

Recercare XXXIV (2022) In memory of Marco Di Pasquale

TABLE OF CONTENTS

In memoriam

ARNALDO MORELLI, *«Uno scrutinio più approfondito, quantunque non ancora metodico»: un ricordo di Marco Di Pasquale*

Articles

DINA TITAN, *The printing of Silvestro Ganassi's Fontegara: a comparative survey of the extant copies*

MARIA SEMI, *Considerazioni sulla voce nel Ragionamento chiamato l'Academico, ovvero della bellezza (1591) di Iacopo di Gaeta*

CHIARA GRANATA, *L'arpa, lo stile italiano e l'autunno del madrigale: le Canzonetten und andere Musikstücke (1679) di Wolfgang Caspar Printz e l'arpa doppia in area tedesca*

CHIARA PELLICCIA, *Il cardinal Colonna e Alessandro Scarlatti: musica e teatro in tempo di villeggiatura all'inizio del Settecento*

ANDREW WOOLLEY, *Snapshots of a genre in the making: Francesco Geminiani's Sonate a violin, Op. 1, and Francesco Scarlatti's 11 Sonatas a 4 as precursors of English Corellian concertos*

FRANCESCO BISSOLI, *«Pronti a ben servire»: l'orchestra dell'Accademia Filarmonica di Verona tra Sette e Ottocento*

SUMMARIES

DINA TITAN, *The printing of Silvestro Ganassi's Fontegara: a comparative survey of the extant copies*

The proposed article offers a survey of several matters pertinent to the printing of Silvestro Ganassi dal Fontego's *Opera intitolata Fontegara* (Venice 1535). The article is the direct result of the first

ever study to engage in a comparison of the eight extant copies of *Fontegara*, which to date were thought to be identical. As the emergent printing business played a determinant role in the socio-cultural ascendancy, it is no surprise that musicians and artists such as Ganassi were interested in the possible outcome and reception of their printed works. Departing from Ganassi's personal testimonies describing his concerns about the public approval (or disapproval) of his second and third treatises, *Regola rubertina* and *Letitione seconda* (Venice 1542 and 1543, respectively), the article examines the quantity and quality of the printing errors to be found in all extant copies of *Fontegara*, as well as the discrepancies between them.

Ganassi's first treatise contains a significant amount of imperfections both in its prose and musical content. These errors could easily be explained and, perhaps quickly dismissed, as illustrative evidence of the inherent difficulties and the high degree of specialisation required for the production of a pioneering music book such as *Fontegara*. Nevertheless, the present article opts for an inversion of this approach, arguing that these printing and content errors can alternatively be viewed under a positive light, as the residue of a blueprint of the process of crafting and producing the most distinctive diminution treatise of the century. As such, the article values these flaws as sources of specific information that would perhaps remain unnoticed if only the perfect and faultless printed material is considered. In fact, significant information regarding the applied printing methods and editing techniques emerges from the examination of these numerous printing errors and of a limited number of variants of print. The discrepancies of the printed material, scattered throughout the different sections of the extant copies, are discrete testimonies of the alterations deemed necessary and considered feasible by the involved parties, who had to take into account the technical and financial constraints of the early sixteenth-century printing industry.

Additional information about the printing process also emerges from the study of the similarities between the particular musical notation displayed in the *Fontegara* prints and in the handwritten cadences (added by Ganassi to the copy preserved in Wolfenbüttel). In particular, some details of Ganassi's autograph musical notation are apparently mirrored in the printed material, indicating a certain level of dependence between the printed version of *Fontegara* and a preparatory handwritten copy that possibly served as model for the preparation of the woodcut matrix.

Although the article does not engage in an in-depth discussion of the musical style, it takes into consideration that the majority of imperfections in the musical sections of the treatise is of a rhythmical nature (approximately seventy percent), and that, somewhat unexpectedly, the autograph cadences exhibit a comparable picture. The consistent presence of the rhythmical errors in both printed and handwritten sources leads to an alternative interpretation, which considers them as

evidence of the troublesome process of crafting and composing such distinctive diminutions. The musical design of Ganassi's diminutions is apparently challenging to all involved: author, engraver, printer and users of the treatise.

