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SUMMARIES

MARTINO ZALTRON, *Polso e musica negli scritti di teoria musicale tra la fine del Quattrocento e la metà del Seicento*

Remarks about therapeutic properties of the art of sounds are not the only statements of the link between music and medicine in literary sources. Since ancient times some physicians, conceiving the health as a result of the harmonious concordance between the parts of the body, reflected on the

existence of some rhythmic or harmonic ratios between the motions of pulse. The doctrines of these authors were known to the music theory of the Renaissance: Tinctoris, Gaffurio, Aaron, Zarlino and Campion exhibit knowledge of ancient and medieval speculations on the musicality of pulse. In several treatise pulse is also compared to *tactus*, not in order to establish a precise correspondence but to observe the conceptual affinity between the two terms; also in these cases, we can glimpse the influence of the medical theory of the past. The ideas of music theory and the discussions of physicians are intertwined in the *Musurgia universalis* of Athanasius Kircher, who, in the wake of some medical treatises written between the second half of the sixteenth century and the beginning of the seventeenth, goes so far as to create music scores of the different types of pulse classified by the ancients. Taken together, these testimonies allow us to appreciate the permeability of music theory towards the ideas of physicians, and represent themselves a relevant chapter in the history of relationships between pulse and music.

ADRIANO GIARDINA, *Un catalogue pour improviser : les Ricercari d'intavolatura d'organo de Claudio Merulo*

The article proposes to demonstrate how the eight *Ricercari d'intavolatura d'organo* by Claudio Merulo, issued in 1567 by the composer's own publishing house in Venice, could be considered a reflection of improvisation practice. They are based on *ex tempore* techniques, those illustrated by Girolamo Diruta, a pupil of Merulo, in the second book of the second part of *Il Transilvano* (1609), which is devoted to counterpoint and in particular to vocal *contrappunto alla mente*.

The musical subjects that determine the division of the *Ricercari* into successive sections are mostly treated by Merulo as harmonized *cantus firmi*, resulting in textures from two to four voices. The improvisational matrix is formed by a succession of consonant intervals in minims. The *cantus firmi* appear gradually in all voices and are played in alternate hands. The ornamentation, which also passes from one hand to the other, conceals the simplicity of the procedure while ensuring rhetorical efficacy. At each new entry of the subject, the musical elements are arranged in a new combination, according to the model of Gabriele Fattorini's *Accadenze*, also included in the Diruta's treatise. The sections developed on the basis of these patterns constitute a range of possibilities.

The non-imitative *duo* enriches the improviser's palette. In subsequent presentations, the subject is repeated as is, or arranged on another hexachord and/or in inverted counterpoint. Merulo also uses

stretto technique and sometimes harmonizes his subjects in parallel tenths, borrowing procedures typical of vocal improvisation.

When imitative procedures appear in the *Ricercari*, they are relatively simple. Progressions in alternating fifths and sixths, also typical of the *contrappunto alla mente*, are masked by imitations, thanks to shifts of the entries. The melodic segments are alternately present in the homophonic passages and arranged in imitation. The beginnings of the *Ricercari* are all in imitative style; however, overlapping of parts that expose the subjects is limited, probably due to the improvisational origin of the pieces.

The subjects chosen by Merulo are relatively simple and favor motion by conjunct scale-degrees in minims. The opening ones are more complex and longer: rhythmically more varied, after beginning on long notes, they present at least a leap and a syncope or a dotted note. The passages without a subject, on the other hand, recall the composer's toccatas.

The second *Ricercare* is distinguished from the others because it is based on a single subject exposed in an excessively regular way. This regularity derives from the exhaustion of his possibilities with a point of imitation only two minims apart.

The edition of the *Ricercari* has a mainly didactic purpose: it is destined for keyboard players at the first steps of their professional careers, for whom improvisation was at the heart of their skill, as witnessed by the competitions for organist positions. Therefore, Merulo's *Ricercari* represents a springboard to acquisition of the mastery of the art of *fantasia*, insofar as the pieces offer a repertoire of subjects and patterns to be memorized and processed, from which to draw at will in *ex tempore* performances.

The Italian keyboard tablature used by Merulo reveals a second, complementary destination: the *Ricercari* can be played in their entirety or portions could be extracted by organists, whose improvisation skills were limited.

It appears that the generally negative evaluations of Merulo's *Ricercari* are a consequence of a prejudice that saw in the Renaissance imitative *ricercare* a sophisticated and learned genre *par excellence*. The clear separation encoded in musical historiography between the imitative *ricercare* and improvisational genres, such as the *toccata*, needs to be rethought: the two genres include, at least in Merulo's case, both homophonic and imitative passages, and constitute two complementary aspects of improvisation practice.

