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SUMMARIES

STEFANO LORENZETTI, *Public behaviour, music and the construction of feminine identity*

How did the musical practices associated with women contribute to build feminine identity, an identity which was, however, entirely designed by men? Although the pedagogical treatises of Italian humanism allow women access to knowledge, yet the use of knowledge in relation to women is subject to strict restrictions, since every public act, on the part of a woman, is potentially dissolute. Thus, even though the inclusion of music among the intellectual abilities of the cultivated man is viewed favourably by humanistic pedagogy on the whole, since music is viewed as a moment of *recta delectatio* that can be exercised in idleness, yet the very nature of this *delectatio* is

subject to antithetical evaluation, if it is a woman who plays music in a public space. In this perspective, love can either be limited to the fulfilment of sexual desire, and get lost in this, or it can consist in the total desire of the beloved, thus leading to "the union of mind and body". Contrary to what has often been argued, the concept of Platonic love does not exclude physical union, but subordinates it to a higher plan. It is this second type of affection of the soul, characterized by an essential heuristic function, which allows man, according to the Platonic definition, "to engender in beauty". This phrase alludes to the creation of life, but also, in a metaphorical sense, to the creation of beautiful and good habits.

Intrinsecally related to love, female musical performance produces an ideal materialization of male desire: the 'performance of music' becomes the 'performance of love', the second action deriving from the first. Music is precisely the favoured instrument for this transmission, used by feminine identity to construct an important aspect of her visibility. Quite paradoxically, by accepting her role as representing the object of desire, a woman promotes her subjectivity: by breaking her silence through music, she testifies to the ontological dimension of Eros, the true source of a seduction potentially independent of any ethical implication: she is the cultured voice of nature which cries out against the cultured voice of culture.

(*English translation by Silvia Gaddini*)

MARCO DI PASQUALE, *Upon the musical patronage of the Accademia Filarmonica in Verona in the sixteenth century: reflections and conjectures*

In the sixteenth century, the sovereignty of the Venetian Republic over Verona denyed local patricians a role in the government of the town, so that they were relegated to administrative duties. The former ruling class, therefore, endeavoured to confirm its identity — claimed to be provided by virtue, wealth and power — in a realm secluded from the theatre of politics (even if somehow mirroring it). That sphere was the Accademia Filarmonica, established in 1543, marked by ideological and philosophical conceptions affected by Platonism, and soon fallen under control of the upper class. Inspired by Italian courts, the institution acted as a kingdom ruled by its own laws, not subjected to any other authority, and became an advocate of a patronage model comparable to that exercised by princes. As a result, the Filarmonica was reputed to be the sole association in the territory capable of promoting the relationships between its members, guests of noble lineage, and representatives of the Venetian government.

In compliance with the eminent function that behaviour manuals ascribed to music in the improvement of the gentleman, the academy stimulated its fellows to the practice of singing and playing; for that purpose, it also provided itself with a rich music library and an extraordinary equipment of musical instruments. Furthermore, the academy promoted public musical events, recruited skilled personnel and protected the composers by accepting the dedications of their works. Those forms of sponsorship constrained the musicians with patron-client ties described by the social gap between masters and servants, the heterogeneity of services provided, the longevity of the relationships, and the extensibility of obligations and benefits to the relatives of the two parties. For example, Jan Nasco, the first "maestro di musica", engaged in 1547, apart from teaching to sing and composing music on the poems submitted by his employers, was requested multiple tasks, also exceeding the contractual arrangements, and was expropriated of the opuses written during the period spent serving the institution.

On the one hand, the resort to occasional musicians, mainly for balls offered to notables of the city or from abroad, demonstrates the type of patronage defined as institutional, that symbolized high rank according to stereotyped canons deduced from courtly and municipal ceremonials, and, as a consequence, did not reveal patrons' particular leanings. On the other hand, the performances occasioned by the first of May (anniversary of the establishment) and various festivities, which involved the academicians as singers and instrumentalists, appealed to the paradigm of the so-called humanistic patronage, charged with the display of their superior musical competence. In order to defend its reputation, the academy attentively evaluated the pieces to be admitted in its repertoire as well as the editions received owing to a dedication: elective commitees of members listened to the compositions for issuing an opinion. However, a check I carryed out on the thirteen books of music offered to the academy between 1548 and 1600 shows (when the relevant documentation survives) that the acceptance and the resulting donative were approved after the publication.
The pieces addressed to, or otherwise selected by, the academy were delegated to advertise its aristocratic superiority. Even though the inquiry about the intrinsic qualities of those musical works goes beyond the limits imposed on this paper, on account of the fact that the publicly ostentated performance constituded the ultimate goal of musical patronage, it is worth noting that such a research should not leave out of consideration the criteria adopted by the academicians and/or their subordinates to convert those compositions into sounding events. Notwithstanding the archival records do not provide conclusive responses to those queries, various evidences suggest that the "concerto", being an extraordinary and very exacting performing option, represented, both from the symbolic and sonorous points of view, the ideal consistent with the academicians' conceptual and ideological attitudes. Urged to certify their social, cultural and, in some manner, even political eminence, they made use of music — whom Platonism attributed very strong powers — as the more appropriate expedient of persuading their interlocutors.

