

**International Conference**

**“Per Aures ad Animum”**

**The Harpsichord in the 16<sup>th</sup> Century**

Bologna, October 26 – 29, 2023

Museo San Colombano – Tagliavini Collection, Genus Bononiae (Bologna)

Conservatorio di Musica Giovan Battista Martini (Bologna)

*In cooperation with the*

University of Music and Performing Arts Vienna (Department of Musicology and  
Performance Studies and Department of Early Music)

Museo internazionale e biblioteca della musica (Bologna)

HipER Musical Heritage

Genus  
Bononiae  
musei



[www.hipermusicalheritage.org/2023harpsichordconference16](http://www.hipermusicalheritage.org/2023harpsichordconference16)

# "Per Aures ad Animum"

## The Harpsichord in the 16<sup>th</sup> Century II

Bologna, October 26 – 29, 2023

### PROGRAM

---

#### THURSDAY, 26.10.

##### CONSERVATORIO DI MUSICA DI BOLOGNA - SALA BOSSI

12:00 - 14:00     **Registration**

14:00 - 16:00     **Welcome**

Aurelio Zarrelli, Director of the Conservatorio di Musica Giovan Battista Martini

**Opening remarks: 'Per aures ad animum'**

*Interdisciplinary Perspectives on the 16<sup>th</sup>-century Harpsichord*

Augusta Campagne (Independent scholar)

Maria Luisa Baldassari (Conservatorio di Bologna)

Catalina Vicens (Museo San Colombano – Collezione Tagliavini, Genus Bononiae)

**Presentation**

Presentation of the proceedings of the first conference the harpsichord in the 16th century, Vienna, April 2021: *'Universum rei harmonicae concentum absolvunt.'* *Das Cembalo im 16. Jahrhundert (Vienna: mdwPress, 2023)*

Augusta Campagne and Markus Grassl (Universität für Musik und darstellende Kunst Wien)

**Keynote Lecture**

Ian Pritchard (Colburn School of Performing Arts):

*'Entrano sul Festin tutti d'acordo, Con un Liuto in tuon dell'Arpicordo,' The Arpicordo in Early Modern Venice*

##### MUSEO INTERNAZIONALE E BIBLIOTECA DELLA MUSICA – SALA EVENTI

16:30 - 18:15     **Papers**

Session Chair: Massimiliano Guido (Università di Pavia)

Martin Kirnbauer (Schola Cantorum Basiliensis / FHNW):

*Why build an archicembalo? Attempt at a response according to Nicola Vicentino*

Luigi Collarile (Schola Cantorum Basiliensis / FHNW):

*Nicola Vicentino, Inventor of New Chromatic-Enharmonic Keyboard Instruments.*

Pier Paolo Donati (Independent scholar):

*Origini e caratteristiche dei cembali all'ottava bassa in uso tra cinque e Seicento.*

## MUSEO SAN COLOMBANO - COLLEZIONE TAGLIAVINI, GENUS BONONIAE

19:00 - 20:30     **Guided Tour**  
Guided Tour of the 16<sup>th</sup>-century antique keyboard instruments of the Tagliavini Collection by the collection's curator and artistic director, Catalina Vicens.

(Registration required).

---

## FRIDAY, 27.10.

### MUSEO SAN COLOMBANO - COLLEZIONE TAGLIAVINI – CHIESA, ORATORIO

9:30 - 10:30     **Workshop** *Sound and technique in 16th-century plucked keyboards*  
Maria Luisa Baldassari, Augusta Campagne, Catalina Vicens.

11:00 - 14:00     **Masterclass**  
Fabio Antonio Falcone

### CONSERVATORIO DI MUSICA DI BOLOGNA – SALA RESPIGHI

11:00 – 14:00     **Masterclass**  
Ian Pritchard

### MUSEO SAN COLOMBANO - COLLEZIONE TAGLIAVINI – CHIESA

15:00 - 15:05     **Welcome**  
Catalina Vicens, Curator and Artistic Director, Museo San Colombano – Collezione Tagliavini, Genus Bononiae

15:05 - 16:45     **Papers**  
Session Chair: Frances Conover Fitch (New England Conservatory)

Vania Dal Maso (Conservatorio di Musica di Verona):  
*Bassi ostinati e formule ornamentali nell'Intabolatura nova di varie sorte de balli, Venezia 1551 (I-Bc R.178)*

Jane Hatter (University of Utah):  
*Transgressive Skills: Musical Knowledge and Performance in the Self-Portraits of Sofonisba Anguissola.*

Eduardo Bellotti (Eastman School of Music, University of Rochester):  
*The Rhetoric of Invertible Counterpoint in the Sixteenth Century: Between Keyboard Pedagogy and Performance Practice.*

