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SUMMARIES

ELENA ABRAMOV-VAN RIJK, *To whom did Francesco Landini address his madrigal Deh, dimmi tu?*

Research in Italian Trecento music necessarily includes analysis of the poetic texts of musical compositions, for they may contain precious information about the circumstances of the creation of these works. It is a difficult task, however, since poetic texts are often very difficult to interpret. That is why we must look for relevant information in other sources, such as archival documents and purely literary works. The three-voice madrigal *Deh, dimmi tu* by Francesco Landini has attracted the attention of many scholars due to its unusual musical technique: a canon at the fifth between the tenor

and the countratenor. Its text has been regarded as a general invective against *nouveau riches*. I propose that Landini might have intended one of his colleagues- musicians, who seems to have made a breathtaking career rewarded by fine clothes, jewels and horses (*tondi palafreni*). Further investigation has revealed a number of documents (both administrative and literary) in which horses appear as a hallmark of the famous *uomo di corte*, buffoon, poet, singer and player of musical instruments, Dolcibene. Considered together, these documents provide a solid basis on which to confirm Dolcibene as the addressee of Landini's invective.

PATRIZIO BARBIERI, *Music printing and selling in Rome: new findings on Palestrina, Kerle and Guidotti, 1554–1574*

This article will present and comment on four of the earliest documents, till now unknown and unpublished, concerning the printing and marketing of music in Rome. Two of them are contracts for the printing of musical works, to be added to the only two known so far for the period in object. The first is the only contract we today know about Palestrina's compositions, and concerns his *Missarum liber primus* (Dorico, 1554), his first published work. The second regards the first edition of *Hymni totius anni et Magnificat* (Barré, 1558) by Jacobus de Kerle. The other two documents are related to the music marketing sector: they are the oldest inventories of this kind we know so far. The first is of the bookseller Antonio Maria Guidotti (1568). Unlike the following century, this confirms that (1) in such shops secular compositions prevailed considerably over the sacred, and that (2) Venetian publishing houses still predominated over Roman ones. The inventory has also emerged of a till-now-unknown author, the Flemish Giovanni Dellimale, which, besides printed works by authors so far unknown, provides us with rare evidence of the use of erasable stone tablets by composers of the period to note down their compositions.

FRANCO PAVAN, *La musica per chitarrone di Giacomo Antonio Pfender. Nuove acquisizioni*

A newly discovered monogram present in the preparatory drawing for the title page of a *Libro d'intavolatura di chitarrone* has allowed the author to attribute to Giacomo Antonio Pfender — a friend of Giovanni Girolamo Kapsperger and editor of latter's *Libro primo d'intavolatura di chitarone* (1604) — five pieces for chitarrone included in a manuscript, almost certainly datable to the second decade of the seventeenth century, preserved in the Archivio Estense in Modena, and probably another nine pieces included in the same source, previously attributed to Alessandro Piccinini. The article conjectures the origin of the manuscript in the Roman *milieu* — and not in

Modena, as claimed by other scholars — and probably in the circle around Pfender and Kapsperger. The article opens up new glimmers of research on the relationships of musical patronage between Modena and Rome.

MADDALENA BONECHI, *Parole, immagini e musica nelle pratiche devozionali della Compagnia di San Benedetto Bianco a Firenze. Su alcuni possibili contributi di Giovanni Battista da Gagliano*

This paper examines the links between the musician Giovanni Battista da Gagliano and the Compagnia di San Benedetto Bianco in Florence, a religious confraternity to which he belonged. Given that the confraternity's defining feature was a penitential form of spirituality, it seems plausible that the spiritual compositions included in Gagliano's *Varie musiche* (1623), about the death of Christ and the *planctus Mariae* were originally composed for this setting; or that Gagliano was inspired to write them by his association with it. In the seventeenth century, several paintings were made for the interiors of San Benedetto Bianco by prominent Florentine artists (many of whom were also members of the confraternity). The imagery in these paintings depicted the key events of the Passion, to inspire spiritual and corporeal mortification in the confraternity members; similarly, Gagliano's penitential pieces of music may have been intended to produce, through meditative lyrics and gloomy melodic lines, the same emotions felt by Christ or by the Virgin at the foot of the cross. With the support of various spiritual texts used at San Benedetto Bianco, and on the basis of some significant textual similarities and convergences between texts and imagery, the author theorises that there was a relationship between the musical dimension and the painted representations, attempting to understand if and how the aural component interacted with the visual one during ritual practices. This 'synaesthetic' fusion made such moments more impactful, by rendering them multi-sensory experiences in which both art forms contributed to increasing the confraternity members' sense of involvement and propensity for contemplation. Furthermore, several manuscripts held at the small archive at San Benedetto Bianco, situated within the Parish Church of Santa Lucia sul Prato, Florence (the confraternity's final premises) were examined; they revealed that one of Gagliano's pieces included in the 1623 print, *Ecco ch'io verso il sangue*, was sung at the confraternity as part of a sort of theatrical performance on the evening of Good Friday, following the moment when the members usually carried out flagellation.

