

Abstracts

MARIO ASCHAUER

The Merulo Toccata in Codex Vienna, Minorite Convent 714

One of the treasures of the Vienna Minorite Convent (A-Wm) is a manuscript codex (XVI.714), created in the first three decades of the 17th century, which contains over 500 pieces for harpsichord and organ. As such, it is one of the largest collections of early 17th-century keyboard music, presenting not only Catholic and Protestant liturgical music, but also serving as a venue for an unlikely encounter between composers such as Claudio Merulo and Girolamo Frescobaldi from the deep Catholic South, and Protestant figureheads Jan Pieterszoon Sweelinck and Samuel Scheidt from the far North of Germany and the Netherlands.

Among the many fascinating pieces in the codex is a *Toccata primi toni* by Claudio Merulo, which was also published as No. 2 in the first book of toccate of 1598. Similar to a group of toccate in the Torino *intavolature* (I-Tn, Mss. Giordano 2), Codex 714 singularly transmits a version that differs significantly from the Verovio print. Not only does this version employ considerably less lavish ornamentation, but also the counterpoint is occasionally less polished, and the piece is several measures shorter. The article analyzes the two versions and places the results in the context of the previous work in the field by Robert Judd and Luigi Collarile.

EDOARDO BELLOTTI

The Rhetoric of Invertible Counterpoint in the Sixteenth Century: Between Keyboard Pedagogy and Performance Practice

The musical sources, scores and theoretical texts, as well as the original keyboard instruments provide us with a great deal of information on 16th century performance practice. A particular aspect, how music was taught and learned in practice at the keyboard, is awaiting further investigation and forms the topic of this article. Through an analysis of Italian and Spanish sources (Zarlino, Diruta, Banchieri, Cabezon, Ortiz) it is possible to understand and reconstruct the original teaching process, based on the learning and memorization of musical patterns and on the mastery of invertible counterpoint. Meanwhile the same sources reveal the rhetorical structure as an essential background of music composition. This historical pedagogy, very similar to the systems used today to learn a new language, can guide us towards a more creative approach to the repertoire and a fresher historically informed practice.

AUGUSTA CAMPAGNE

Hacking the System II: Notational Conventions in Early Sixteenth Century Italian Keyboard *Intavolature*

It is now common understanding that Italian keyboard *intavolature*, despite using mensural signs, should be considered tablatures. The focus is on the mechanical aspect of playing, on adapting or translating a composition into an idiomatic work for keyboard rather than on the accurate transmission of the composition and its structure. The *intavolatura* notation does not display voice crossings, and includes conventions such as placing stems according to their vertical position in the intabulation or avoiding double stems for unisons. Furthermore, the addition or omission of notes and rests, and the alteration of notes to accommodate diminutions, can obscure the structure of the original composition. Previous research, however, has mainly focused on the period around 1600. In ‘*Universum rei harmonicae concentum absolvunt*’ *The Harpsichord in the Sixteenth Century*, Ian Pritchard examined the conventions of the *intavolatura* notation in manuscripts. In this paper I review the use of notational conventions in *intavolatura* prints from the first half of the sixteenth-century.

An assessment of these prints reveals that the method of intabulating as delineated in the ‘Libro primo’ of Girolamo Diruta’s *Seconda parte del Transilvano Dialogo diviso in quattro libri* (Venice: Giacomo Vincenti, 1609), was well established by the time the first prints of Italian keyboard *intavolatura* notation were produced. As with the manuscripts, there were exceptions in some prints, but these are exceptions to prove the rule and to illustrate the underlying conventions.

VANIA DAL MASO

Bassi ostinati and Ornamental Formulas in the *Intabolatura nova di varie sorte de balli*, Venice 1551 (I-Bc R.178), and in Similar Contemporary Sources for the Lute

The *Intabolatura nova di varie sorte de balli* published in Venice in 1551 by Antonio Gardane deserves careful consideration, as it is the first Italian printed collection to consist entirely of dances: mostly galliards, interspersed with a *pass’e mezzo nuovo* and a *pass’e mezzo antico* (each in three variants), a *saltarello* and two *pavane*.

