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Dopo diciassette anni Agostino Ziino lascia la direzione di «Studi musicali». Ne aveva raccolto l'eredità da Guido M. Gatti, Nino Pirrotta e Bruno Cagli che avevano portato la rivista ad essere un importante punto di riferimento per gli studiosi di tutto il mondo. Ziino, con le sue scelte basate non solo sul rigore scientifico dei contributi proposti ma anche sulla loro originalità, ha seguito sostanzialmente l'impostazione editoriale voluta dai suoi predecessori, pur con un'apertura nei confronti delle nuove metodologie e delle più recenti problematiche storico-culturali che in questi ultimi anni hanno interessato anche molti ambiti della ricerca musicologica internazionale.

Nel raccogliere a mia volta questa impegnativa eredità ringrazio prima di tutto il Presidente dell'Accademia Nazionale di S. Cecilia, M° Michele dall'Ongaro, e la dott. Annalisa Bini, responsabile delle attività culturali dell'Accademia stessa, per la fiducia accordatami.

A partire da questo numero saranno pubblicati anche gli abstract degli articoli e le note biografiche relative agli autori.

Vorrei comunque assicurare un'ideale continuità con la linea impressa dai miei predecessori nella speranza di mantenere alto il prestigio di cui la rivista ha sempre goduto in quarantasei anni di attività.

After seventeen years Agostino Ziino is now leaving the direction of «Studi musicali». Before him, Guido M. Gatti, Nino Pirrotta and Bruno Cagli brought the journal to be an internationally recognized hallmark for musicological scholarship. Ziino has continued on the same editorial line of his predecessors, based on rigorous scholarly standards, but also encouraging new and original approaches based on innovative methods, according to the most recent musicological trends.

I am honored to accept the difficult task of becoming Agostino Ziino's successor, and I wish to express my gratitude first of all to the President of the Accademia Nazionale di S. Cecilia, Maestro Michele dall'Ongaro, and to Dr. Annalisa Bini, the Accademia's manager for cultural affairs, for their confidence in my capability.

Starting from this issue, the journal will include abstracts for all articles, and a short biographical note of all authors.

It is my intention as general editor of «Studi musicali» to follow the same path of my predecessors and to preserve the high prestige earned by this journal during its forty-six years of life.

Teresa M. Gialdroni

On a *Salve Regina* and the Oratorio *Maddalena ai piedi di Cristo* by Antonio Caldara:
A Second Essay on Attributions
Warren Kirkendale

It was gratifying to learn that, in September 2016, a conference on Antonio Caldara was to be held in Český Krumlov. But I was sorry that I could not accept the friendly invitation to participate, because I would then be on my island in Ontario. The paper presented there by Herbert Seifert¹ questioned Caldara's authorship of the *Salve Regina* which I had published for the first time. I saw myself obliged to present, *in absentia*, a contribution to the discussion, so that the great master is not deprived of one of his most splendid works. Of the three articles on Caldara which I had published in close succession 2010-2013,² Seifert had read, before

1 *Zu Caldaras angeblicher Stil-Dichotomie zwischen Rom und Wien und zu Echtheitsfragen*, in *Antonio Caldara nel suo tempo*, a c. di Milada Jonášová e Tomislav Volek, Praga-Český Krumlov, Società Mozartiana della Repubblica Ceca Ensemble-Hof Musici, 2017 ("L'Opera italiana nei territori boemi durante il Settecento", 11), pp. 23-39.

2 1) *On the Marian Antiphons 'Salve Regina', 'Te decus virgineum', and Antonio Caldara. With a Bibliography for the 'Salve Regina'*, «Studi musicali», n. s. 1, 2010, pp. 345-368. English and Italian versions in *Antonio Caldara: Due Antifone Mariane. Edizione, commentario italiano-inglese e bibliografia sulla "Salve Regina"*, Lucca, LIM-Libreria Musicale Italiana, Milano, Fondazione Arcadia, 2011. The edition of the music (25 pp.) is intended also as a musical appendix to the longer study (30 pp., 6 plates) of compositions of the *Salve Regina* and Caldara. Italian versions in *La 'Salve Regina' e Antonio Caldara*, «Marianum», LXXIII, 2011, pp. 357-375, and *Un'antifona carmelitana "Te decus virgineum" composta da Antonio Caldara*, «Carmelus», LXVIII, 2011, pp. 163-176. 2) *On the Salve Regina attributed to Antonio Caldara in the Santini Library*, «Studi musicali», n. s. 111, 2012, pp. 63-71. 3) *Zu Handschriften von Händel und Caldara in der*

October 2016, only the first. Our correspondence had stimulated me to write the second article on the *Salve Regina* in 2012, in order to defend Caldara's authorship. I gladly took this occasion to deal further with the source, not an autograph, which bears his name – written by the same hand as the music and not added later by another, as in many misattributions – and to demonstrate that, according to the firm conviction of both my wife († 2013) and myself, it was a composition of Caldara, one of his best. I refer now to the many confirming arguments which I presented in this 'first essay on attributions' of 2012 and do not repeat them here. That article and this one should be read as unit, published in two installments.