LUCAS G. HARRIS – ROBERT L. KENDRICK, *Of nuns fictitious and real: revisiting Philomela angelica (1688)*

This article examines the Italian content, compilation history, and target audience of Daniel Speer's 1688 motet collection *Philomela angelica* (Venice [recte: Ulm], 1688). In light of Jana Bartová's discovery that Speer had reused six motets from Chiara Margarita Cozzolani's *Scherzi di sacra melodia* (Venice, 1648) otherwise incompletely preserved, we examine Speer's changes to his borrowings, which also include pieces by Maurizio Cazzati and Isabella Leonarda. We also consider issues of continuo figuration, scoring, and textual expression in the now-reconstructable pieces by Cozzolani and others.

VALERIO MORUCCI, *L'orbita musicale di Cristina di Svezia e la circolazione di cantanti nella seconda metà del Seicento*

Queen Christine of Sweden needs no introduction to scholars. Her figure as a promoter of the arts has attracted significant attention. However, there are aspects of her role as a patron of music that remain largely unexplored. The information we possess about the queen are based on fragmentary and sparse archival documentation. A systematic examination of her private correspondence has not yet been pursued by musicologists. This article aims to give a contribution in this direction by using the letters preserved in Christine's private carteggio, a good number of which remain unpublished, to shed new light on the musical activity at the court of Christine of Sweden. It focuses, in particular, on the circulation of female singers and castrati within her Italian circle during the second half of the seventeenth century.

COLLEEN REARDON, *Writing a tenor's voice: Cesare Grandi and the Siena production of Il Farnaspe (1750)*

Scholars have made great progress in exploring individual eighteenth-century *drammi per musica* as events (departing from the more singular focus on the work as captured in a musical score), and the singer often stands at the center of such an event. We have long known that composers took into consideration singers' voices when composing scores, but we also have gained insight into how singers could hold sway over the hiring of other cast numbers and determine the choice of repertory. Such case studies often focus on famous castratos — as stars, they could extract concessions of many kinds in exchange for their services as lead singer. Until now, it has been assumed that singers

standing lower in the operatic hierarchy — second and third men, for instance—had little influence. This assumption is, however, belied by a newly discovered cache of 119 letters from agents, singers, dancers, instrumentalists, and the costume designer to the impresario of the opera *Il Farnaspe*, staged in Siena in 1750. This essay examines the information we can glean about the production from that source in the context of the history of musico-dramatic performances in the city. Opera flourished in Siena during the late seventeenth and early eighteenth century under the sponsorship of a powerful expatriate clan, the Chigi, who understood how to exploit festive occasions and the sociable enterprises surrounding them as expressions of *senesità*, or the Siennese way of doing things. In 1750, it was not the Chigi who were in charge, but rather another powerful local clan, the Sansedoni. The most compelling information on the production comes from a hitherto unknown tenor, Cesare Grandi, originally cast as third man in the opera. Over the course of six months, he wrote nineteen letters to the ostensible impresario of the production, Francesco Sansedoni. The letters show the singer negotiating on his own and his wife's behalf, and then on behalf of a much more famous castrato, Gioacchino Conti, who he wanted cast in the lead role. They demonstrate that it was Grandi who had had the greatest impact not only on who was engaged for all the main singing roles, but also on who was hired to enlarge the local orchestra, what opera was chosen, and when it was scheduled. He also oversaw the revisions to the libretto and the score, supervised the music copying, and made decisions about costumes. Cesare Grandi's letters allow us to observe the mechanics of putting together an eighteenth-century Italian *opera seria* at close range and in real time. They reinforce much of what we already know about the prevalence of the pasticcio (even when not indicated as such) and the unreliability of the libretto as a faithful record of every performance. Most important, however, they demonstrate that we might want to look in beyond the usual suspects to understand who might have influenced the most basic decisions regarding the choice of work, casting, scheduling, costuming, and musical score of a mid-eighteenth-century Italian opera.