The article examines the musical aspects of the dances in this set, which are distinguished by their simplicity and immediacy, repetitive rhythms and clear structures. Their idiomatic character manifests itself in the left-hand chords, which fulfil a metrical function, combined with fast flourishes for the right hand, which also feature ornamental formulas found in later sources. These qualities emerge all the more clearly when compared with similar pieces from the lute tablatures of Dominico Bianchini and Iulio Abondante (both published in 1546, again by Gardane): respectively

La cara cossa and *Gagliarda La chara cossa*, works similar to the *Gamba Gagliarda* of the *Intabolatura nova*. The performance of these lute pieces on a keyboard instrument (an integral part of the text) helps us not only to identify the formal affinities and the stylistic differences (attributable to the different instrumental idioms), but also to consider the possible uses of this collection.

PAOLA ERDAS

A Glimpse into the World of Antonio Valente, *cieco Napoletano*

The presentation offers a glimpse into the world of Antonio Valente, author of the seminal *Intavolatura de Cimbalo*, Naples 1576, on the music he wrote and his innovative and unique notation in the history of music. Antonio Valente lived in Naples at the end of the 16th century, a cultural setting that fostered unusual qualities. To bring this repertoire to life, I picked two exceptional Neapolitan instruments to use for my CD dedicated to Valente's *Intavolatura*: the Rucellai Virginal and the Sansevero Harpsichord.

Thanks to the sources from the 16th and 17th centuries, we can get a vivid picture of the capital city where Valente produced his music and the kind of instruments he could have played. The Rucellai Virginal and the Sansevero Harpsichord, restored by Thomas Steiner and Augusto Bonza respectively, are the ideal recipients to revive with absolute vividness this repertoire, the living testimony of a golden age of Italian culture in the late 16th century. In order to showcase and perform these two ancient instruments of outstanding historical value and equally extraordinary sound, the video presentation was recorded in Neuchâtel, where the two historical instruments are maintained as part of the François Badoud collection.

MARKUS GRASSL

Stringed Keyboard Instruments at the Courts of the Austrian Habsburgs in the Sixteenth Century – the 'Italian Perspective'

For several decades now, scholarship has collected a wealth of individual, often detailed information on (stringed) keyboard instruments and keyboard players at the courts of the Austrian Habsburgs from the era of Maximilian I up to the time of Rudolf II. However, this information, stemming from quite diverse types of sources, is scattered across the scholarly literature. Therefore, the question is obvious whether and in what respect a more coherent historiographical picture can be achieved. Focussing on the Italian impact and the cross-relations between Italy and the Habsburg courts offers an opportunity to examine to what extent general developments of the

keyboard culture at the Austrian courts can be identified and contextualised in terms of political, musical and cultural history.

The paper first traces the keyboard instruments of Italian origin which were in use at the Habsburg courts and the ways how they reached these courtly establishments. This allows some conclusions to be drawn about the preferences for specific types of keyboard instruments at the Habsburg courts. Based on a comprehensive survey of all known keyboard players at the Austrian courts, be it professionals or (male and in particular female) amateurs, the paper then explores aspects of the social and cultural functions of these instruments, not least in regard to the gendering of keyboard playing and of individual types of keyboard instruments. Finally, it is shown, that an investigation into the keyboard culture at the courts of Maximilian II and Rudolf II reveals a 'modern' Italianate orientation and thus corroborates recent research, which has called into question the long-held assumption of a more 'conservative', franco-flemish-dominated character of the Imperial court music.

JANE HATTER

Sofonisba Anguissola at the Keyboard: Performance of Transgressive Musical Knowledge and Artistic Skill

In two of Sofonisba Anguissola's extant self-portraits she uses musical performance and knowledge to situate herself socially, but a close reading reveals how she subtly transgresses expectations of her musical skills and knowledge. As a young woman seeking advancement for herself and her noble family, Sofonisba tread a precarious path in her early self-portraits. To attract the attention of courtly patrons, she had to exceed expectations of her gender, enticing her elite viewers with her beauty, skill, and visual wit, while remaining a decorous and respectable member of the minor nobility. Like a few other contemporary female painters, she chose to depict the ephemeral act of music-making to demonstrate her painterly skill and intellect, yet as a aristocratic artist her use of music was integral to her self-presentation at court. In both of her musical self-portraits, Sofonisba transgressed but did not break social boundaries, successfully asserting the unique qualities of her body, voice, and mind through depictions of musical engagement.