IVANO CAVALLINI, *Nuove riflessioni sul canone teatrale del madrigale drammatico*

The article deals with some case studies on theatrical spectacles with music, as the *mascherate* composed by Orazio Vecchi in Modena; it further examines some excerpts of the sixteenth-century Italian polyphony not written for the stage, which recreated the musical landscape inspired by popular songs and the onomatopoeic lexicon drawn from pastoral dramas and comedies after Vecchi's *Amphiparnaso* (1597).
In the second part, applying the criteria of narratology, the author analyses the works of Alessandro Striggio (*Il cicalamento delle donne al bucato*, 1567), Gaspare Torelli (*I fidi amanti*, 1600) and Adriano Banchieri (*La pazzia senile*, 1607 2edn., *La prudenza giovenile*, 1607, *La saviezza giovenile*, 1628). This approach to the matter is required by the plot of these 'musical comedies', as suggested by captions, subtitles and various details found in the introductions and *intermedi*. The co-existence of musical and stage traits acquires more evidence in Banchieri's oeuvre, in which various accurate references to the scenarios occur: particularly in the *Prudenza giovenile*.

FEDERICA DALLASTA, *Fra liuti e libri. I Garsi, liutisti parmigiani fra tardo Cinquecento e primo Seicento: nuove acquisizioni*

A recently examined series of notarial acts has shed light on the biography of Santino Garsi, his sons Donnino and Ascanio, and his grandson Santino junior, lutenists of sixteenth- and seventeenth-century Parma at the court of Ranuccio I Farnese and at the Jesuit College of Nobles. The documents show that the Garsi moved in elevated social circles, those of the rich merchant class, and offer valuable information on the musical instruments they possessed (lutes, guitars, theorbos, and bass lutes); the type of strings utilized (either gut or silver-covered), whether manufactured in Parma or brought from Rome; the lute-makers they patronized, such as Smitti of Parma; their students, who ranged from pages in the court, to private well to do youths, to pupils in the College of Nobles; the tablatures and other music they owned, including many printed sources from Italian composers and those from abroad; and the level of education they attained, evident from the books they owned, which are all in the vernacular, like novels and stories, lives of the saints, spiritual instructions, scholarly texts, books for daily life, tales of *burle* and *facezie*; and on their places of residency (in the area of San Nicolò, near the cathedral). The documents also provide information on the level of prestige accorded them; their clothing, in the fashion of those of high social standing; their earnings from their musical activity; and the musical and literary instruction of their sons.
It is likely that the lutenist in a portrait attributed to Agostino Carracci and held by the Museo Nazionale di Capodimonte, which many believe is the violist Orazio Bassani, is probably Santino Garsi senior. Further, a literary portrait by his contemporary Ranuccio Pico describes Santino as «witty and comical in spirit».
(*English translation by Margaret Butler*)

PATRIZIO BARBIERI, *Music-selling in 17th-century Rome: three new inventories from Franzini's bookshops,1621, 1633, 1686*

While various research projects over the past decades have highlighted the status of music printing and publishing in Rome in the late Renaissance and Baroque period, still largely unexplained is the mechanism by which music was distributed from the printer to the public. In 1989, Tim Carter, the first to point out this lacuna, published his investigations on late Renaissance Florence (*Music and letters*, LXX, pp. 483–504). The present study aims at providing a similar investigation on Rome, covering also the entire seventeenth century. Indeed, archive research has successfully turned up as many as four inventories for the Franzini bookshop, the principal book-sellers and publishers then operating in Rome, whose published works included a famous illustrated guide to the city: they refer to the years 1586, 1621, 1633 and 1686 respectively, only the first of which has already been published (*Recercare*, XVI, 2004, pp. 69–112: 89–98). Together with the catalogue printed in 1676 – again for the Franzini, republished in 1984 by Oscar Mischiati – they throw further light on the evolution, during the said century, of the following four points: (1) the sector's economic status; (2) the provenance of the volumes and, in particular, the extent of exchanges with non-Italian publishers; (3) the ratio between sacred and secular scores on sale (and therefore the market at which booksellers aimed); (4) the chronological spread of the repertory. As in other inventories of the kind, indications have also emerged concerning a considerable number of authors unknown to modern repertories and editions now lost or with printed scores that were unknown: of these latter, we should particularly point out several music performances of the Barberini period, such as *Chi soffre speri*, *La Genoinda*, *S. Bonifazio*, *Il Sant'Eustacchio* by Virgilio Mazzocchi, and *Il martirio de' santi Abundio etc.* by his brother Domenico.