17:00 - 19:30     **Presentations**  
Session Chair: Joel Speerstra (University of Gothenburg)

Paola Erdas (Conservatorio di Vicenza):  
*Antonio Valente - Intavolatura de Cimballo, Napoli 1576 on Rucellai Virginale and Sansevero Harpsichord (Video).*

Sébastien Wonner (Conservatoire Francis Poulenc CRR Tours):  
*Andrea Gabrieli and the Venetian Colorito.*

Mario Aschauer (Sam Houston State University):  
*The Merulo Toccata in Codex Vienna, Minorite Convent 714.*

Susanne Abed-Navandi (Musik und Kunst Privatuniversität der Stadt Wien):  
*Harpichord music by Marco Facoli (1588) as a source of inspiration for performances at standup comedy events of the 21st century.*

---

## SATURDAY, 28.10.

### MUSEO SAN COLOMBANO - COLLEZIONE TAGLIAVINI – CHIESA, ORATORIO

9:30 - 10:30      **Workshop** *Sound and technique in 16th-century plucked keyboards*  
Maria Luisa Baldassari, Augusta Campagne, Catalina Vicens.

11:00 - 14:00    **Masterclass**  
Fabio Antonio Falcone

### CONSERVATORIO DI MUSICA DI BOLOGNA - SALA RESPIGHI

11:00 - 14:00    **Masterclass**  
Ian Pritchard

### MUSEO SAN COLOMBANO – CHIESA

15:30 - 17:15    **Papers**  
Session Chair: Catalina Vicens (Museo San Colombano – Collezione Tagliavini)

Darryl Martin (National Music Museum / University of South Dakota):  
*From Italy to England - the changes to Italian instruments used by English players.*

Markus Grassl (Universität für Musik und darstellende Kunst Wien):  
*Stringed Keyboard Instruments at the Courts of the Austrian Habsburgs in the 16th Century.*

Francesco Nocerino (Università degli Studi di Napoli):  
*Alessandro Fabri e i suoi allievi. Protagonisti dell'arte "de zimbararo" a Napoli.*

17:30 - 18:00    **Round Table**

---

## SUNDAY, 29.10.

### MUSEO INTERNAZIONALE E BIBLIOTECA DELLA MUSICA

10:30 – 11:30    **Guided Tour by Enrico Tabellini** (registration required)

### MUSEO SAN COLOMBANO - COLLEZIONE TAGLIAVINI

12:00 – 13:30    **Guided Tour by Catalina Vicens** (registration required)

# "Per Aures ad Animum"

## The Harpsichord in the 16<sup>th</sup> Century II

Bologna, October 26 – 29, 2023

### ABSTRACTS – MUSICAL PRESENTATIONS & BIOGRAPHIES

#### IAN PRITCHARD

**“Entrano sul Festin tutti d'acordo, Con un Liuto in tuon dell'Arpicordo, The Arpicordo in Early Modern Venice”**  
‘Arpicordo’ was the name typically used to describe the polygonal virginal in Italy in the early modern period. The arpicordo was apparently a common instrument at the time, appearing in wills and inventories, in theorists’ descriptions, and in iconography; in addition many instruments are extant today, including two in the Tagliavini collection. This paper explores possible cultural and social spaces for these instruments, specifically in Venice in the sixteenth century. While the printed volumes of solo keyboard music that indicate the instrument, such as those by Facoli and Picchi, are relatively well known, I will examine references by writers in Venice, such as Aretino, that solidify an image already given by Facoli’s extant 1588 *Secondo Libro*: that the arpicordo specifically held associations with the commedia dell’arte and the culture of the Venetian courtesan. I will argue that, as much as it was an instrument designation, the word ‘arpicordo’ perhaps indicated a specific social register, comparable on some level to the notion of ‘high’ and ‘low’ levels in literature and Venetian secular vocal music.

\*\*\*

Ian Pritchard, harpsichordist, organist, and musicologist is a specialist in early music and historical keyboard practices. A Fulbright scholar, Ian earned his PhD in musicology from the University of Southern California; his research interests include keyboard music of the late Renaissance and early Baroque, improvisation, notation, compositional process, and performance practice. Ian has released two discs of solo keyboard music and has worked as a continuo player with many leading ensembles in Europe and the United States. Ian is currently based in Los Angeles, where he serves as Chair of Music History and Literature at the Colburn School Conservatory of Music. He also serves as music director of the Los Angeles-based ensemble Tesserae. In 2015 he was elected an Associate of the Royal Academy of Music.

#### MARTIN KIRNBAUER

##### **“Why build an archicembalo? Attempt at a response according to Nicola Vicentino”**

Although a number of authors have already attempted to answer 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 lacking.