NICOLA USULA, *Dafne in alloro di Benedetto Ferrari: drammaturgia ‘alla veneziana’ per Ferdinando III (Vienna, 1652)*

The article sheds light on the Viennese chapter (1651-1653) of Benedetto Ferrari's life, who is known as the theorbo player, composer, singer and poet who witnessed the beginnings of public opera in Venice. The essay focuses on the first of Ferrari's dramatic works documented at the court of Ferdinand III between 1651 and 1653: a sung introduction to a ballet entitled *Dafne in alloro*, staged in Vienna in 1652. After a first section devoted to the reconstruction of Ferrari's activity in the capital of the Holy Roman Empire, this essay presents the only two manuscripts containing the text of *Dafne*, which appear to survive in two different versions: one source is preserved in the National Library of Vienna and the other in the Biblioteca Estense in Modena. The Modenese volume, besides *Dafne*, presents also four of Ferrari's Venetian librettos (*Andromeda*, *Maga fulminata*, *Ninfa avara*, and *Prencipe giardiniero*), however they appear in an unknown version never studied until now. The article continues with the analysis of some philological issues related to the dramatic texts copied in the Modena manuscript. Moreover, after the presentation of the two versions of *Dafne*, the essay ends with the framing of the Modena manuscript within a strategy of self-promotion that probably Ferrari used to return to Italy and, more specifically, to the court of Modena. In the appendix of the article a complete critical edition of the dramatic text of *Dafne in alloro* with introduction and apparatus is provided.

INÊS DE AVENA BRAGA – CLAUDIO RIBEIRO, *A newly discovered recorder sonata attributed to Vivaldi: considerations on authorship*

During an artistic residency in Venice in October 2018, we discovered a handful of eighteenth-century anonymous manuscript sonatas for recorder and basso continuo at the library of the Conservatorio “Benedetto Marcello”. In the Fondo Correr, Esposti e provenienze diverse – containing, among others, manuscripts stemming from the Ospedale della Pietà – we found the *Sonata per Flauto* in F major, I-Vc Correr Busta 127.46, which we attributed to Antonio Vivaldi. This article presents our study on the paper and rastrography of this newly discovered sonata, as well as a comparative study of material from Vivaldi's oeuvre and Correr 127.46, with a glimpse at the other composers who are in some way connected with the style of Vivaldi and the context of the sonata in question.

We were able to establish that the paper of *Correr* 127.46 is of Venetian origin, and of a type used by Vivaldi. It features the typical *tre mezze lune* watermark, with the countermark “A Z” surmounted by a trefoil with stem. We can also be fairly certain that the scribe was a Venetian involved in copying as a professional activity. Thanks to the study of the paper and a match of the cross-section of the rastrography with that of another manuscript, we have been able to ascertain a more precise dating of the music paper used and infer the date of copying of *Correr* 127.46 to c. 1733.

Already in our first reading of the piece we had observed several typical features of Vivaldi’s known works. Vivaldi’s compositional practice involved a combination of recycled material previously composed with fresh inventions, creating often radically different contexts for the same or similar musical material. The study of the textual and non-textual elements of this manuscript indeed confirmed several characteristics typical of Vivaldi’s idiolect: the use of specific melodic concordances allied to the frequent use of tripartite phrase structures, extensive use of the 5-6 sequence (with little or no variation and including a melodic descent to the leading note in the upper line at the end) often combined with arpeggiation, a simple driving bass that shapes the structure and contributes rhythmic and harmonic support rather than contrapuntal interplay, and the elaborated prolongation of the final chord of a section etc. The empirical observations we had initially made are substantiated by a great number of concordances and parallels with works by Vivaldi: *Correr* 127.46 bears similarities and over one hundred concordances with works dated between 1700 and 1740, a period spanning Vivaldi’s entire career. A considerable selection of these concordances is exemplified in the article. Placing the whole of *Correr* 127.46, with all its stylistic traits within the oeuvre of Vivaldi, we postulate that it is likely to be a composition of the 1710s copied in the 1730s.

Lastly, before concluding, the article takes a “Devil’s Advocate” detour to look at possible composers other than Vivaldi for *Correr* 127.46. Vivaldi was naturally deeply embedded in the fabric of his time and so was his musical writing. However, he was also a great innovator with a strong musical personality, and his works and the spirit of his music were heavily paraphrased, copied, and plagiarized as his fame swept through Europe. For the purpose of the attribution of *Correr* 127.46 to Vivaldi the discussion was limited to those few composers whose style bears strong resemblances with Vivaldi, and whose extant output includes sonatas, so that we could make as direct a stylistic comparison as possible. Aspects of the compositional styles observed in the sonatas of Diogenio Bigaglia, Gaetano Meneghetti and Ignazio Sieber are contrasted with what can be observed in Vivaldi in general and with the particularities observed in *Correr* 127.46, clarifying

why Vivaldi is the most plausible composer for this sonata and demonstrating why we stand by our attribution,

MARCO TANZI, *La 'gentildama' e liutista bolognese Lucia Garzoni in un ritratto di Lavinia Fontana, con una nota storico-musicale di DINKO FABRIS*

The recent appearance (spring 2021) in the Madrid antiques market of a *Portrait of a noblewoman with a lute and a music manuscript*, bearing a misinterpreted inscription with her name, allowed Marco Tanzi to correctly identify the sitter with the Bolognese noblewoman Lucia Bonasoni Garzoni and to attribute the work to the painter Lavinia Fontana, as the relationship between the painter and the noblewoman is documented. The identification of Lucia Garzoni led to a re-examination of the female noble cultural context of late sixteenth-century Bologna, as well as of the literary sources that illustrate this *milieu*, and of the respective roles of the painter and the noblewoman musician.

A note by Dinko Fabris, in appendix to the article, examines closely the musical elements present in the portrait: a small six-course lute and a manuscript music book, showing a fragment of a page in 'mixed' notation for voice (on staff) and lute in tablature.