ANNE-MADELEINE GOULET, *Il caso della Princesse des Ursins a Roma (1675-1701) tra separatezza e integrazione culturale*

When Marie-Anne de La Trémoille married prince Flavio Orsini, known for his Francophile sympathies, at Rome in 1675, she had already experienced exile, both in Spain and in Italy. In addition to French, she spoke Spanish and Italian fluently, and she benefitted from many protectors in Paris, Madrid, and Rome, upon whom she intended to call to consolidate her own position. She took advantage of the precedent set a few years previous in the Urbs by Maria Mancini, who had provided grist for the mills of Roman chronicles by showing off a "French way of life", in strong contrast with the customs of the city. Marie-Anne de La Trémoille, who had inherited from her mother the tradition of Madame de Rambouillet, of the Hôtel d'Albret and of that of Richelieu, introduced into her apartment in the Pasquino Palace – an Orsini stronghold situated on the south side of the piazza Navona – the art of French-style conversation.
From the correspondence which the lady produced during her frequent trips between Paris and Rome, which continued after her wedding, there constantly emerges a comparison between the two cities, both in the field of fashion and in that of the practices of social life and of music. Should one seek to emphasize the cultural transfers taking place between the two cities by means of the analysis of the noblewoman's tastes, it becomes clear that if, on the one hand, Marie-Anne tried to distinguish herself from the Roman ladies, for instance through her dress or behavior, on the other she chose Italian music without hesitation, employing Roman musicians and choosing Roman and Venetian works for her private concerts.
This essay originates from the consultation of two archival collections : the Orsini Archive of the Archivio Storico Capitolino, and the Lante della Rovere Archive of the Archivio di Stato at Rome, which preserves the epistolary corpus produced by the lady during the period preceding her departure for Spain, and especially the letters written by Marie-Anne de La Trémoille to her husband until the latter's death in 1698, and those addressed to her younger sister Louise-Angélique de la Trémoille, who married Antonio Lante della Rovere in 1683. Only a part of the lady's letters, preserved in the Orsini Archive, has been published, and only some fifteen of those from the Lante della Rovere Archive. All the rest is previously unpublished.
(*English translation by Catherine Gordon-Seifert*)

MICHAEL TALBOT, *Domenico Silvio Passionei and his cello sonatas*

Since the nineteenth century the twelve sonatas for cello and basso continuo published in Amsterdam by Jeanne Roger c. 1718 under the name of "Le C. Passionei" (the Italian of the title page reads "Del C. Passionei") have been universally attributed to a certain Carlo Passionei, reportedly a musician in the service of a duke of Ferrara. This attribution is — and should have been recognized much earlier as — false: the initial letter "C." stands for "Comte" (in Italian, "Conte"), and the composer is easily identifiable as Domenico Silvio Passionei (1682–1761), a prominent figure of the eighteenth century famous in the fields of church history, literary history, theology, diplomacy, librarianship, archaeology and the collection of antiquities, but not so far in the domain of music.

The seeds of Passionei's fondness for music as a recreation were probably sown when at the age of thirteen he left his native Fossombrone, near Urbino, for Rome, where, between 1695 and 1701, he studied at the Collegio Clementino, an academy designed exclusively for the Catholic nobility of Europe where, alongside the core academic curriculum, music was vigorously pursued as a desirable accomplishment for a nobleman. There he achieved distinction in singing and mastered several instruments, including the cello.

Following a typical strategy pursued by the Italian nobility of the time, Domenico was earmarked for an ecclesiastical career, leaving his slightly younger brother Francesco to marry and continue the family line (a goal that unfortunately proved unsuccessful after only one further generation). Typical, too, was his delay in taking holy orders until, in 1721, he received his first major ecclesiastical appointment as Apostolic Nuncio to Switzerland. His first taste of papal service arrived in 1706, when he was sent to Paris to serve as secretary to his relative, Cardinal Filippo Antonio Gualterio. During his two years spent in Paris, Passionei became fluent in French, acquired a sympathy for Jansenism (and a corresponding emnity towards the Jesuits) that never left him during his life and met several prominent Enlightenment figures.

