



Bernini's bust of Cardinal Montalto, c.1623. Kunsthalle, Hamburg.  
From Irving Lavin, 'Bernini's Bust of Cardinal Montalto', *The Burlington Magazine*, 127 (1985), 35

# Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto



Volume I

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Florentine source, ascriptions to Giuseppino Cenci (2), Ippolito Macchiavelli,<sup>25</sup> and Cesare Marotta—the central composers in Montalto's circle—can be established with some degree of certainty (see App. B, Table 6).

In the three cases of concordances with the Fucci manuscripts, the readings preserved in I:MOe, Mus. E 318 are different enough to suggest independent transmission. Even in the cases of *Suavissimi lumi al cui splendore* and *Anima bella che nel sen ten stai*, in which the versions in I:MOe, Mus. E 318 are close enough to the Fucci manuscripts that a common source is possible, the more careful use of accidentals in the Modena source tends to preclude the possibility that it was merely copied from one of the Fucci anthologies. In the case of *Leggiadri occhi sereni*, I:MOe, Mus. E 318 combines features found in two of the Fucci sources with others that are contained in US:PHu, MS Ital. 57.

### 2c. I:Bc, Q140

The manuscript Bologna, Civico Museo Bibliografico Musicale, Q140 (hereafter I:Bc, Q140), has never been examined in print. As Appendix B, Table 7 shows, this manuscript contains two items from Cardinal Montalto's production of *Amor pudico*, one of them preserved nowhere else, three concordances with items in two of the Fucci manuscripts, two concordances with US:PHu, MS Ital. 57, and one concordance with I:MOe, Mus. E 318. On the other hand, it is the first manuscript discussed so far with items, like Caccini's *Dovrò dunque morire* and Piccinini's *Filli gentile perché fug'ogn'hora*, that cannot be linked with Cardinal Montalto in any plausible way.

In fact, I:Bc, Q140 is a heterogeneous manuscript diplomatically as well as repertorially. It consists of six gatherings, as shown in Table 5.2. Each of the six gatherings is independent in content: none of them is linked by a connecting composition. They could have been copied at different times and places then bound together later. In fact, the principal copyist of I:Bc, Q140 finished entering compositions in what eventually became Gathering 1 with *Lasso perché mi fuggi* on fo. 4<sup>r</sup>. Later a second copyist added *Ben è ver, ch'ei pargoleggia* on fo. 6<sup>r</sup>, but the surrounding pages were left blank. Furthermore, Gatherings 1 and 2 have one watermark, Gathering 3 has a second one, and Gatherings 4–6 have a third. Finally, Gathering 3 itself is a composite of at least two independent fascicles:

<sup>25</sup> Fortune, *ibid.* 47, suggests that the initials 'H. M.' attached to *Questa tenera angioletta* in I:Fn, Magl. XIX.23, stand for '[H]orazio Michi'. He omits mentioning, however, that the initials in that manuscript are actually 'D. H. M.' Fortune did not know of the existence of Don Hippolito Macchiavelli when he wrote his dissertation. If he had, one suspects that Macchiavelli would have seemed to him a more likely candidate, since Michi—another Montalto composer—is not known to have composed any strophic variations like *Questa tenera angioletta*. Indeed, compositions of this type were out of fashion by the time Michi's surviving works were composed—evidently sometime after the assembly of the manuscripts from which Fucci copied his, as they contain nothing ascribable to Michi.