MARTIN KIRNBAUER

Why Should One Build an Archicembalo? An Attempt at a Response According to Nicola Vicentino

Although a number of authors have already attempted an answer to the question posed in the title (such as P. Barbieri, P. Brink, N. Meeùs, R. Rasch, C. Stembridge,

M. Tiella, D. Wraight and the author of this paper), a convincing answer in the sense of Nicola Vicentino, who is after all the ‘inventore’ of the *archicembalo* and *arciorgano*, is still missing. A four-year research project at the Schola Cantorum Basiliensis funded by the Swiss National Science Foundation, *Vicentino*²¹, now provides the basis for an answer in Vicentino’s sense, as the resulting critical edition of his famous treatise *Lantica musica ridotta alla moderna prattica* (Rome 1555), together with translations and practical exploration, offers a new approach to the text and his intentions. The new reading shows that Vicentino had a very practical and practicable interest – namely the ‘moderna prattica’ already mentioned in the title of his treatise. The ‘antica musica’ also mentioned in the title plays only a minor role in comparison and probably only functioned as a catalyst for Vicentino’s project (at the same time, it shows that Trasuntino’s *clavemusicum omnitonum* of 1606, constructed in a somewhat different way, is a kind of step backwards). Moreover, Vicentino’s introduction of a special notation plays a central role in making his instrument and his music ‘tangible’ in a very literal sense.

DARRYL MARTIN

Italian Instruments in England, and Their Adaption for Use

Although Italian-made instruments have been studied in great detail over the past 50 or so years, less attention has been given to the alterations they have been subjected to. In some ways this is surprising – almost no 16th-century Italian harpsichords survive in original condition, although a reasonable number of virginals do. The discussions that do concern the changes to these instruments are often concerning how they were altered to suit musical styles, often a century or so after they were made.

This paper looks at changes that were made to Italian instruments that were specifically exported to England. Unlike almost all other countries, English music required a chromatic bass from the first decades of the sixteenth century.

Although only one Italian instrument can be known to have been in England during the 16th century (Baffo, 1594, known as Queen Elizabeth’s Virginal), there are others that have probably been imported during that time period, and there are records of other instruments being imported as early as the 1530s. By tracing the changes that can be clearly identified in Queen Elizabeth’s Virginal – the first of which probably happened the moment the instrument was received by the royal Court –, it is possible to determine what changes were standard when instruments arrived with a compass that did not immediately suit the requirements of English music.

From the discussion of these changes, it can lead to a consideration of if the sound (timbre) of the instruments, following the changes, was essentially the same as when new, or if the changes created a sound that is identifiably different to unaltered Italian instruments.

FRANCESCO NOCERINO

Alessandro Fabri and His Pupils: Protagonists of the Art of the 'Zimbararo' in Naples

Recently discovered archival documents shed new light on the relationship between the pupils of leading harpsichord builders in Naples in the late 16th and early 17th centuries. In particular, the figure of the court harpsichord and organ builder Alessandro Fabri emerges as the real head of a school, identified as such by the direct testimony of several of his pupils.

Evidence such as the precious Fabri spinet of 1598 in the Tagliavini collection and documents relating to Alessandro Fabri and those who worked in his workshop (including Francesco Beghini, Crisostomo Noci, Paolo Gentile, and Giuseppe Pesce) are examined in order to provide new insights, particularly into Neapolitan harpsichord production at its height.