A four-year SNSF-funded research project at the Schola Cantorum Basiliensis, *Vicentino21*, now provides the basis for an answer from Vicentino’s perspective, as the resulting critical edition of his famous treatise *L’antica 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 interest, which could indeed be put into practice – 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 structural catalyst for Vicentino’s project (at the same time, this 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.

\*\*\*

Prof. Dr. Martin Kirnbauer is head of research and member of the board of the Schola Cantorum Basiliensis / FHNW (University of Applied Sciences and Arts Northwestern Switzerland). Studying musicology at the universities in Erlangen and Basel, he obtained his Ph.D. with a work on a late-medieval songbook in 1998, followed by a 'Habilitation' in 2007 on chromatic and enharmonic music in 17th century; since then lecturer for musicology at the University of Basel. From 2004 to 2017 director of the Musicmuseum of the Historical Museum Basel and curator of its collection of musical instruments. Among his current projects is a digital edition of N. Vicentinos famous treatise *L'antica musica ridotta alla moderna prattice* (Rome 1555; see: <https://www.fhnw.ch/plattformen/vicentino21/>).

## LUIGI COLLARILE

### **"Nicola Vicentino, Inventor of New Chromatic-Enharmonic Keyboard Instruments"**

In his treatise *L'antica musica ridotta alla moderna prattice* (Rome 1555), Nicola Vicentino provides a detailed description of a new keyboard instrument he invented, the *archicembalo*. The main function of this new music instrument, equipped with 132 keys, is to provide a precise acoustic reference to the complex tonal system he conceived. In his treatise Vicentino offers valuable information necessary for the construction of the *archicembalo*, including three plates that provide a full-size representation of the two keyboards and of the nameboard and the first part of the soundboard. The information provided by Vicentino reveals highly professional knowledge, in many cases unique for the analysis of construction processes of Renaissance harpsichords. Starting with an analysis of the technical data relating to *archicembalo*, this paper aims to investigate some possible contexts in which Vicentino would have acquired technical skills that enabled him to imagine and construct new complex keyboard instruments, such as his *archicembalo* and later his *arciorgano*.

\*\*\*

Dr. Luigi Collarile is currently research fellow at the Schola Cantorum Basiliensis FHNW in the SNFS Research Project *Vicentino21* and teaches History of church music at the Bern University of the Arts. He studied in Padua, Basel and Fribourg (PhD 2010). He was research fellow and visiting professor at the Universities of Basel, Roma Tor Vergata, Geneva and Venice. In 2017 he obtained the *Abilitazione Scientifica Nazionale* as associate professor (Italy). He is member of the scientific committee of the Istituto Italiano per la Storia della Musica and of the international Journal *L'Organo*. His main research areas concern the phenomenology of the sacred music in early modern Europe, the musical life of early modern Venice, the early history of music printing and publishing, the sound experience in the age of the Grand Tour to Italy. His most recent studies include the publication of the digital catalogue of the choir books with polyphonic music of the ducal chapel in Venice, edited together with David Bryant.

## PIER PAOLO DONATI

### **"Origine e caratteristiche dei cembali all'ottava bassa in uso tra Cinque e Seicento"**

A Roma nel 1627 i musicisti al servizio del cardinal Del Monte dispongono di *un cimballo grande all'ottava bassa* di Giovanbattista Bertaccino, e sempre a Roma nel 1643 l'amministrazione di casa Barberini paga per i piedi fatti *alli due cembali ottava Bassa* di Alessandro Urbani. Sono due dei molti attestati sull'impiego di strumenti da tasto con registri di 16 piedi negli anni in cui Girolamo Frescobaldi suona con *mille sortes d'inventions sur son Clavessin* (André Maugars, 1639): e doveva trattarsi di un claviorgano, con cembalo all'ottava bassa. A Roma all'arrivo del ferrarese sono in uso corde *d'acciaio, ò di budella, ò d'oro, ò d'argento* (Artusi, 1600), e clavicembali armati con tre-cinque registri (di 16', 8' e 4') sovente con due tastiere, in grado di fare il *piano e forte*, con tasti 'spezzati' e congegni meccanici per la trasposizione. Sono questi i cembali e gli organi all'ottava bassa, ricchi di registri d'imitazione, che danno voce alla *maniera di sonare con affetti cantabili* del Frescobaldi anni Dieci (*Avvertimenti*, 1615), e a quella *con più galanterie alla moderna* degli anni Trenta (Della Valle, 1640); non certo i 2x8' e gli organi con il solo Ripieno, due flauti e Voce umana usati in altre parti d'Italia.