For many years it was clear to us that this attribution might be received with skepticism – though every innovator is an exception in his own time – since the astonishing 'modernity'³ of Caldara's music is found, above all, in the vocal compositions – oratorios and cantatas – which he had composed in Italy, before he moved to Vienna in 1716 and adapted his music there to the conservative style of the imperial court.⁴ This repertoire is hardly known; almost none of it has yet been published. But the works which Handel (1706-1708) and Caldara (1709-1716) composed for Francesco Maria Ruspoli in Rome can be dated readily, thanks to the extant bills of the scribes. Almost all of their undated copies are found in the Santini collection, written by the same hand and consisting of the same number of folios as noted in the corresponding, dated bills.⁵ I refer the reader to my third article (2013), not because the *Salve Regina* appears in the bills – that is indeed not the case, for most of the sacred music of Handel and Caldara composed in Rome was not intended for Ruspoli – but only in order to give an impression of the great extent of this secured, but still little known repertoire. Without looking at these

Santini-Sammlung, «Studi musicali», n. s. IV, 2013, pp. 397-412. A paper based on the first article was presented in 2010 at meetings of the Società Italiana di Musicologia in Pisa and of the Gesellschaft für Musikforschung in Rome.

3 This term, applied to music after Beethoven, would have for me only a negative connotation, but for the period before Mozart a positive one, without degrading the 'great master' Caldara to a mere 'forerunner'.

4 On this style, cfr. WARREN KIRKENDALE, *Fugue and Fugato in Rococo and Classical Chamber Music*, Durham, Duke University Press, 1979², pp. 3-5.

5 My transcriptions of the documents for Caldara (1966), with more complete data on the cantatas, are contained in URSULA KIRKENDALE, *Antonio Caldara: Life and Venetian-Roman Oratorios*, revised and translated by Warren Kirkendale, Firenze, Olschki, 2007². The most recent publication of the documents for Handel is in URSULA KIRKENDALE, *Georg Friedrich Händel, Francesco Maria Ruspoli e Roma*, revised by Warren Kirkendale, translated by Giorgio Monari, Lucca, LIM-Libreria Musicale Italiana, 2017.

manuscripts of Caldara, no one can claim to know well the style of the music which he composed in Italy. The third article lists no less than seventy works of Caldara which passed through the hands of my wife and me – something which no other music historian can claim. (This is to be understood not as a reproach, but simply as a fact). We did not, of course, examine these manuscripts only in order to dispose of possible doubts regarding the authorship. If we had done so, we surely would have been able to assemble many more examples for their ‘modernity’.

When Seifert believes, subjectively rather than philologically, that the *Salve* does not ‘sound like baroque music’ (as, for instance, that of the ultraconservative J. S. Bach? – whom I by no means regard as an authoritative standard for Italy or Vienna), then he is absolutely correct, for the Italian vocal music of Caldara exhibits a surprising, gratifying ‘modernity’ – which moves into the background during the Viennese years. The master’s astonishing Janus-faced figure, early-gallant and imperial-polyphonic, both separately (Italy and Vienna, respectively) and in a synthesis (Vienna) has long been recognized and accepted.⁶

We of course did not take over uncritically the judgements of a change in style made by many authors before us. On the contrary, we let ourselves be convinced of it easily, thanks to our own studies of a broader repertoire from both Rome and Vienna, without wishing to exaggerate it unnecessarily. This transformation arose on the basis of the performing forces available in the imperial city and Caldara’s consideration for the preference of the musically knowledgeable, conservative Charles VI, who then was to express his gratitude and recognition with extraordinary retributions, making Caldara probably the highest paid composer of his century. This transformation of style is so obvious and audible that one can only be astonished by Seifert’s revisionist zeal, applied to the wrong object.

In Vienna Caldara achieved a unique synthesis of the Italian melodic elegance (which he, Handel, and Mozart, but not the likewise great, but sometimes cerebral J. S. Bach, could learn *in situ*) and the transalpine counterpoint. Many astonishing but unmistakable quasi-concordances of Caldara with Mozart are well known and have long been observed by other scholars.⁷ The brilliant professor ordinarius in Vienna, Erich Schenk – teacher of Seifert and myself – with his great knowledge of the Italian baroque and Viennese classicism, again and again emphasized in his lectures the strongest influence of the Italian on the composer from Salzburg. I

6 See the quotations in U. KIRKENDALE, *Antonio Caldara* cit., pp. 130-134.

7 Cfr. the article of 2012, p. 65.

refer here to the concrete passages quoted by us, such as the musical examples in the book of my wife on Caldara.⁸ They are striking and pertinent, regardless of whether or not one considers them to be ‘accidental’ (Seifert, p. 38). Since the ‘Mozartian’ transparency and charming simplicity are already characteristic of the oratorios which Caldara composed in Italy,⁹ one can hardly assert, as Seifert does (p. 29), that the simple harmony of the *Salve* emerged only later. As an extremely evident example of this general affinity of style may prevail the breath-taking simplicity of the aria “Quando si mira volar” from *Il più bel nome* (1708):¹⁰

Allegro così così

Violino I *p*

Violino II *p*

Soprano Giunone
Quan - do si mi - ra vo - lar nel suo - lo,

15
tal un si cre-de, che sia u - na stel - la la luc - cio-le - ta.