The article proceeds to focus on each individual variants of print. These variants are discussed in two groups. First, the most significant corpus of divergences is discussed, i.e. those which are the result of editing choices made during the process of print, which clearly aim to correct a few of the imperfections found both in the prose and the music of *Fontegara*. As expected, the method applied for the editing is directly linked to the specific nature of the relief methods applied for each section of *Fontegara*. Furthermore, the overview of the corrected errors also brings to light the miscellaneous nature of the eight extant copies, as they assemble, side by side, pages printed in different pressruns without any regard to a printing chronology.

The second group of divergences, i.e. the traces of posterior users of the treatise, is viewed as informative of the circulation and reception of the treatise. Apart from the information about the circulation of the treatise, the autograph additions to the Wolfenbüttel copy also present evidence of the commercial and, indirectly, the artistic value of *Fontegara*. Other later annotations, found in several other copies as well, are informative of the reception of the treatise by musicians and librarians. Last but not least, it is of great relevancy that Silvestro Ganassi was directly involved in different stages of the production of his *Fontegara*, a treatise he purposely named after himself. After a general sketch of the standard legal steps required to produce book in sixteenth-century Venice, the article examines the particularities of *Fontegara*'s privilege as well as Ganassi's role in soliciting it, arguing that, also from this perspective, the treatise is rather extraordinary. Ganassi's direct involvement also lays the ground for a survey regarding possible reasons why he ensured a rather substantial degree protection to his treatise, which extends beyond the typical terms of the privilege requests at the time. The particularities of the legal process and specific details of the treatise's privilege confirm, from yet another viewpoint, the economical and the artistic value of *Fontegara*, not only to its author but also to its dedicatee, Doge Andrea Gritti and, by extension, to the city of Venice. The unparalleled dedication of the treatise to the Venetian head of state is not only an indication of the Doge's patronage of *Fontegara*. It is a testimony of Gritti's endorsement of the intellectual conceptualisation embedded in *Fontegara* (even if the process was not always flawless, as attested by the numerous imperfections present in the treatise). Recent research has demonstrated that Ganassi's treatise displays many striking stylistic and textual similarities to two ancient Greek sources (Aristoxenus' *Elementa Rhythmica* and Aristides Quintilianus' *De musica*), brought to Venice due to the Bessarion's Act of Donation. As an emulation of these ancient books, *Fontegara*

makes significant contribution to Gritti's cultural and artistic plans for the city of Venice, the *renovatio urbis*.

MARIA SEMI, *Considerazioni sulla voce nel Ragionamento chiamato l'Academico, overo della bellezza (1591) di Iacopo di Gaeta*

In the *Ragionamento chiamato l'Academico. Overo della bellezza* (1591) by Iacopo di Gaeta, a little-known text rediscovered only in the last quarter of the past century, the author elaborates a refined examination of beauty that leads him to reflect, among other things, on the specific beauties of the human voice. In order to fully understand the meaning of the concepts used by Iacopo di Gaeta and the cultural background that supports his work, it is necessary to consider some passages of the third and last edition of *De rerum natura juxta propria principia* by Bernardino Telesio, inspirer of the Cosentian (or Telesian) Academy, whose influence is reverberated in Iacopo's essay. As a matter of fact, Telesio's reflections on perception, on the functioning of the *spiritus* and on the sense of hearing are of help to clarify the thought of Iacopo's *Ragionamento*.