TABLE 5.2. Watermarks, gatherings, folios, and contents of I:Bc, Q140

Watermark 1	1	0	modern title-page
		1	} <i>Questi spirti gentil di te ragionano</i> , [Pelegriano Mutij, <i>Amor pudico</i> ] <i>Altro non e 'l mio cor</i> , [Anon.] <i>Lasso perché mi fuggi</i> , [Anon.] fos 4 <sup>v</sup> –5 <sup>v</sup> blank <i>Ben è ver, ch'ei pargoleggia</i> , [Anon.], added by Hand B fo. 6 <sup>v</sup> blank
		2	
		3	
		4	
		5	
6			
Watermark 2	2	7	} <i>La gloria di colui, ch' 'l tutto muove</i> , [G. D. Puliaschi, <i>Amor pudico</i> ] <i>O come sei gentile</i> , [Anon.] <i>Ecco che pur al fine</i> , [Anon.] <i>Rompa lo sdegno</i> , [Anon.] / <i>A si duri lamenti</i> , [Anon.] <i>Vidi ondeggiar questi inferti campi</i> , [Anon.]
		8	
		9	
		10	
		11	
		12	
13			
Watermark 2	3	14	} <i>Con un dolent'oime</i> , [Anon.] / <i>Ecco la luce ch' a noi conduce</i> , [Anon.] <i>Perché mi fuggi</i> , [Anon.] / fo. 16 <sup>v</sup> blank INSERT 17 <i>Vezzosett'e bella Clori</i> , [Anon.] 18 <i>La mia Clori vezzosa</i> , [Anon.] 19 <i>Da queste sellva</i> , [Anon.] 20 21 } <i>La furiera de bei lampi</i> , [Anon.] 22 } <i>Perché sei bella</i> , [Anon.], beginning INSERT 23 } <i>Vag' e lucente</i> , [Anon.] 24 } <i>Gioite meco</i> , [Anon.] 25 } <i>Perché sei bella</i> , conclusion / <i>Quella bell' amor che sospirar mi fa</i> , [Anon.] fo. 25 <sup>v</sup> blank
		15	
		16	
		17	
		18	
		19	
Watermark 3	4	20	} <i>Arsi un temp'e l'ardore</i> , [Anon.] <i>Destar potess'io pur in quel bel seno</i> , [Anon.] <i>Giovinetta vezzosa</i> , [Anon.] <i>Ecco Silvio colei che 'n odio tanto</i> , [Anon., <i>Il pastor fido</i> ] 30 31 } <i>Per te mi struggo sol, sol per te moro</i> , [Anon.] 32 } 33 } 34 } <i>Dovro dunque morire</i> , [Giulio Caccini] 35 } <i>Fuggon i giorni</i> , [Anon.] / <i>Pastorella che si bella</i> , [Anon.] 36 } <i>Dhe scoprite colorite</i> , [Anon.] / <i>Aure belle aure vezzose</i> , [Anon.] 37 } fo. 37 blank 38 } <i>Ecco la primavera</i> , [Anon.] 39 } <i>Filli gentile perché fug'ogn'hora</i> , [Filippo Piccinini] 40 } fo. 39 <sup>r</sup> blank / 39 <sup>v</sup> = <i>Bona sera mastro Taddeo</i> , [Anon.] 41 } Piece begun but inked out on fo. 40 <sup>r</sup> / 40 <sup>v</sup> = <i>Splendete sereni</i> , [Anon.] <i>Piu non amo piu non ardo</i> , [Giuseppino Cenci?]
		21	
		22	
		23	
		24	
		25	
Watermark 3	5	26	} <i>Perché sei bella</i> , conclusion / <i>Quella bell' amor che sospirar mi fa</i> , [Anon.] fo. 25 <sup>v</sup> blank
		27	
		28	
		29	
		30	
		31	
Watermark 3	6	32	} <i>Per te mi struggo sol, sol per te moro</i> , [Anon.] 33 } 34 } <i>Dovro dunque morire</i> , [Giulio Caccini] 35 } <i>Fuggon i giorni</i> , [Anon.] / <i>Pastorella che si bella</i> , [Anon.] 36 } <i>Dhe scoprite colorite</i> , [Anon.] / <i>Aure belle aure vezzose</i> , [Anon.] 37 } fo. 37 blank 38 } <i>Ecco la primavera</i> , [Anon.] 39 } <i>Filli gentile perché fug'ogn'hora</i> , [Filippo Piccinini] 40 } fo. 39 <sup>r</sup> blank / 39 <sup>v</sup> = <i>Bona sera mastro Taddeo</i> , [Anon.] 41 } Piece begun but inked out on fo. 40 <sup>r</sup> / 40 <sup>v</sup> = <i>Splendete sereni</i> , [Anon.] <i>Piu non amo piu non ardo</i> , [Giuseppino Cenci?]
		33	
		34	
		35	
		36	
		37	
Watermark 3	6	38	} <i>Perché sei bella</i> , conclusion / <i>Quella bell' amor che sospirar mi fa</i> , [Anon.] fo. 25 <sup>v</sup> blank
		39	
		40	
		41	
		42	
		43	

the quaternion consisting of the present folios 17, 18, 23, and 24 was inserted between the outer and inner quaternions, as shown by the fact that *Perché sei bella* begins on fo. 22 but concludes on fo. 25.