Seifert skated on thin ice when he attempted to base his arguments, more or less in a vacuum, mostly on recordings (p. 25: «Hörvergleiche», “listening comparisons”),

8 U. KIRKENDALE, *Antonio Caldara* cit., pp. 214, 243-345, 256, 341, 349, and examples quoted in my article of 2012, pp. 65-67.

9 Cfr. U. KIRKENDALE, *Antonio Caldara* cit., *passim*.

10 An edition of this work, suggested by me, is in preparation by Thomas Griffin for the *Denkmäler der Tonkunst in Österreich*. I thank him for providing the digital file for my musical example.

with corresponding excerpts from scores («Partiturvergleiche»), and even soliciting the subjective judgements of unprepared listeners, who, like him, did not know my article of 2012. Such a procedure, especially to this degree, might be used in courses for undergraduates or in “adult education” (*Volkshochschulen*), but they hardly fulfill the criteria of ‘peer-reviewed’ journals of a strict historical-philological discipline. Here work is done with a much broader horizon and with much more attention to biography, to the historical, especially local-historical circumstances, to the occasions and patrons of the works, to liturgics, literature of the period and older, the content of the texts set to music, the history of libraries and collections, codicology, paleography, graphology, etc. Recordings and style-analysis can be no more than a pre-historic point of departure. They can never alone determine authorship within the common practice of the period (‘Zeitstil’). They might, at best, serve as mild suggestions for dating, but only when the ‘modern’ elements are completely absent from the *œuvre* of the earlier composer in the comparison, which is certainly not the case here.

The *Hörvergleiche* selected for Seifert’s arguments are not happily chosen; on the contrary, they render them unsustainable. («Illa vero iucundissima, si contingat aliquod ex adversario ducere argumentum» – “That truly most delightful [kind of exordium] is when it happens that any argument can be derived from the adversary” – Quintilian, VI.I.4). With quotations from *La conversione di Clodoveo, re di Francia* and *Il morto redvivo overo Sant’Antonio* (pp. 25-26) he attempts in vain to defend his unorthodox notion of the absence of any style transformation between Rome and the imperial court. But these exceptions only confirm the rule, the opposite. The composer uses counterpoint conspicuously already at the very beginning of *Clodoveo*, written in Italy (1715): a baroque *French* overture, unique among his forty-two oratorios, found only here for the *re di Francia!*¹¹ And with *Il morto redvivo* (1726) he gladly moves back to his older, not yet «morto», but «redvivo» style, distancing himself from the more complex Viennese style, because this oratorio was composed, exceptionally, unlike the others of those years, not for a performance at

11 U. KIRKENDALE, *Antonio Caldara* cit., pp. 24, 378. The choice of the libretto, already set to music by Domenico Scarlatti in 1709 (*ibid.*, p. 213), may, in both cases, have been intended as a compliment by the respective patron, Prince Francesco Maria Ruspoli and Queen Maria Casimira of Poland (residing in Rome) to the king of France. On the French ‘royal *topos*’ with the dotted rhythm etc., cfr. URSULA KIRKENDALE, *The King of Heaven and the King of France: On a Topos in the Manner of Lully*, in our *Music and Meaning: Studies in Music History and the Neighbouring Disciplines*, Firenze, Olschki, 2007, pp. 223-267. An Italian version in «Rivista Italiana di Musicologia», XXXIX, 2004, pp. 53-106.

the court, but for Rome-friendly Salzburg (closer to Italy, with a cathedral modeled on St. Peter's in the Eternal City and with its own Hohenems chapel in Santa Maria in Trastevere), for the nameday of the dedicatee Franz Anton von Harrach.

For his *Hörvergleiche* with the *Salve*, Seifert draws also upon operas. A comparison between sacred and secular works, which belong to very different traditions, is like one between apples and oranges.¹² With his enormous production the versatile Caldara mastered almost every musical genre of his time. Relevant for the *Salve* would be comparisons with other sacred works, particularly from his Italian years. For a discussion of authorship, also Seifert's comparisons with later composers are rather irrelevant. It is of course easy to find there plenty of Caldara's modern style elements. But that tells us nothing at all about the authorship. For this Caldara must be compared with himself, in order to see whether the modern elements appear also in his datable works from the Italian period. With the examples to which I have referred in two articles, it has now been demonstrated that this is certainly the case.