CHIARA GRANATA, *L'arpa, lo stile italiano e l'autunno del madrigale: le Canzonetten und andere Musikstücke (1679) di Wolfgang Caspar Printz e l'arpa doppia in area tedesca*

The article aims to deal with some compositions in *stylus antiquus* ('ancient style') included in Wolfgang Caspar Printz's manuscript *Canzonetten und andere Musikstücke* (1679). This source includes some compositions in which the harp is explicitly requested as a concerto or basso continuo instrument. The name of the Italian instrument *arpa doppia* ("double harp") stresses the link between the *stylus antiquus* pursued within this group of compositions and the performance practice of some contemporary Italian academies. The exceptional nature of Printz's manuscript, so detailed in its instrumentation even when compared to contemporary Italian sources, helps to reconstruct a reliable overall picture of the use of the harp in the courts of the German area. The context promotes the use of instruments that evoke the old style, including the double harp and the viola da gamba, and renews interest in a musical form that seemed to have exhausted its path, namely the madrigal. The cultural activity of the House of Habsburg — and of the more peripheral centers of power the holder of which emulate their symbolism — is the framework of this musical production, which, through a

sophisticated path of Italianization of culture at court, tries to build a credible image of an imperishable and well rooted power.

CHIARA PELLICCIA, *Il cardinal Colonna e Alessandro Scarlatti: musica e teatro in tempo di villeggiatura all'inizio del Settecento*

The article focuses on musical and theatrical performances promoted by Cardinal Carlo Colonna (1665–1739) in the context of his *villeggiatura*, a lesser known aspect of his activity as a patron. Firstly, the action of Cardinal Colonna's patronage is reconstructed, before moving on to outline its role in the socio-cultural perspective of aristocratic *villeggiatura* practices. Thanks to a variety of sources, mainly unpublished, the article explores the musical and theatrical aspects, highlighting the characteristics of the patron's action and the presence of artists, composers, performers and craftsmen, who appear both in the urban and in the extra-urban contexts. Moreover, the article sheds light on the relationship between some cantatas by Alessandro Scarlatti, dated between August and September 1706, preserved in a manuscript of the Stadtbibliothek in Hannover (*Kestner 73*), bearing the coat of arms of Cardinal Colonna in the binding, and his *villeggiatura* in Genazzano in autumn 1706. The picture that emerges from the study of Cardinal Colonna's archival documents allows us to evaluate the musical and theatrical dimension of the *villeggiatura* in close continuity with the cardinal's patronage in his official role and in the urban context.

ANDREW WOOLLEY, *Snapshots of a genre in the making: Francesco Geminiani's Sonate a violino, Op. 1, and Francesco Scarlatti's 11 Sonatas a 4 as precursors of English Corellian concertos*

Concertos were first cultivated in Britain by professional musicians who performed them in London concerts as early as the 1690s. The earliest were five-part "sonatas" by the Moravian viol player and composer Gottfried Finger (c.1660–1730), the German Gottfried Keller (1657–1704), and the English organist and composer William Croft (1678–1727), whose structural technique involved pitting pairs of solo treble instruments against each other in dialogue; later concertos intended mainly for performance by professionals in concerts were modelled on the north Italian *concerto a cinque* and adopted Vivaldian ritornello form. There was, however, a practice of mixed amateur and professional performance in Britain, which resulted in the cultivation of a different kind of concerto, or sonata,

sometimes performed with multiple players on each part. This type of concerto – referred to in this article as the English Corellian concerto – seems to have been introduced in the mid-1720s. The long-standing interest of British amateurs in Italian sonatas and their practice of doubling parts, either with professionals or fellow-amateurs, created the ideal conditions for the development of this concerto type.

In the mid-1720s, British amateurs, such as members of the masonic Apollo Society, were still performing sonatas or sonata-like concertos orchestrally, some of which had been published 20 years or more earlier. However, at this time, the British-resident Italian composers, Francesco Geminiani and Francesco Scarlatti, also began to compose new sonata-like concertos tailored to this market. An explanation for why these works appeared in the 1720s is that they appealed to the growing interest at that time in what was known as “ancient”-style music, which was opposed to ostentatiously florid vocal style in opera, and its counterpart in virtuosic concertos.