Recenti ricerche dimostrano che sull'asse Firenze-Roma-Napoli ai consueti 12 piedi con inizio della tastiera in Fa si affiancano dalla fine del Quattrocento cembali ed organi di 16 piedi con inizio dal Do, a volte con prima ottava 'cromatica' salvo il Do<sup>#</sup>. Oltre che in tessitura *corista*, si possono così suonare *Ricercari, Toccate, Canzoni* all'ottava

*bassa* e all'*ottava alta*, secondo le occasioni e le caratteristiche dello strumento; lo stesso che a fine del secolo è detto all'*ottava bassa* e usato nella policoralità, nella realizzazione del basso continuo, nell'opera e nelle prime forme del 'concerto'. Recuperato il dato organologico, resta da indagarne compiutamente le implicazioni sulla prassi esecutiva.

\*\*\*

Pier Paolo Donati è storico dell'arte, organologo e organista. Nel 1975 fonda il *Gabinetto Restauro Organi* presso la Soprintendenza Beni Artistici e Storici di Firenze, che dirige fino al 1993. Membro della Commissione Nazionale per la tutela degli organi (1991-95), elabora i principi e la *Normativa* del restauro storico-filologico distribuita agli uffici periferici, dirige all'ICR il *I Corso di formazione per restauratori di organi storici* (1996-98). Docente alle Università di Siena (Iconografia musicale: 1985-88) e Firenze (Organologia, Musicologia: 2004-13), è redattore di «Paragone Arte», direttore di «Informazione Organistica e Organologica», tiene concerti su strumenti storici in Europa, ha inciso per BBC, Radio Köln, Radio France, RAI ed è autore di circa duecento titoli sulla storia dell'arte e sulla tutela, storia e restauro di strumenti da tasto dal XV al XVII secolo.

## VANIA DAL MASO

### **“Bassi ostinati e formule ornamentali nell'*Intabolatura nova di varie sorte de balli, Venezia 1551 (I-Bc R.178)*”**

L'*Intabolatura nova di varie sorte de balli* pubblicata a Venezia nel 1551 da Antonio Gardane merita una certa considerazione, trattandosi della prima collezione a stampa italiana interamente costituita da balli: per la maggior parte gagliarde, alle quali sono intercalati un pass'e mezzo nuovo e uno antico (entrambi in tre varianti), un saltarello e due pavane. Le danze di questa raccolta si caratterizzano per semplicità e immediatezza, ritmi ripetitivi e chiare strutture. Il carattere idiomatico si manifesta negli accordi aventi funzione metrica della mano sinistra, e le veloci fioriture, i passaggi e le tirate della mano destra.

Con questa relazione vorrei portare l'attenzione su aspetti strutturali (i bassi su cui le singole danze si reggono), e sulle formule ornamentali della linea melodica. Alcuni bassi ostinati sono esplicitati nel titolo stesso (pass'e mezzo); altri, la cui denominazione (romanesca, follia) si afferma posteriormente, sono comunque riconoscibili. La linea melodica, nel suo svolgersi, presenta alcune formule ornamentali stereotipate, rinvenibili, quali esempi di 'groppi'o di diminuzioni, in fonti di successiva pubblicazione. Procedimenti analoghi si ritrovano nelle intavolature per liuto, pubblicate cinque anni prima (1546) da Gardane stesso, di Domenico Bianchini e Iulio Abondante, i cui brani dal titolo *La cara cossa* sono affini a *Gamba Gagliarda* dell'*Intabolatura nova*. Con lo scopo di individuare le strutture su cui si basano i pezzi, le loro affinità musicali sia pur nella diversa destinazione per strumento da tasto e per liuto, ed esplorare i rispettivi stili idiomatici, è prevista l'esecuzione su strumento da tasto di questi e altri brani.

Ulteriori considerazioni riguardano il tipo di fruizione di questa silloge (ovvero se sia da intendersi verosimilmente destinata al ballo o se preveda una mera esecuzione strumentale) e le inevitabili conseguenze nell'esecuzione.

\*\*\*

Vania Dal Maso insegna al Conservatorio di Musica di Verona. Diplomata in *Pianoforte, Clavicembalo, Musica corale e direzione di coro*, è aggregata all'Accademia Filarmonica di Bologna come clavicembalista. Attiva come musicista e musicologa, si dedica particolarmente alla letteratura degli strumenti cordofoni a tastiera dei secoli XV-XVI (clavisimbalum, claviciterio, clavicordo, clavicembalo), con concerti, conferenze e masterclass in Italia e all'estero. Autrice del volume *Teoria e Pratica della Musica Italiana del Rinascimento* (LIM, 2017), ha pubblicato *Il secondo libro delli motetti* di Bartolomeo Barbarino (SPES, 2007), *Sonate per Clavicembalo di Autori veneziani* (Armelin Musica, 2005) e altri studi.