Seifert is pleased to mention (p. 29) that in the Santini manuscript, a collection of eleven settings of the *Salve*, ten are from a later period than our composer. This observation collapses with the codicological argument which I presented already in 2012: the various settings are written in separate manuscripts which originally had nothing to do with each other, but were collected only in the nineteenth century in Rome by Santini, who then had them bound together. Also the argument that in manuscripts of music the title «Sig.» was set more often before the name of deceased composers (p. 37) lacks all documentation which might be taken seriously, since the three examples which Seifert cites are taken not from the Italian baroque, but from remote Germans (!) living in the second half of the eighteenth and first half of the nineteenth centuries. The great geographical and temporal distance makes the three examples of very little relevance for our *Salve*. These persons, unlike ourselves, will hardly have been acquainted with the earlier nomenclature in Italy, where one would have difficulty in finding – if at all – such an exception. The examples which Seifert adduces for the practice of writing music (pp. 37-38: «Notenschreibpraxis») are again taken exclusively from north of the Alps. Did he indeed look at “autographs” of all eighteen of the composers mentioned (up to the hardly relevant Brahms and Bruckner; for some of these, like most other composers, no autographs are extant), and what specific similarities

12 Cfr. my remarks in the article of 2012, p. 68.

might they have with the hand which wrote our *Salve*? My observation was not an assertion, but merely a modest suspicion («may be»), based on our experience of living for 32 years in the relevant country, Italy, following Goethe's advice: "He, who wishes to understand the poet, must go to the poet's land".¹³

I may mention also that I regard the second section of the bipartite "Ad te clamamus" – the "Ad te suspiramus" – as the most expressive, «empfindsam» part of the entire *Salve*. When I once played it during a lecture, some ladies were moved to tears. I have not experienced such a reaction with Handel's still baroque setting. I cannot imagine how Seifert could find even a small part of what I regard as the most successful setting of the *Salve*-text "little inspired" (p. 28). Anyone who hears the exquisite, unpublished recording by Rudolf Ewerhart should be convinced of that.¹⁴

Seifert wrote to me that I «would not be amused» by his paper. With the word «angeblich» ("alleged"), immediately in its title, and the repeated grasping of the concepts «Apologie» and «falsifiziert» (pp. 28, 35, 38), aimed at me and the excellent musician Ewerhart (one of the first to conduct serious research on the manuscripts of the Santini collection), he strikes a belligerent tone which goes beyond that which is customary in scholarly discussion. I did not say in my paper for the meetings in Rome and Pisa 2010 or write in the years 2010-2012 anything for which I should apologize. I only defended Caldara. Neither this great master, nor the hitherto only authority for him, Ursula Kirkendale (whose research has qualified for enthusiastic judgements in reviews by so prominent music historians as Paul Henry Lang, Donald Grout, and Agostino Ziino),¹⁵ has need of an apology. The strong word «falsifziert» instead of the normal «widerlegt» ("contradicted") forms through assonance an association with «gefälscht» ("falsified") and thus could suggest, that I, with a deceitful intention, had said something which I knew to be untrue, which of course is far from my intention. I concede that I overlooked a couple of rather unessential trifles – *mea culpa*. Perhaps I tend to be less 'infalli-

13 *Hamburger Ausgabe*, vol. 2, p. 126.

14 Recording with the three Marian antiphons from Caldara's Italian period for the Westdeutscher Rundfunk, Cologne, 1958-59, filed there, in the Deutsches Historisches Institut Rome, the Diözesanbibliothek Münster, and the library of the Gesellschaft der Musikfreunde Vienna. Copies might be obtained from there. The *Salve* can be downloaded from the website of Thomas Griffin: http://www.ascarlatti2010.net/main_page/Caldara_Salve/. Cfr. also the excellent recording of *Maddalena ai piedi di Cristo* by René Jacobs, Arles, Harmonia Mundi, 1996, in the same libraries.

15 In «The Musical Quarterly», LIV, 1968, pp. 118-227, «Journal of the American Musicological Society», XXV, 1972, pp. 474-746, and «Nuova Rivista Musicale Italiana», VII, 1972, pp. 278-279, respectively.

ble' than Seifert for his «Hörvergleiche». Since he wrote to me on 17 January 2017 that «Diskussion belebt die Wissenschaft und bringt sie weiter; ich erwarte mit Freuden Ihre Entgegnung» (“discussion enlivens scholarship and advances it [I agree]; I await with joy your reply”), I do not wish to disappoint him, who provided me with stimulation for two articles which otherwise would never have been written. With these, I hope also to give a modest impulse to research on Caldara, so that we do not reduce the astonishing achievements of this unjustly neglected, versatile great master and deprive him of one of his most successful works.