The table reveals that all the music linked to Cardinal Montalto, either through *Amor pudico* or through concordances with the Fucci manuscripts, is located in

Gatherings 1 and 2 of I:Bc, Q 140. The content of other gatherings may not derive from Montalto's circle. In fact, Gathering 6 contains several pieces that may belong to a very early layer of the monody repertoire: a pre-publication version of *Dovrò dunque morire* from Giulio Caccini's *Le nuove musiche* (1602), which Caccini implies was written about 1585; a canzonetta by Filippo Piccinini, who evidently left Italy for Spain in 1597,<sup>26</sup> and what may be an early version of a canzonetta by Giuseppino, whose reputation as a pioneer in monody composition has been discussed earlier.

2d. I:Rsc, A.Ms.247

Rome, Conservatorio di Musica 'Santa Cecilia', Biblioteca, A.Ms.247 (hereafter I:Rsc, A.Ms.247) is a small commonplace book of sixty folios containing miscellaneous poems, instructions for children's games, recipes, home remedies, and guitar tablature for a large number of dances, modes,<sup>27</sup> and strophic songs (see App. B, Table 8). The name of the male owner of the book was written on the title-page but has been subsequently cut away, except for the word 'Romanus'. The same title-page bears the date 1618, whereas fo. 51<sup>r</sup> carries the inscription 'Aromatario venuto da Venetia' anno 1656'. Between these pages, on fo. 21<sup>r</sup>, there is a 'Sonetto sopra la morte del Card.le Montalto', which would have been written in 1623. On fos. 58<sup>v</sup>–59 there is an account of a clock made in 1625, and on fo. 60<sup>v</sup> there are a few notes of expenses and receipts for July and August of 1625. These dates certainly suggest that this notebook was first bound up then filled with material from first to last over a period of years extending from 1618 to 1656. In that case, the texts and guitar chords for seventeen strophic songs were added to the manuscript between 1618 and 1623. The fact that one item in this collection, *Voi partite sdegnose*, was printed in a collection published in 1623 is consistent with this hypothesis. The fact that only two of the songs in this book are found in other sources from Cardinal Montalto's circle may also be a reflection of relative chronologies: the datable items from Montalto's circles contained in the sources discussed so far tend to cluster around the years between 1611 and 1616. One item, *Per torbido mare*, is preserved in staff notation in the hand of composer Marc'Antonio Pasqualini (1614–91), but a setting of the text by Montalto's composer Orazio Michi (1594–1641) is praised by Pietro Della Valle in 1640.<sup>28</sup>

<sup>26</sup> According to Pier Paolo Scattolin in his entry on Alessandro Piccinini in *New Grove*.

<sup>27</sup> See Richard Hudson, 'The Concept of Mode in Italian Guitar Music during the First Half of the 17th Century', *Acta musicologica*, 42 (1970), 163–83.

<sup>28</sup> Robert R. Holzer, "'Sono d'altro garbo . . . le canzonette che si cantano oggi': Pietro della Valle on Music and Modernity in the Seventeenth Century", *Studi musicali*, 20 (1991), 253–306, favours the ascription to Michi.

### 3. One Print Closely Related to Manuscripts in Montalto's Library

#### 3a. *Concerti amorosi: terza parte delle canzonette in musica raccolte da Giovanni Stefani* (Venice: A. Vincenti, 1623)

Between 1618 and 1625, Giovanni Stefani compiled at least four anthologies of strophic canzonette for accompanied solo voice: *Affetti amorosi* (1618), *Scherzi amorosi* (2/1622), *Concerti amorosi* (1623), and *Ariette amoroze* (1626), all published by Giacomo Vincenti in Venice. At least the first three were reissued in subsequent editions; the fourth, once known to Fétis, seems now to be lost.<sup>29</sup> Stefani's principal place of activity is unknown, but his repertoire, in so far as it can be traced, is Roman and Florentine.

