life in Florence, where he was *aiutante di camera* (gentleman of the court) to Gian Gastone de' Medici and *musicien de la chambre* at the time of the Lorraines. He was a violinist appreciated in his native land and abroad, and active in the major Florentine ecclesiastical and theatrical institutions (he is also mentioned as the first violin of the orchestra in the premiere of Antonio Vivaldi's opera *Ginevra principessa di Scozia* at the Teatro della Pergola during the Carnival 1736). Tanfani was respected by Quantz, Pisendel and other travelers who heard him in Florence. He composed some enjoyable sonatas for violin and basso continuo (the article offers a complete catalogue). He was also a luthier with an innovative and experimenting spirit. With his invention of the *violino tetraarmonico*, of which a detailed description was published after his death, he wanted to perfect the violin, endowing it with a fifth low string, resonant strings that would respond across the whole chromatic range, and especially with a mechanism that allowed the player to command with the chin — therefore without interrupting playing — a damper that enabled the violin to produce four different kinds of sound. Although the curious invention of the *violino tetraarmonico* had no repercussions (not uncommon in his time), Tanfani can be considered an emblematic representative of the renewed experimentalism of the later eighteenth century, by which musicians expressed their trust in the progress of their art.