* * *

Without wishing to begin a long discussion of the oratorio *Maddalena ai piedi di Cristo*, I may nevertheless add a few observations on its attribution. Seifert regards Caldara's authorship as «durchaus im Bereich der Möglichkeit» (“by all means in the realm of possibility” – letter of 2 December 2016). We of course long knew that the sources do not mention Caldara as the composer. Although the close vicinity to the surely authentic *Castità al cemento* – the participation of the same copyists, the same location in the imperial music archive, the date, and the style – is albeit no absolute proof of his authorship, this is very strong circumstantial evidence which must be taken seriously.¹⁶ In any case, it sufficed for many scholars as an attribution.¹⁷ Caldara was in Vienna during the first half of the year 1712. An opera and three oratorios by him were performed there by him before he received the appointment at the court in 1716.¹⁸

I may add here two further arguments. The violoncello plays an unusually important role in Caldara's works, but nowhere as prominently as in *Maddalena*, «presumably Venice, before 1700»,¹⁹ not at the beginning of the 1690s (as Seifert quotes incorrectly). A few years before the composition of this oratorio, which according to our conviction is his second, though earliest extant one, Caldara designated himself as «musicò di violoncello veneto» on the respective title pages of his trio sonatas Opus I (1693) and of his Oratorio *Il Trionfo della continenza* (1697). Later he composed sonatas and *lezioni* for this instrument. I can well assume that

16 U. KIRKENDALE, *Antonio Caldara* cit., p.141.

17 U. KIRKENDALE, *Antonio Caldara* cit., p. 147, «References».

18 U. KIRKENDALE, *Antonio Caldara* cit., pp. 70, 83, 101-102, 150-151, 155, where the Viennese scores are identified.

19 U. KIRKENDALE, *Antonio Caldara* cit., p. 33.

only he, as 'cellist, could have written the elaborate obbligato part for it²⁰ – probably performed by himself – in the stunning aria “Pompe inutili” or in the very first (!) aria “Dormi o cara” (intended to introduce himself?).

For by far the greater part of the extant musical repertoire, no autographs exist. Yet only in a few cases has this induced scholars, with reasons more compelling than those for Caldara's *Salve*, to question the authenticity. Unscrupulous dealers who wished to sell a manuscript by putting a more famous name than that of the composer on it, as was often done with the names of Pergolesi and Haydn, would normally be guilty of attributing somewhat inferior music to a great master. But if the music was already that of a great master, as our case, there would be nothing for the dealer to gain from such a misattribution. Although I, unlike music critics, very rarely pronounce value judgements, I am convinced that during those years in Italy (the country where the manuscript of the *Salve* originated) there was no other composer – least of all Seifert's candidate (p. 37), the by no means “famous” but relatively obscure Giovanni Battista Costanzi – who was capable of writing works of such extremely high quality as the *Salve*, the not very different *Maddalena*, and the likewise similar “Haec est Regina virginum” (secured by its autograph D-MÜs Sant. Hs. 724). Caldara must have esteemed this oratorio particularly, for he drew upon it again for his Viennese debut in 1713. According to our conviction, these three works *et al.* are among the best achievements which the baroque repertoire produced. We can certainly demonstrate that their style is compatible with the very little known vocal works which Caldara had composed already in Italy. One could question his authorship only by producing certain proof that someone else composed these excellent works, which very probably will never happen. The question of the *Salve* may never be answered 100%, but, in my opinion, at least ca. 95%.

* * *

At the conclusion of my cycle of four articles on Caldara published in «Studi musicali», I may urge qualified music historians to dedicate themselves to rewarding research on his works, beginning with a thematic catalogue divided by genre among several authors, due to the very large dimensions.²¹ More than Vivaldi, Cal-

20 I am not unfamiliar with the problems of this instrument, having once played it myself almost professionally and participated in the master classes of Pablo Casals.

21 The catalogue announced decades ago by Brian Pritchard in New Zealand (thus deterring others from such an undertaking) will certainly never appear. But it would be meritorious if the material which he collected in Christchurch NZ were deposited in Vienna or Rome, so that it could be used.

dara deserves an institute of his own (preferably in Vienna) and a yearbook. I may mention that the Fondo Kirkendale in the Vatican Library contains almost all of the not few, but widely dispersed modern editions of his music,²² and that this collection will be increased for generations by the private foundation I have created to endow it, also with literature on the history of the arts in western Europe from classical antiquity until ca.1800 (more exactly, until the death of Beethoven). For donations of relevant publications we would be grateful. Unlike other libraries, here even offprints of articles are bound together and catalogued on line.

Another deterrent is that most of the more interesting part of the research, biographical, has already been done.

²² Cfr. my *Catalogo sistematico del primo nucleo musicologico nel Fondo Kirkendale della Biblioteca Apostolica Vaticana*, 2001 (copies in this library and in the Deutsches Historisches Institut, Rome), shelf numbers 1011-1013, 1122, 2227, 2229, 2232, 2263, 2248, and fol. 62-102; meanwhile, a dozen titles have been added, as well as much more secondary literature and first editions of some of the most important books on music from the sixteenth to eighteenth centuries.