The collection *Concerti amorosi* contains twelve canzonette that are found among six of the Montalto repertoire manuscripts described above, principally I:Bc, CC.225 (see App. B, Table 9). At the same time, seven of its items are found among three Florentine monody manuscripts: I:F<sub>n</sub>, Magl. XIX.24; I:F<sub>n</sub>, Magl. XIX.25; and I:F<sub>c</sub>, Barbera. Two Romans, Ottavio Catalani and Giuseppe Cenci, and one Florentine who moved to Rome, Raffaello Rontani, can be identified as composers. Two closely related guitar-tablature manuscripts—I:F<sub>n</sub>, MS Cl. VII, 1222 bis and GB:Lbm, Add. 36877—contain entire segments copied from each of the three Stefani prints.

It cannot be a mere coincidence that *Concerti amorosi* (1623), published in the year of Cardinal Montalto's death, contained so many pieces that presumably were preserved in the manuscripts that he jealously guarded during his life, and that the two Stefani anthologies published before Montalto's death contain virtually nothing that can now be traced to that repertoire. The collection *Affetti amorosi* (1618) (see App. B, Table 10) contains just three canzonette also found in I:Bc, Q 140, a manuscript with mixed Roman and Florentine contents, while the anthology *Scherzi amorosi* (2/1622) contains nothing traceable to Montalto (see App. B, Table 11). Both these earlier prints, however, do include pieces from I:F<sub>c</sub>, Barbera, a Florentine manuscript with repertoire covering the first quarter of the seventeenth century,<sup>30</sup> and the only composer identifiable in either of them is Jacopo Peri.

<sup>29</sup> Nigel Fortune, 'Stefani, Giovanni', *New Grove*.

<sup>30</sup> See Ghisi, 'An Early Seventeenth Century Manuscript', 46–60; and Nigel Fortune, 'Postscript' in his article 'A Florentine Manuscript and its Place in Italian Song', *Acta musicologica*, 23 (1951), 124–36 at 134–6.