\*\*

### **Bassi ostinati e formule ornamentali nell'*Intabolatura nova di varie sorte de balli, Venezia 1551 (I-Bc R.178)***

Dal manoscritto: Venezia, Biblioteca Nazionale Marciana, Ms. It. IV 1227

*La cara cossa*

Da: INTABOLATVRA DE LAVTO di Domenico Bianchini ditto Rossetto di Recercari Motetti Madrigali Canzon Francese Napolitane et balli novamente stampati LIBRO PRIMO in Venetia Apresso di Antonio Gardane M. D. XXXXVI

*La cara cossa* (trascrizione di Vania Dal Maso)

Da: INTABOLATVRA di Ivlio Abondante SOPRA EL LAVTO de ogni sorte de balli novamente stampati et posti in Ivce LIBRO PRIMO in Venetia Apresso di Antonio Gardane M. D. XXXXVI.

*Gagliarda La chara cossa* (trascrizione di Vania Dal Maso)

Da: INTABOLATVRA NOVA DI VARIE SORTE DE BALLI DA Sonare Per arpicordi, Clauiciembali, Spinette, & Manachordi, Raccolti Da diuersi Eccellentissimi Autori, Nouamente data in Luce, & per Antonio Gardane Con ogni diligenza stampata. LIBRO PRIMO In Venetia Apresso di Antonio Gardane. 1551 (I-Bc R.178)

*Gamba Gagliarda*

*La Canella Gagliarda*

*Pass'e mezo nuouo primo, secondo, terzo*

*Pass'e mezo antico primo, secondo, terzo*

## JANE HATTER

### **“Transgressive Skills: Musical Knowledge and Performance in the Self-Portraits of Sofonisba Anguissola”**

In the first decade of her artistic output, Sofonisba Anguissola (c. 1527-1625/26) was often both creator and subject, as she explored various modes of self-presentation. Two of these early self-portraits feature Sofonisba at a polygonal virginal, with her hands poised over the keyboard. These paintings are situated in a tradition of similar images by female artists—preceded by Caterina van Hemessen and followed by Lavinia Fontana and Artemisia Gentileschi. Previous scholars have tended to stress continuity in these portraits, but Sofonisba’s unique social status requires a more nuanced reading of her transgressive use of music. As a young woman seeking advancement for herself and her noble family, Sofonisba tread a precarious path in all her early self-portraits, many of which were gifted by her father to potential benefactors. Music was one of the fashionable leisure activities available to female members of her class, so it is not surprising that she chose to depict herself at the keyboard. To attract attention, however, she had to exceed expectations of her gender, enticing her elite viewers with her beauty, skill, and visual wit, while also remaining a decorous and respectable noblewoman. In her portraits of herself at the easel, Sofonisba asserted her mastery of the tools of the painter’s trade, from stabilizing mahlstick to pigments and palette knives. She makes similar claims about her exceptional musical skills by depicting the minute details of her instrument’s protective case and the bright highlights that cause her tuning hammer to pop out from the furthest depths of the Naples painting. Even the slightly awkward proportions and positions in her hands indicate her desire to assert her own virtuosity as an improviser. Examining both the exquisite details and the technical problems in Sofonisba’s musical portraits reveals that she was making transgressive assertions about her knowledge and skills.

\*\*\*

Jane Hatter is an Associate Professor of musicology at the University of Utah in Salt Lake City. Her research examines musical communities in fifteenth- and sixteenth-century Europe and intersections between music and visual art. Jane’s monograph, *Composing Community in Late Medieval Music* explores what self-reference in music can tell us about bonds shared by musicians with a common pedagogical toolkit and experience. During the 2023-24 academic year, Jane will be a residential fellow at Harvard’s Villa I Tatti, working on a new book project, tentatively titled *Musical Women in Visual Culture of Early Sixteenth-Century Italy: Gender, Sexuality, and Knowledge*.



## EDUARDO 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 sixteenth century performance practice. A particular aspect, how music was taught and learned in practice at the keyboard, is still awaiting further investigation.

Through an analysis of some Italian sources (Zarlino, Diruta, Banchieri) it is possible to understand and reconstruct the original teaching process, based on the learning and memorization of musical *figures* - rather than separate notes and rhythmic values - and on the mastery of *invertible counterpoint*.

This historical approach reveals itself to be an extremely modern method, very similar to the systems used today to learn a new language. Music is treated as a language: a point of view that can guide us towards a more creative approach to the repertoire and a fresher historically informed practice.