HEIDELINDE POLLERUS

Appearance and Prestige: On Keyboard Instrument Decoration in the Sixteenth Century

This essay examines selected art historical aspects of the decoration of keyboard instruments in the 16th century. The motivation behind the desired effect of decoration is posited as 'appearance and prestige', which should be understood not only as a means of increasing the material value of the instrument but also as a means to confer dignity and socio-cultural significance. The significance of pictorial and written sources, as well as the testimony of surviving instruments, is discussed. Quotations from contemporary authors offer insight into the perception of meaning and purpose, as well as subjects deemed appropriate for the decoration of musical instruments. Special features of the 16th century are highlighted, such as the practice of decorating with written or printed sayings – so-called mottos – within the context of prevailing intellectual and religious currents. Additionally, it explores the reception of antiquity both in content and form, alongside the adoption of new ornamental styles.

The development of structural elements such as the soundboard and rosette is interpreted within the tension between the religious significance of the time on one hand and the growing economisation on the other, evolving from allegorically charged decorative elements to commercially functional components.

IAN PRITCHARD

Further Notions of Notation: Performance Practice, Composition, and Notational Formats in Neapolitan Keyboard Music ca. 1600

In an article published near the end of his life, Anthony Newcomb identified how novel formats for printed music – namely, the open score – facilitated a new mode of engagement with musical texts around 1600, specifically a visual engagement that foregrounded ‘examples of musical artifice in the notation on the page’. The music published in this format appealed to an elite audience who valued the ‘the artificioso and esoterica’, with the score becoming a sort of material object that sought to display the entirety of a musical structure, as opposed to being a set of ‘instructions’ used to generate performance. As part of his argument, Newcomb pointed out how this music represented an increase in complexity and notational detail. Among the music Newcomb includes as exemplifying this phenomenon are various prints and manuscripts from the Neapolitan school of Macque, Trabaci, and Mayone. Concomitant to Newcomb’s observation, Neapolitan keyboard music around 1600 proves itself to be incredibly difficult – if not impossible – to perform as exactly notated, often precisely due to the complexity that Newcomb cites. While Newcomb might assume as part of his argument that this music was perhaps not meant to be performed, at least not as its primary notational function, the idea that keyboardists never played this music is belied by extant intabulations as well as indications on the title pages of printed volumes. In addition, recent views would suggest that much of this music was heavily rooted in the unwritten practices of keyboard playing. This is particularly demonstrated by the genre of the *madrigale passeggiato*, one of each of which is found in the four prints attributed to Mayone and Trabaci. These are highly embellished and complex adaptations of madrigals that, despite their notational format, betray clear evidence of the intabulation process as described by Diruta and seen in contemporary intabulations in Italian organ intavolatura. In addition, Newcomb’s argument doesn’t at all address the fundamental problem for the contemporary performer: how does one actually perform this music? In this paper, I argue that, as a corollary to Newcomb’s ‘notion of notation’, we should have every reason to assume that a contemporary keyboardist playing the printed music of Trabaci or Mayone would have facilitated their performance through some sort of intabulatory process. This could entail making a physical intabulation of a piece, or applying the same adaptive and transcriptive techniques spontaneously – a kind of intavolatura alla mente. Logically, this would suggest that the prints highlighted by Newcomb – and in particular those for keyboard – held a dual function, suggesting a fluid notion of ‘the work’ as well as the relationship between notated music and the improvisatory processes that ultimately helped to create it.

SÉBASTIEN WONNER**Andrea Gabrieli and the Venetian *colorito***

This essay is a musical and scholarly reflection on the interpretation of Andrea Gabrieli's harpsichord music. My aim is to place this composer in the context of the pictorial and poetical world he inhabited in sixteenth-century Venice. Non-musical elements such as the printing constraints of his work and his relationship with literary can guide us in rediscovering the lost gestures and flexibility of his music. Gabrieli knew the city's painters, musicians and poets, and his work was inevitably irrigated and stimulated by this artistic emulation. Even if we have important primary sources such as Girolamo Diruta's *Transilvano*, we still need secondary elements when it comes to making interpretative choices. This essay does not provide definitive solutions, but its aim is to stimulate different ways of playing, depending on the global artistic context. It is connected to the making of a recording devoted to the harpsichord music of Andrea Gabrieli, in an attempt to implement in performance the various proposals made by this reflection.