In 1708 he moved to the Low Countries in the diplomatic service of the Pope, playing a role at the Congress of Utrecht and the treaties that followed. Letters written in 1710 from The Hague to his father, Gian Domenico, in Rome evidence his deep interest in music, which was his main recreation. He requested the sending of strings for the violin and cello, keyboard music by Bernardo Pasquini, cantatas (including Alessandro Scarlatti's *La pazzia, overo La stravaganza*) and church music by Francesco Magini. His eagerness to perform in public (especially to impress the ladies) is evidenced by a satirical pen-portrait of him by Casimir Freschot published in 1714.

It appears that his indiscreet lifestyle in the Low Countries harmed Passionei's reputation at the papal court, and there followed a kind of interregnum in his life when few appointments came his way. From 1716 he was in semi-retirement at the family estate in Fossombrone, using the pause in his official activities to pursue his literary and cultural interests. This was also the period when the cello sonatas, his sole known compositions, were prepared for publication. Finally, in 1721, he obtained his first important post as described above, completing all the formalities for full ordination between 2 July and 20 July. From that point, his ascent up the clerical ladder was swift. In 1730 he was made Nuncio to Austria, and in March 1738 Secretary of Apostolic Briefs. In June 1738 he was raised to the purple, an honour to which he responded by building a summer retreat in Arcadian style within the grounds of the hermitage belonging to the Camaldolese order at Frascati, near Tuscolo. In 1741 he became Pro-Librarian, in 1755 senior Librarian, of the Vatican Library and custodian of the Secret Archives. In his Roman residence, the Palazzo della Consulta, he housed his very large library, which was generously made available to scholars. He died suddenly from a stroke in 1761 at Frascati.

Passionei maintained a close friendship with the artist Pier Leone Ghezzi, who was also a string player, and attended the latter's musical "academies". Other known links of musical interest are with the cellist Antonio Vandini, the organist and musical scholar Padre Giambattista Martini, the singer Filippo Alessi and the composer Niccolò Jommelli. It is doubtful, however, whether he continued to compose music.

The published cello sonatas exist in the original edition of Jeanne Roger and an edition by her successor Michel-Charles Le Cène that replaces her name with his and adds the legend "Opera prima". Passionei, who may have been unsure whether he would ever publish more music, probably did not intend to give his sonatas an opus number, but the creation of one by the publishing house

for the sake of consistency with comparable publications would be understandable. Passionei's sonatas are in fact the second known publication consisting entirely of cello sonatas by an Italian composer, the first being a collection by Gaetano Boni published in Bologna in 1717. The lack of diversity in their keys suggests that the composer selected them from a small stock of existing works. Most of them exhibit the four-movement structure associated with Corelli, and there are some very obvious echoes of that composer's own practice, notably the composite first movement (an *Adagio* with *Presto* inserts) of Sonata 2. Sonata 4 departs from the general pattern by being in an overtly French style and containing six movements. There is also one sonata, the eighth, that adopts the three-movement plan (Slow–Fast–Fast) that would be popularized in the 1720s by Giovanni Battista Somis and Tartini.

There are many manifestations of amateurishness in Passionei's sonatas. Their control of form and tonality, especially in the longer movements, is often wanting, and they are apt to move too early to a cadence. Thematic unity is also noticeably absent. They contain many solecisms of part-writing, although some of these are attributable to careless engraving (or careless notation in the printer's copy). On the positive side, the flamboyant use of double- and multiple-stopping, the excursions into the cello's high register and some canonic writing that treats the two parts as equals (prefiguring the cello duos of the later part of the century) lends interest to some pieces. The best music is found among the slow, short and through-composed movements.

The recognition of Domenico Passionei as a composer has little significance for the cello repertory, but adds a fascinating new dimension to the cardinal's biography and to the history of music in Rome. In a few respects his sonatas manage to shed an interesting light on developments, especially technical, in cello music during the early decades of the eighteenth century.

VINCENZO DE GREGORIO, *Tre flauti poco conosciuti a Bologna*

Three eighteenth-century recorders housed in the Museo Internazionale della Musica di Bologna, an alto by Schell and two voice flutes by Bressan, have been studied and measured in 1988 by the Swiss recorder maker Andreas Schöni. This contribute, besides publishing the measures and drawings made by the Swiss craftsman, adds some fundamental measures, which were neglected by him, and relevant observations on the vocing structure, particularly on the Schell instrument.

(*English translation by Silvia Gaddini*)