TABLE 7. Inventory with Concordances of I:Bc, Q140

Folios	Incipit	Composer	Poet	Type	Concordances
1-3	<i>Questi spirti gentil di te ragionano</i>	[Pelegrino Mutij]	[Jacopo Cicognini]	strophic variations (terza rima)	<i>Amor pudico</i> , hora quarta, Pellegrino Mutij GB:Lbm, Add. 36877, fo. 118 <sup>r</sup> I:Vc, Torre Franca 250, fos. 11 <sup>r</sup> -12 <sup>v</sup>
3 <sup>v</sup>	<i>Altro non e 'l mio cor</i>			strophic (canzonetta, one strophe only)	GB:Lbm, Add. 36877, fos 22 <sup>v</sup> -24 <sup>r</sup> I:Fn, Cl. VII, 1222 bis, fos. 73 <sup>v</sup> -74 <sup>r</sup> <i>Affetti amorosi</i> (1618), 15
4	<i>Lasso perche mi fuggi</i>		[Battista Guarini]	madrigal	
6	<i>Ben è ven, ch'ei pargoleggia</i>		[Gabriello Chiabrera]	strophic (canzonetta, one strophe only)	
7-9	<i>La gloria di colui, che 'l tutto muove</i>	[Giovanni Domenico Puliaschi]	[Jacopo Cicognini]	composite strophic variations (terza rima)	<i>Amor pudico</i> , hora quarta, [Giovanni] Domenico Puliaschi
10-11	<i>O come sei gentile</i>		[Battista Guarini]	madrigal	I:Bc, CC.225, fos. 16 <sup>r</sup> -18 <sup>r</sup> I:Vc, Torre Franca 250, fos. 85 <sup>v</sup> -86 <sup>r</sup> US:PHu, MS Ital. 57, fos. 13 <sup>v</sup> -14 <sup>r</sup>
11 <sup>v</sup>	<i>Ecco che pur al fine</i>			strophic (canzonetta, one strophe only)	
12	<i>Rompa lo sdegno le dure catene</i>			strophic (canzonetta, one strophe only)	I:Bc, CC.225, fos. 51 <sup>v</sup> -52 <sup>r</sup> I:Fn, Cl. VII, 1222 bis, fos. 25 <sup>v</sup> -26 <sup>r</sup> <i>Concerti amorosi</i> (1623), 38-9
12 <sup>v</sup>	<i>A si duri lamenti</i>			strophic (canzonetta, one strophe only)	I:Baf, MS 1424, fos. 14 <sup>v</sup> -16 <sup>v</sup> , strophic variations I:Ru, MS 279, fos. 20 <sup>v</sup> -24 <sup>r</sup> , strophic variations
12 <sup>v</sup> -14 <sup>v</sup>	<i>Vidi ondegiar questi infecondi campi</i>			strophic variations (sonetto)	
15	<i>Con un dolent'oime</i>			strophic (canzonetta, one strophe only)	I:Fn, Cl. VII, 1222 bis, fos. 84 <sup>v</sup> -85 <sup>r</sup>
15 <sup>v</sup>	<i>Ecco la luce ch'a noi conduce</i>		[Gabriello Chiabrera]	strophic (canzonetta, one strophe only)	
16	<i>Perche mi fuggi</i>			strophic (canzonetta, one strophe only)	
17-17 <sup>v</sup>	<i>Vezzosett'e bella Clori</i>			strophic (canzonetta, one strophe only)	
18-18 <sup>v</sup>	<i>La mia Clori vezzosa</i>			strophic (canzonetta, one strophe only)	GB:Lbm, Add. 36877, fos. 39 <sup>r</sup> -40 <sup>v</sup> <i>Affetti amorosi</i> (1618), 24-5 <i>Concerti amorosi</i> (1623), 1
19	<i>Da queste selve, e questi alpestri monti</i>			strophic (canzonetta, one strophe only)	
19 <sup>v</sup> -22	<i>La furiera de bei lampi</i>			duet (canzonetta)	
22 <sup>v</sup> , 25	<i>Perche sei bella</i>			duet (canzonetta)	Incomplete
23	<i>Vag'e lucente</i>		['Finco', Accademico Trasformato]	strophic (canzonetta, one strophe only)	US:PHu, MS Ital. 57, fo. 18 <sup>r</sup>
23 <sup>v</sup> -24	<i>Gioite meco</i>			duet (canzonetta)	
25	<i>Quella bell'amor che sospirar mi fa</i>			strophic (canzonetta, one strophe only)	I:Fc, Barbera, fo. 64 <sup>r</sup> I:Fc, Barbera, fo. 138 <sup>r</sup> I:Fn, MS Cl. VII, 1222 bis, fo. 82 <sup>r</sup> <i>Affetti amorosi</i> (1618), 9
26	<i>Arsi un temp'e l'ardore</i>			strophic (canzonetta, one strophe only)	
26 <sup>v</sup> -28 <sup>v</sup>	<i>Destar potess'io pur in quel bel seno</i>			strophic variations (ottava rima)	
29	<i>Giovinetta vezzosa</i>			strophic (canzonetta, one strophe only)	
30-31 <sup>v</sup>	<i>Ecco Silvio colei che 'n odio tanto</i>		[Battista Guarini]	recitative	<i>Il pastor fido</i> , IV. ix
32-33 <sup>v</sup>	<i>Per te mi struggo sol, sol per te moro</i>			strophic variations (ottava rima)	
34-34 <sup>v</sup>	<i>Dovro dunque morire</i>	[Giulio Caccini]		madrigal	Giulio Caccini, <i>Le nuove musiche</i> (1602) B:Bc, MS 704, fo. 45 <sup>r</sup> GB:Ob, Tenbury MS 1018, fo. 39 <sup>v</sup>
35	<i>Fuggon i giorni</i>			duet (canzonetta)	