\*\*\*

Internationally renowned organist and harpsichordist Edoardo Bellotti is considered a leading expert of Renaissance and Baroque keyboard repertoire and improvisation. In addition to his musical studies (piano, organ, harpsichord), he studied humanities at the University of Pavia, his Italian native town, completing degrees in philosophy and theology. Alongside teaching and performing, he has devoted himself to musicological research, publishing articles, essays and critical editions of organ music and presenting his work in international conferences and symposia. He edited the first modern edition of two of the most important Baroque treatises on organ playing: Adriano Banchieri *L'Organo suonarino* (Venice 1605), and Spiridion a Monte Carmelo *Nova Instructio pro pulsandis organis* (Bamberg 1670). Edoardo Bellotti taught organ and harpsichord performance and theory and practice of improvisation in several institutions. After having been for six years Professor of Organ, Harpsichord and Improvisation at the prestigious Eastman School of Music, University of Rochester, USA, in 2018 he left to teach for five years in the new *Arp Schnitger Master of Organ and Church Music* at the Hochschule für Künste in Bremen, Germany. From September 2023 he is back at Eastman as Professor of Historical Keyboards and affiliate to the Faculty of Musicology.

## PAOLA ERDAS

### **“Antonio Valente - *Intavolatura de Cimbalò*, Napoli 1576 on Rucellai Virginale and Sansevero Harpsichord”**

A glimpse into the world of Antonio Valente, author of the seminal *Intavolatura de Cimbalò*, Naples 1576, on the music he wrote and his innovative and unique notation in the history of music. Antonio Valente was born 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 in my CD dedicated to Valente's *Intavolatura*: the Rucellai Virginale and the Sansevero Harpsichord.

Thanks to the sources from the sixteenth and seventeenth 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.

Between November 1565 and May 1580, Antonio Valente served as the titular organist at the church of Sant'Angelo a Nilo (Nido on the *Intavolatura* frontispiece). Over the course of his career, he has been granted consistent pay raises, some of which have resulted in his income being raised by an amount equal to two times its previous level. He profited from the protection of Don Geronimo Capece, who was a member of one of the most prominent families in Naples and one of the many examples of a nobleman who likes art. Given his prominent social position as well as his relevant economic status, it is reasonable to assume that Valente possessed valuable instruments at his disposal.

The Rucellai Virginale 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 will be recorded in Neuchâtel, where the two historical instruments are maintained as part of the François Badoud collection.

\*\*\*

Paola Erdas e cembalista dai molteplici interessi e dal repertorio ampio e poco convenzionale. Inizia gli studi con D. Petech e prosegue con K. Gilbert al Mozarteum di Salisburgo. Attiva anche come musicologa, pubblica per la Ut Orpheus di Bologna. I suoi sette CD solistici, sono stati per la maggior parte registrati su preziosi strumenti storici e hanno avuto un'ottima accoglienza da parte della critica internazionale. Paola, interessata a spaziare tra i vari repertori e generi musicali, ha collaborato tra gli altri col liutista Rolf Lislevand, col tablista Shyamal Maitra, col gambista Andre Lislevand, con medievista Claudia Caffagni, con la danzatrice Daša Grgič, col jazzista Gavino Murgia. E direttrice artistica del *Festival Wunderkammer Trieste* e insegna Clavicembalo al Conservatorio di Cagliari. Per l'uscita del CD *Intavolatura de Cimbalò, Napoli 1576* di Valente, Paola ha realizzato un video diretto da Luca Marconato in concorso per il David di Donatello 2020. #viaggiandoconpaolina <https://www.youtube.com/watch?v=uC5gBSi54nU>

Oltre alla musica ama incondizionatamente le scarpe di cui possiede una collezione di oltre 100 esemplari e adora cucinare per gli amici.

## SÉBASTIAN WONNER

### “Andrea Gabrieli and the Venetian Colorito”

In my work to bring this harpsichord music to life, I confess to having been preoccupied by the question of the Venetian colorito. In the great debate between the primacy of drawing or color, Venice has always been placed in opposition to Florence, which held il disegno as the foundation of all pictorial and sculptural achievement. Venetian painters prepared their canvases with a brown underpainting, then brought a sense of light to the work using contrasting colors.

In the mercantile city of Venice, a cosmopolitan gateway to the East, this explosion of chromatic vivacity is amplified by the play of reflections in the Lagoon. Faced with the suppleness of musical line and with the physical gestures of an incomparable genius like Gabrieli, it seemed to me that music could not have been external to the energy that the technique of colorito brought to art. It would be absurd to think that music would be constrained to the scholastic rigor that we sometimes misleadingly associate with strict counterpoint. There is undoubtedly a dialectical relationship between musical and pictorial flexibility.

