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SUMMARIES

STEFANO LORENZETTI, *Memory of the past and perception of sound in the Renaissance: the Aristotelian perspective*

What would appear to have been for centuries the climax of the musical memory is not so much the memory of the musical works produced from time to time, but rather the memory of the procedures to produce them: the technical means that allow music to be produced, that allow music to appear on the perceptive surface of the world, are systematically, obsessively, remembered. The ‘humanism of sound’ promoted by Zacconi and other Renaissance theoreticians, profoundly rooted in the anthropological dimension of modernity, uses memory not mainly as a means to remember a past impossible to recover, but as a generative tool to shape the new. This, perhaps, could contribute to explain, why the memory of music is more a memory of the processes involved than a memory of the

objects written: according to the scientific dimension of the discipline, the climax of remembering is located into the language, which is enduring and necessary, while the *opus* is contingent and evanescent, even if written on paper.

MARCO DI PASQUALE, *Silvestro Ganassi: a documented biography*

The over fifty documents, many hitherto unpublished, transcribed in the appendix allow us to reconstruct various aspects of the life of Silvestro Ganassi (Venice, 1492–?, after 1571). His family of birth, originally from the Bergamo area, had settled in Venice by 1492, with his home and father's barbershop in the vicinity of the "fontego della farina" at Rialto, from which the Ganassis derived the nickname that distinguished them from the many others answering to the same surname. The family nucleus consisted of four brothers: Girolamo, Giovanni and Venturino in addition to Silvestro. Girolamo became *piffaro del doge* and married Maria, belonging to the wealthy Renio family of citizen rank. Giovanni combined the professions of instrumentalist and barber. Concerning Venturino nothing is known. Between the early sixteenth century and the middle of the following century, other Ganassis, most probably related to the "dal Fontego" branch, are indicated as instrumentalists and composers working in Venice, Bologna, Rome, Belluno, Treviso and perhaps Florence. Silvestro had two sons from a woman whose identity is unknown: Antonio and Giovanni Battista. The former, who obtained a degree in law at the University of Padua, married Camilla Calza, daughter of a Paduan count, with whom he had at least four daughters, who, following the early death of their parents, were entrusted to the care of Silvestro. Giovanni Battista, on the other hand, followed in his father's footsteps, he too becoming a *piffaro del doge* and achieving fame as a virtuoso on the cornett. Most likely Silvestro entered into a second marriage with Urania, daughter of Giovanni Bembo, a member of a junior branch of a Venetian family of ancient lineage. As regards his working life, Silvestro was noted not only as a *piffaro del doge*, but also as a member of an independent company of instrumentalists formed completely or in part by family members, as a virtuoso of the viola da gamba and lute engaged in the *ridotti* promoted by the noblemen and intellectuals of the city, and as a teacher of music. A certain number of authoritative sources attest that, in addition to all this, he also successfully practised the art of painting. Finally, from the documentation discovered and considerations of the context in which Silvestro and his relations found themselves working one may propose clarifications and conjectures on their relations with people and institutions (even outside Venice), on the size of their estate, and on the publication process of Silvestro's famous treatises.

PAOLO ALBERTO RISMONDO, *Antonio Grimani «musico galileiano» tra Venezia e Roma*

The singer Antonio Grimani is a case study of a musician bred to a Venetian noble family's service: he was raised in the remarkable palace of the Grimanis, a noble Venetian family of high rank (of the branch dwelling in the parish of Santa Maria Formosa), together with their noble scion Giovanni, which later mentioned him in his last will. The Venetian documents describe the musician as a baptized Turk. Quite probably, contacts of the Grimanis in Rome enabled him to go at the service of Giovanni Ciampoli, a well-known Florentine prelate and writer, and cheer up his convivial meetings with his singing and playing on the theorbo. Antonio Grimani he is cited in some letters which Ciampoli wrote to Galileo Galilei. In Venice the singer was a member of the ducal chapel of St. Mark's; in the meantime he was hired for the annual *feste* held in the *Scuola Grande di San Rocco*, and in some of the earliest Venetian operas. Outside the lagoon city, he participated to the Parma's *festa* of 1628 (again as a Ciampoli's *protégé*), under the musical direction of Monteverdi, that held him in high regard. In this occasion a letter by Ciampoli encourages affectionately a young unnamed *musico* who can be identified with the singer Grimani. Later he held the title role in *Ermiona*, the forerunner of Venetian opera (actually a tournament-opera) staged in Padua in 1636. Some letters by Ciampoli shows that Grimani traveled to and from Venice, Rome, and the small towns in the Marche, where the prelate had been sent as governor, to remove him from Rome, having lost the favour of the pontiff in 1632. During 1620-30s, when Grimani was fully active, he was among the protagonists in transmitting some typical roles of Roman opera in Venetian musical circles. His last documented performance was in Cavalli's *Giasone* (1649), in which she played the role of the *vecchia* Delfa – so that one can guess that he had already lost some of his early vocal skills. Grimani lived in Venice until his death in 1665.

MICHAEL KLAPER, *An Italian in Paris: Giovanni Bentivoglio (1611–1694) and a neglected source for seventeenth-century Italian cantata poetry*

This article is the first in-depth discussion of the manuscript 19277 of the Biblioteca Nacional of Madrid (*Ma*) as one of the most substantial sources for Italian cantata texts of the seventeenth century. It is shown that *Ma* is the unique testimony for the collected poetry of one single author, the abate Giovanni Bentivoglio, who — though being educated in Rome — spent most of his life in France. The article provides an overview of the contents of *Ma*, two thirds of which can be shown to be *poesia per musica*, and sheds light on its general importance for the history of the seventeenth-century Italian cantata. Furthermore, on the basis of three examples (cantatas set to music by Marco Marazzoli,

occasional cantatas, and Teobaldo di Gatti's *Airs italiens*) it is demonstrated how Bentivoglio's poetry can contribute to the historiography of this genre in France.

ALESSIO RUFFATTI, «Un libro dorato pieno di ariette»: produzione e circolazione di manoscritti musicali tra Roma, Parigi e Venezia nel primo Seicento

The article aims to show the relationship between some musical sources written in Rome in the early 1640s: F-Pn, Rés Vm7 59–101 and Rés Vm7 102–150, I-Rc, 2505, I-Nc, 33.3.11. The analysis of these collections shows that in several cases the drafting of the seventeenth-century Roman musical manuscripts was carried out by different hands. The handwriting of the copyists takes up the styles of the most famous calligraphers active between the sixteenth and seventeenth centuries, including Francesco Cresci and Leopardo Antonozzi. The study of watermarks supports the proposed chronology. The two 'Parisian' manuscripts — which probably were sent in 1641 by the Barberini family to Prime Minister Richelieu — show a very early reception of the Roman chamber vocal repertoire in France, before Giulio Mazzarino's arrival to power. Among other pieces, they contain some *lamenti* ascribed to Luigi Rossi, which contributed to spreading the Italian musical style in the French court even before the operas that were staged a few years later.

GIACOMO SILVESTRI, *Un nuovo flauto diritto contralto di Castel a Perugia*

The woodwind instrument maker Castel, active in the first half of the eighteenth century, is essentially known thanks to its surviving production, which includes eighteen instruments (recorders, transverse flutes, oboes), complete or hybrid, bearing its mark. The article illustrates a new Castel's alto recorder, which was recently discovered by the author, and now displayed at the Museo Diffuso degli Strumenti Musicali in Perugia.