Biographical Notes

ELINA G. HAMILTON is Assistant Professor at the Boston Conservatory at Berklee. She holds a Ph.D. and M.A. in musicology from Bangor University (Wales) and a B.M. in Piano Performance from Portland State University. She has writes and presents research on English music theory, the role of music patronesses, and music in Japan.

STEFANO CAMPAGNOLO is manager at the Italian Ministry for Cultural Heritage and Activities. He holds a Ph.D. in musical philology and has published several studies on the Trecento Italian music and on the sixteenth-century madrigal. Collaborates with the *Centro studi per l'Ars nova italiana* in Certaldo (Florence).

ALDO ROMA obtained his Ph.D. in Music and Performing Arts at Sapienza Uni-

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WARREN KIRKENDALE – first Canadian music historian, Dr. phil. Vienna, Dr. h.c. and honorary prof. Pavia, Accademico Filarmonico h.c. Bologna – is author of *Fuge und Fugato in der Kammermusik*, *L'Aria di Fiorenza*, *The Court Musicians in Florence*, *Emilio de' Cavalieri*, and with his wife Ursula, *Music and Meaning, Hesiod's Theogony as Source of the Iconological Pro-*

gram of Giorgione's 'Tempesta' and ca. 80 articles. As prof. ordinarius emeritus of the University of Regensburg, he resides in Rome since 1992.

CARLO PICCARDI graduated from the University of Fribourg (Switzerland). From 1968 to 2004 he carried out his activity at the Radiotelevisione della Svizzera Italiana. He is part of the editorial board of the journals «Musica/Realtà» and, from 2004 to 2011, of «AAA - TAC (Acoustical Arts and Artifacts - Technology, Aesthetics, Communications)». He has published several essays focusing on authors and aspects of music of the nineteenth and twentieth century, and on radio and film music.

GIANMARIO BORIO is Professor of Musicology at the Department of Musicology and Cultural Heritage of the Pavia University and Director of the Institute of Music at the Fondazione Giorgio Cini, Venice. In 2013 he was Distinguished Visiting Professor Compagnia di San Paolo at the Italian Academy for Advanced Studies in America (Columbia University, New York). In 1999 he was awarded the Dent Medal by the Royal Musical Association. He is a member of the Academia Europaea and corresponding member of the American Musicological Society. His publications deal with several aspects of the music of the twentieth century (theory and aesthetics, political background, the audiovisual experience), with the history of musical concepts and the theory of musical form.

Abstracts

ELINA G. HAMILTON

Philippe de Vitry in England: Musical Quotations in the Quatuor principalia and the Gratissima Tenors

The music treatise *Quatuor principalia*, compiled in England during the first half of the fourteenth-century, is known to us through eight manuscripts, making it one of the most widely circulated treatises in late-medieval England. Unlike other English treatises of the time, this treatise incorporates a high number of contemporary theoretical ideas and musical examples from continental Europe. Of particular interest to modern scholarship is the mention of Philippe de Vitry as composer of two motets, *Cum statua/Hugo* and *Vos quid admiramini/Gratissima*. The use of Vitry's motets as examples, specifically to explain a still new notational device called the *punctus*, suggests author who

was confident that his English readers knew this music well. *Gratissima* is found in Durham, Cathedral Library, C.I.20 while *Hugo* is not extant in any manuscript from England. Further investigation reveals that there are multiple versions of *Gratissima* tenors, making a clear understanding of the passage in *Quatuor principalia* a more complex matter. This paper takes as a starting point the quotations from *Quatuor principalia* to provide a musical perspective that considers the readers of its text within England before suggesting that perhaps these motets were also known by their tenors alone. A study of the text of the motet *O vos omnes/Locus iste* (also found in the Durham manuscript) suggests reasons to attribute the piece to Vitry, and hints at further possible connections among English musicians, Philippe de Vitry, Guillaume de Machaut, and Jehan de Mote.

STEFANO CAMPAGNOLO

*Il Frammento Brescia 5 e le relazioni di
copista tra i codici fiorentini dell' Ars nova*