Geminiani was well-placed to spearhead the development of the English Corellian concerto; he came to London in 1714 at an auspicious moment, establishing quickly his reputation as Corelli’s disciple through his Op. 1 *Sonate a violino* (1716), which includes movements directly modelled on Corelli’s Op. 5. Through his Op. 1, with its centre-piece fugues and harmonically striking slow movements, he became a composer recognised for his “learnedness”. Geminiani’s concertos were eventually published as his Opp. 2 and 3 in 1732, though it is likely that the English Corellian concerto had developed over the preceding 10 years. There is little doubt about Geminiani’s central role in its development: one of the concertos in Op. 3 may have been composed as early as 1721 and this article suggests that many of the hallmarks of his fugal technique can already be seen in his Op. 1 sonatas. His concertos also clearly influenced other British-resident composers who contributed to the genre in the 1730s and 1740s, especially Giuseppe Sammartini, Charles Avison and John Stanley.

It appears, however, that Geminiani was not the only composer of sonata-like concertos active in Britain in the 1720s; a set of 11 “Sonate” attributed to Francesco Scarlatti, the younger brother of Alessandro Scarlatti, who came to Britain c.1719, seem to represent an intermediate stage between the sorts of concertos that the Apollo Society were performing in the mid-1720s and the mature Corellian concertos of the 1730s. The only complete source, which preserves them in a state altered by its copyist, is a manuscript score included in a workbook copied around 1737 by the instrumental composer, arranger and orchestral leader, Charles Avison of Newcastle. The extent of their influence is difficult to ascertain. However, they suggest that the English Corellian concerto developed in response to a range of influences that included not only Corelli’s Op. 6 *Concerti Grossi*, but also the sonata-like concertos that British amateurs had long favoured and the Neapolitan quartet sonata.

FRANCESCO BISSOLI, «Pronti a ben servire»: l'orchestra dell'Accademia Filarmonica di Verona tra Sette e Ottocento

In eighteenth-century Italy, the orchestra was usually a precarious entity. Musicians were hired by the impresario, on the basis of a contract of a private nature. As a result, there was a constant conflict between budgetary problems and the aspiration of instrumentalists to obtain financial and social stability. Only in the nineteenth century the orchestra, together with the choir and the corps de ballet, became a permanent and professional organism, linked by contract or by statute to the theater and its activities, to the point of becoming a reference point in the cultural life of the city. Between the eighteenth and nineteenth centuries, as is known, three types of orchestra can be distinguished: 1. that formed exclusively by instrumentalists enrolled on a fixed-term basis; 2. the permanent orchestra, which gradually became prevalent in the second half of the nineteenth century; 3. the one formed both by permanent and seasonal personnel, as occurred in Parma, Milan and Trieste. Even the orchestra of the Accademia Filarmonica di Verona can be traced back to the latter type since the last years of the eighteenth century, as is shown by archival documents of the institution. The Accademia Filarmonica's orchestra has already been the subject of relevant articles; however the study of newly discovered archival documents (transcribed in the Appendix) allows us to expand the perspective, with the aim of proposing a historiographical framework of the Verona case as a 'theater orchestra' phenomenon in the context of opera production between the eighteenth and nineteenth centuries.

Problems concerning the organization of a permanent orchestra were already faced in the first decades of the Accademia Filarmonica's life, as emerges from the minutes with which the series of Academic Acts resumes, after the interruption of the period 1734–1769. In 1780, when the stage space of the theater was radically transformed, members of the Accademia Filarmonica once again discussed the idea — partially realized in 1769 —, of having a permanent orchestra. However, the decisive step in the process occurred in June 1794, when the establishment of «a certain and limited orchestra formed by the best Veronese instrument players», was approved. The orchestra had to serve in the opera seasons as well as in all the official events planned by the academy, and its members were going to be paid with a fixed annual salary, to which were added «the appropriate wages» related to the evening performances that the impresario was required to pay. The article retraces the evolution of the Veronese orchestra from 1794 to 1838, when it was composed by forty-eight instrumentalists, according to a modern criterion of balance between strings and winds, although there was still only one cello against a section of six double basses.