The movable typeface used for the editions of Gabrieli's keyboard music conditioned the notation of ornaments, which have sometimes been considered stiff and scholastic as a result. But such a conclusion misconstrues a technical and economic constraint of music printing as a defect, seeing it as detrimental to the real implementation of the piece. And yet, we have the counterexample of Gabrieli's contemporary and colleague at San Marco, the organist Claudio Merulo, whose publications benefited from the new technology of copperplate engravings, which gave him complete freedom to write precise ornaments and diminutions. It seems obvious that these two musicians inhabited the same world and that the musical realization of their works, ornamented and softened by improvisation, are surely closer than the appearance of the finished products suggests.

\*\*\*

Sébastien Wonner studied harpsichord with Aline Zylberajch and Martin Gester and organ with André Stricker and Christophe Mantoux. His interest in improvisation led him to work with Freddy Eichelberger. He has also received lessons from Pierre Hantaï. He collaborates with ensembles such as La Chapelle Rhénane, Douce Mémoire, La Rêveuse, Clément Janequin, Les Witches and Les Sacqueboutiers with whom he recorded about twenty records. His recording of harpsichord works by Sweelinck has been received with critical acclaim as well as his Gabrieli album. While his performances have allowed him to travel to the Americas, Japan, and many countries, Sébastien is a professor of harpsichord at the conservatory in Tours where he is currently Head of the Early Music department.

\*\*

## Music program

Andrea Gabrieli (ca 1533 – 1585)

& Canzon francese detta Martin menoit a quattro voci di Janequin

& Ricercar sopra Martin menoit

& Ancor che col partire. Madrigale a 4 voci di Cipriano de Rore

## MARIO ASCHAUER

### **“The Merulo Toccata in Codex Vienna, Minorite Convent 714”**

One of the treasures of the Vienna Minorite Konvent is a manuscript codex (XVI.714), created between 1620-1630, 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. However, similar to a group of *toccate* in the Torino intavolature (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. My paper analyzes the two versions and places the results in the context of the previous work of Robert Judd and Luigi Collarile, who both exclude the Codex 714 version from their discussion.

\*\*\*

Mario Aschauer is Associate Professor of Music at Sam Houston State University (Huntsville, Texas) where he serves as coordinator of the musicology area and director of the Center for Early Music Research and Performance (CEMRAP). Moreover, he teaches harpsichord and basso continuo at Rice University (Houston, Texas). His book on German Keyboard Treatises in the Second Half of the Eighteenth Century was published by Bärenreiter (Kassel, 2011). He has since published ground breaking new editions of keyboard music by Beethoven and Mozart. As a continuo player and recitalist on early keyboard instruments he has performed at numerous renowned early music festivals on both sides of the Atlantic. His latest CD features music from Codex Vienna, Minorite Convent 714 on harpsichord and organo di legno. Mario holds degrees in conducting, harpsichord performance, and musicology from the Linz Bruckner Conservatory, the University of Music and Performing Arts, Vienna, and the University of Vienna.

## SUSANNE ABED-NAVANDI

### **“Harpsichord music by Marco Facoli (1588) as a source of inspiration for performances at standup comedy events of the 21st century”**

This paper focuses on selected arias from Farco Facoli's *secondo libro*, which are not only a valuable source for solo accompaniment practice of the 16th century, but also show interesting references to the performing practice of early Italian theatre communities of the *Commedia dell'Arte*. After a reflection upon the performance-practical background of these pieces, the compositional components and characteristic style of chord setting the main question is explored, how this music, largely dedicated to actresses and courtesans, can be communicated today to audiences outside the early music scene. As a methodological approach, an experiment was conducted in which stylistic copies of this music were created and used in the context of modern standup comedy as music for newly invented role models. This experiment was based on the hypothesis that the personal experiences of a 21st century keyboard-playing and singing or text-reciting *composer-performer* can possibly be a contribution to change the perspective on performance practical issues of Facolis theatre-related harpsichord music.

\*\*\*

Susanne Abed-Navandi is a harpsichordist, basso continuo teacher and stand-up comedian. In the solo program *Voglio il core* she devotes herself to Venetian music of the Cinquecento from the environment of the poet and courtesan Veronica Franco. The subject of her dissertation was the critical study of a women's academy, once performed at the Viennese court in 1697, which sparked her interest in concert formats. Since 2017 she has been leading the artistic research project *Method of Vienna*, which seeks to revive the baroque format of the academy as a new platform for science and art.

## **DARRYL MARTIN**

### **“From Italy to England - the changes to Italian instruments used by English players”**

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 sixteenth-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 will look 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 sixteenth 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.

\*\*\*

Darryl Martin is Conservator at the National Music Museum, University of South Dakota, and also serves as the Program Director for the University's Master of Music in the History of Musical Instruments. Prior to taking that position he had a long career at various institutions on Europe. Following the completion of his PhD at the University of Edinburgh he was curator in Edinburgh and then Copenhagen, before moving to Gent (Belgium) to a position teaching the making of musical instruments and organology at KASK (Royal Academy of Fine Arts). He started his position at the NMM in late 2022.