A new Trecento fragment has recently been found in the Queriniana Library (Brescia 5). The fragment consists of two small format parchment folios, containing two Landini's ballatas (*Per la belleçça che mie donn'adorna*, only cantus, and *Gientil aspetto in cui la mente mia*, only tenor), the final portion of the troped *Gloria Qui sonitu melodie* (only contratenor and tenor), and the famous ballad by Machaut *De petit peu* (complete in the three voices version for cantus, tenor and contratenor). Two copyists worked on the fragment: Landini's ballatas and the troped *Gloria* were written by the same scribe who set down the FC fragment (Florence) and the first two folios of the London codex (Lo); Machaut's was written by the same 'B' copyist in John Nádas study of the Pit codex (Paris). Following a codicological analysis, it is possible to speculate that the fragment derives from the same manuscript as the FC fragment, probably a Tuscany source compiled around the first decade of the 15th century. Moreover, according to the possession notes, we can assume that the book containing Brescia 5 belonged to Orazio Prosperi, a 16th century Florentine humanist close to Benedetto Varchi and the Medici family during the half of the 16th century, on the occasion of the marriage between Isabella Medici and Paolo Giordano Orsini. Another erased annotation on the fragment seems to quote a 'San Lorenzo', maybe the important Florentine church. The FC-Brescia 5 manuscript, connecting the works of many

scribes, puts together a large amount of the Florentine-Tuscany sources, so that we might draw a new map of the Florentine ars nova. Many similarities emerge from the manuscript: the presence of sacred music, the mention of Paolo da Firenze, the text alterations in Lo and the erased attributions in Pit, and others, including the special bond with the church of San Lorenzo, which can be considered as a prominent musical center as well as a potential scriptorium.

ALDO ROMA

*San Bonifazio in Lombardia: migrazioni
testuali rospigliosiane alla fine del Seicento*

During the 1638 Roman Carnival, at Palazzo della Cancelleria, Cardinal *nepote* Francesco Barberini sponsored the performance of *San Bonifazio*, a hagiographic opera composed by Virgilio Mazzocchi on a libretto by Giulio Rospigliosi – alias the future Pope Clement IX. According to the available sources, before being apparently forgotten, the opera was staged again other at least three times. Although its text is transmitted by a considerable number of manuscript witnesses (only one copy of the score, at least twenty-four copies of the libretto), this *melodramma* has been deemed to be of a minor importance in the history of seventeenth-century opera. An interesting aspect that has been addressed only incidentally is the circulation of Rospigliosi's librettos out of their original context. In particular, after its last performance, *San Bonifazio* is cited in December 1666 in a letter to Cardinal Giberto Borromeo by his brother Vitaliano, who was looking for Roman

compositions to be performed at the family palace at Isola Bella. This article discusses further evidences of Rospigliosi's fame in Lombardy through the analysis of an unknown textual correspondence between the lyrics of *San Bonifazio* and a motet, a cantata and a dialogue for two voices composed by Francesco Spagnoli known as *Rusca* (1634-1704).

WARREN KIRKENDALE

On a Salve Regina and the Oratorio

Maddalena ai piedi di Cristo by Antonio Caldara: A Second Essay on Attributions

The study is a continuation of three other articles on Antonio Caldara which I published in this journal. The first, of 2010, traced from the beginning the long history and liturgical use of the *Salve Regina*, with a first exhaustive bibliography and an introduction to a *Salve* attributed to Caldara, which I had published for the first time. In the article of 2012 I confronted the attribution of this excellent composition, for which no autograph exists, arriving at the conclusion that it is by Caldara. An article published by Herbert Seifert in 2017, contesting the attribution to Caldara with questionable methods, stimulated me not only to defend Caldara once more with this article of 2018, but also to continue the discussion of the many different methods necessary for research on attributions, which could be useful also to scholars not occupied with Caldara. The two articles, of 2012 and 2018 are to be considered as a unit, the second as a continuation of the first.