TABLE 7. Cont'd

Folios	Incipit	Composer	Poet	Type	Concordances
35 <sup>v</sup>	<i>Pastorella che si bella</i>			strophic (canzonetta, one strophe given)	I:MOe, Mus. E 318, fo. 4 <sup>f</sup>
36	<i>Dhe scoprite colorite</i>			strophic (canzonetta, one strophe given)	
36 <sup>v</sup>	<i>Aure belle aure vezzose</i>			strophic (canzonetta, one strophe given)	I:Fc, Barbera, fos. 19 <sup>v</sup> –20 <sup>f</sup>
37 <sup>v</sup> –38	<i>Ecco la primavera</i>			duet (canzonetta)	GB:Lbm, Add. 36877, fos. 89 <sup>v</sup> –90 <sup>f</sup>
38 <sup>v</sup>	<i>Filli gentile perche fug'ogn'hora</i>	[Filippo Piccinini]		strophic (canzonetta, one strophe given)	Enrico Radesca, <i>Il quarto libro delle canzonette</i> (1610), Filippo Piccinini, 'Volta per ballare'
39 <sup>v</sup>	<i>Bona sera mastro Taddeo</i>			strophic (canzonetta, one strophe given)	
40 <sup>v</sup>	<i>Splendete sereni</i>			strophic (canzonetta, one strophe given)	GB:Lbm, Add. 36877, fo. 59 <sup>r-v</sup> I:Fn, Cl. VII, 1222 bis, fos. 70 <sup>v</sup> –71 <sup>f</sup> <i>Affetti amorosi</i> (1618), 17
41	<i>Piu non amo piu non ardo</i>	[Giuseppino Cenci?]		strophic (canzonetta, one strophe given)	Begins the same as <i>Più non amo</i> in <i>Raccolta de varii concerti musicali</i> (1621), p. 20, by Giuseppe Cenci, and in US:PHu, MS Ital. 57, fos. 25 <sup>v</sup> –26 <sup>f</sup>

TABLE 8. Inventory with Concordances of I:Rsc, A.Ms. 247

Folios	Incipit	Composer	Poet	Type	Concordances
14	<i>Vostro fui, vostro sono</i>			strophic (canzonetta)	
14	<i>Lungo tempo si dissi io</i>			strophic (canzonetta)	
14 <sup>v</sup>	<i>Per torbido mare</i>	Marc'Antonio Pasqualini or Orazio Michi?		strophic (canzonetta)	I:Rvat, Barb. lat. 4151, fos. 46 <sup>v</sup> –48 <sup>f</sup>
15	<i>Io so che trovasi</i>			strophic (canzonetta)	I:Bc, CC.225, fos. 54 <sup>v</sup> –55 <sup>f</sup>
16	<i>Maggio ritorna</i>			strophic (canzonetta)	
16 <sup>v</sup>	<i>Chi vuole acconciare</i>			strophic (canzonetta)	
17 <sup>v</sup>	<i>Stelle homicide</i>			strophic (canzonetta)	
17 <sup>v</sup>	<i>Voi partite sdegnose</i>			strophic (canzonetta)	GB:Lbm, Add. 36877, fo. 123 <sup>r-v</sup> I:Bc, CC.225, fos. 31 <sup>v</sup> –32 <sup>f</sup> I:Fn, Cl. VII, 1222 bis, fos. 59 <sup>v</sup> –60 <sup>f</sup> I:Fn, Magl. XIX.24, fos. 15 <sup>v</sup> –16 <sup>f</sup> <i>Concerti amorosi</i> (1623), 10
18	<i>Pastorella ove t'ascondi</i>			strophic (canzonetta)	
18	<i>O bellissimi capelli</i>			strophic (canzonetta)	
18 <sup>v</sup>	<i>Dolci sospiri</i>			strophic (canzonetta)	
19 <sup>v</sup>	<i>Stanch'alle membra ne porgeva riposo</i>			strophic (canzonetta)	
19 <sup>v</sup>	<i>Immaginar non posso</i>			strophic (canzonetta)	
20	<i>Usa ver ove, crudel, qual più severo</i>			strophic (canzonetta)	
20	<i>Deli, perche ciel non odi i miei lamenti</i>			strophic (canzonetta)	
20 <sup>v</sup>	<i>Piansi ben mio, la pena, il grave ardore</i>			strophic (canzonetta)	