## **MARKUS GRASSL**

### **“Stringed Keyboard Instruments at the Courts of the Austrian Habsburgs in the 16<sup>th</sup> Century”**

During the recent decades scholarship has amassed a considerable amount of individual, often detailed information on (stringed) keyboard instruments at the courts of the Austrian Habsburgs from the era of Maximilian I up to the time of Rudolf II. Yet, these informations, stemming from quite diverse types of sources, are spread over the scholarly literature, consequently adding up to a mass of data, which to a high extent have not been brought into relation to each other. Hence, an obvious task is to investigate whether and in what respect a more coherent picture can be achieved. Key questions involved in this topic are: which (types of) instruments were in use at the Habsburg courts, what were their functions, i.e. in which (musical and social) contexts were they played and by whom, is it possible to detect particular traditions, trends or developments and thus specific features of the keyboard culture at the Austrian Habsburg courts. The paper will try to address these (partially far-reaching) questions by focussing on the connections of the Habsburg courts to Italian music, an aspect which appears to be of major importance given the dynastic relations of the 16<sup>th</sup> century-Habsburgs to the Sforzas and Gonzagas as well as the presence of musicians born or trained in Italy at the Austrian courts.

\*\*\*

Professor at the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna. PhD at the University of Vienna, Habilitation at the University of Music Vienna (thesis: “Studien zur Rezeptions- und Aufführungsgeschichte alter Musik im 20. Jahrhundert”).

Main areas of research: early instrumental music, music at the Habsburg courts in the 15th and 16th centuries, French music and musical culture of the Baroque, history of musical performance in the 20th century.

## FRANCESCO NOCERINO

### “Alessandro Fabri e i suoi allievi. Protagonisti dell’arte “de zimbararo” a Napoli”

Recenti documenti individuati negli archivi gettano nuova luce sui rapporti di discepolato tra i principali costruttori di clavicembali vissuti a Napoli tra la fine del XVI e gli inizi del XVII secolo. In particolare da questi ritrovamenti emerge la figura del cembalario e organaro di corte Alessandro Fabri, che risulta essere un autentico caposcuola, individuato come tale grazie alle dirette testimonianze di diversi suoi allievi.

Le testimonianze (tra cui la preziosa spinetta Fabri 1598 della collezione Tagliavini) e i documenti che si riferiscono ad Alessandro Fabri e a coloro che praticarono la sua bottega (tra cui Francesco Beghini, Crisostomo Noci, Paolo Gentile, Giuseppe Pesce) saranno esaminati per fornire nuovi elementi riguardanti soprattutto la produzione cembalaria napoletana nel suo periodo di massimo sviluppo.

\*\*\*

Francesco Nocerino, born in Naples, has, alongside his activity as a teacher, been engaged in extensive archival research aiming above all at shedding light on the history of the musical instruments and their makers. He has also found unpublished music from the sixteenth to eighteenth centuries and he also curated exhibitions on early music and musical instruments. The results of his work have been published in numerous essays and conference proceedings on the history, iconography, technology, performance practice, and musical instruments as well as presented in lectures throughout Italy and abroad. He has written entries for The New Grove Dictionary of Musical Instruments.

\*\*\*\*\*

#### *Organizing committee:*

Maria Luisa Baldassari (Conservatorio G. B. Martini)

Augusta Campagne (Independent scholar)

Catalina Vicens (Museo di San Colombano – Tagliavini Collection)

#### *Scientific committee:*

Mario Aschauer (Sam Houston State University)

Frances Conover Fitch (New England Conservatory)

Markus Grassl (Universität für Musik und darstellende Kunst Wien)

Massimiliano Guido (Università di Pavia)

Francis Knights (Fitzwilliam College Cambridge)

Joel Speerstra (University of Gothenburg)

#### **Locations**

Conservatorio di Musica Giovan Battista Martini

Piazza Rossini 2, 40126 Bologna

+39 051 221 483

Museo internazionale e biblioteca della musica di Bologna

Strada Maggiore 34, 40125 Bologna

+39 051 275 7711

Museo di San Colombano – Collezione Tagliavini, Genus Bononiae.

Via Parigi 5, 40121 Bologna

+39 051 1993 6366

[harpichordconference16@gmail.com](mailto:harpichordconference16@gmail.com)

Genus  
Bononiae  
musei



CONSERVATORIO DI MUSICA  
GIOVAN BATTISTA MARTINI  
BOLOGNA

mjw  
universität  
für musik und  
darstellende  
kunst wien

bologna  
MUSEI  
museo internazionale  
e biblioteca della musica  
di bologna