CARLO PICCARDI

Italiani e oltremontani. Stazioni di una disputa negli anni della Restaurazione

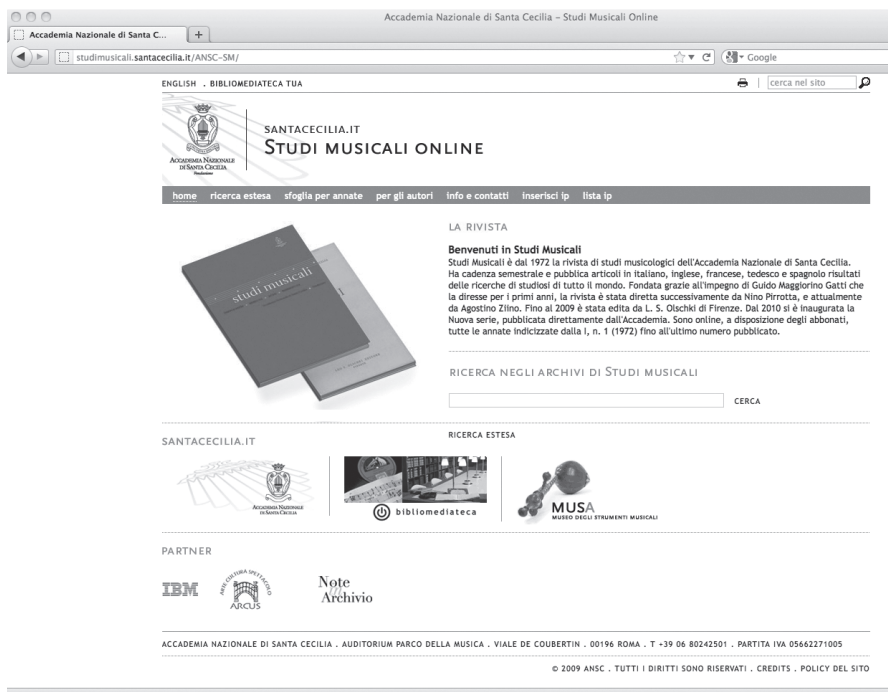
Italy has dominated the field of music far more than any other artistic discipline. The nationalistic feelings that emerged with the rise of nation-states and the resulting definition of identity led to an increasingly problematic reception of Italian music in Europe. The contrast between Italian and German music became more and more evident in the early decades of the nineteenth century. Particularly in the field of opera, the Italian model was considered as an extension of the *ancien regime* and, charged with political significance, continued to prevail throughout the Restoration (especially with regard to the reception of Rossini's operas in Vienna). Giuseppe Carpani is one of the most striking examples. Composers and theorists on the Italian side lived through these developments mostly in the sense of reasserting their lost primacy. On the German side, this process of polarisation often led to expressions of open hostility (as in the writings of Weber, Schumann, Finck, and Brendel). In the light of Giuseppe Mazzini's idea of an European music, very few scholars – such as Battaglia, Bassevi, and Marselli – could overcome the commonplace that saw Italian music as a manifestation of sensuality as compared to the spirituality of its German counterpart, and were able to foresee a synthesis of the two concepts.

GIANMARIO BORIO

*The Symbolic System of East of Eden.
Analytic Observations on Elia Kazan's Film
with Music by Leonard Rosenman*

Elia Kazan's film *East of Eden* offers a unique reading of the most salient themes from John Steinbeck's novel. The audiovisual text and its communicative force are defined to no small degree by the music written by Leonard Rosenman, who interacted with the director after having agreed with him on the dramaturgical layout. A study of the sources conserved in the Kazan and Rosenman archives allows the crucial moments of this collaboration to be reconstructed, and provides further indicators for comprehending the

audiovisual structures. Rosenman composed a series of separate pieces, each reflecting the emotional and dramatic content of the episode in which the music has to appear, producing reciprocal relations between music and drama. The sonorous components are activated and reconfigured in line with the drama's evolution, using techniques whose origins lie in Alban Berg's operas. The music plays an active role during crucial moments of the plot, specifies the emotional states of the film's characters, creates long-term relations, allows conflicts to emerge and, above all, displays great refinement in the way it articulates the dialectics between good and evil that lies at the foundation of the novel and the film.



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Giovanni Sgambati: musicista dell'avvenire o epigono romantico?

a cura di Bianca Maria Antolini e Annalisa Bini

Giovanni Sgambati (1841-1914), pianista, direttore d'orchestra e compositore, svolse una fervida e meritoria attività per un rinnovamento della vita musicale romana e poi italiana, promuovendo l'interesse per la musica strumentale, sinfonica e da camera e contribuendo in modo decisivo e originale a far conoscere la musica d'oltralpe. Ragazzo prodigio, fu allievo di Liszt e legato da amicizia e stima a Richard Wagner, grazie al quale pubblicò le sue prime composizioni. Accademico ceciliano e filarmónico, con Ettore Pinelli gettò le basi per l'istituzione del Liceo musicale, la Società orchestrale romana e il "Quintetto della Regina". Pianista acclamatissimo, svolse la propria attività concertistica a Roma – per lo più nei salotti nobiliari della comunità straniera di stanza nella capitale – e all'estero, soprattutto in Inghilterra dove ebbe accoglienze trionfali.

Il volume – al quale hanno contribuito alcuni fra i maggiori studiosi della musica del secondo Ottocento – prende spunto dai materiali del convegno, ai quali aggiunge documenti inediti, appendici e nuovi saggi critici.



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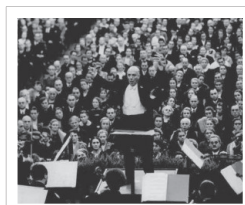


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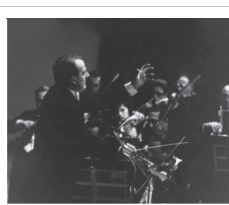
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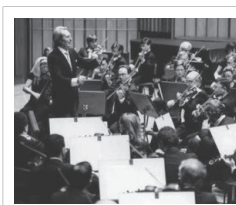
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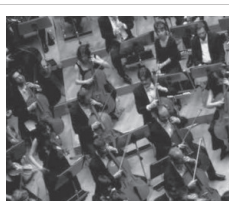
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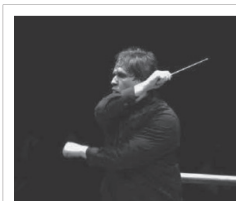
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