



UNIVERSITY OF
CALIFORNIA PRESS
JOURNALS + DIGITAL PUBLISHING

American Musicological Society

Addenda to Some Baroque Biographies

Author(s): Eleanor Selfridge-Field

Source: *Journal of the American Musicological Society*, Vol. 25, No. 2 (Summer, 1972), pp. 236-240

Published by: University of California Press on behalf of the American Musicological Society

Stable URL: <http://www.jstor.org/stable/830598>

Accessed: 26/02/2010 18:10

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/action/showPublisher?publisherCode=ucal>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



University of California Press and American Musicological Society are collaborating with JSTOR to digitize, preserve and extend access to *Journal of the American Musicological Society*.

<http://www.jstor.org>

end:] Orlando Gibbons. [Here only the verse sections, an octave higher; most but not all of the note values are halved.]

Fol. 19^v. A poem beginning "How lovely is a woman before she is Injoyed" [Musical setting by John Reading publ. in *The Theater of Music*, Bk. IV (London, 1687), p. 8.]

ADDENDA TO SOME BAROQUE BIOGRAPHIES

IN THE COURSE of a detailed reading of various archival documents concerning the affairs of the Venetian Basilica of San Marco in the 17th century, numerous biographical data not recorded in published sources have been found. Those to be discussed here concern the lives of Biagio Marini, Giuseppe Scarni, Carlo Grossi, Johann Rosenmüller, and Antonio Caldara. The original documents are in the Venetian State Archives.

The life of Biagio Marini was a complicated one, as those who have studied it need hardly be reminded. Little is known about Marini's activities from the mid 1620's to the mid 1640's. Concerning the last period of his life (1648-ca. 1665) there is an abundance of material, most of it from title pages and dedications, but this profusion of attributions seems to place him in two or three northern Italian cities at the same time. Marini's first professional position was at San Marco, where he was hired in 1615.¹ The title pages of Op. 2 (1618) and Op. 3 (1620) indicate that at some intermediate time he returned to his native city, Brescia, where he served as *maestro di cappella* at the church of Sant'Eufemia.

There seems to be no record in published sources that Marini was again at San Marco after his long German sojourn. This is understandable because there is no further hire contract for him in the Procurators' *Terminazioni*. For one brief period, from 1642 to February, 1651/52, the pay to all of the musicians at San Marco was recorded in individual entries (as opposed to the usual system of giving a single large sum to the *maestro di cappella* for distribution to his subordinates), and in the latest of these listings we find that a payment of 10:4 ducats was made to "Il Cav[aliere] Biasio Marini Basso." The payment was retroactive to January 17 of that year.² It has generally

¹ Since Dora J. Iselin's biography (*Biagio Marini: Sein Leben und seine Instrumentalwerke* [Basel, 1930]), the archival series containing this information has been renumbered. This notice now carries the following designation: Procuratoria de Supra, Basilica di S. Marco, *Terminazioni* (the *terminazioni* series can also be referred to as *Atti* or *Actorum*), Registro 141, fol. 17. It is presumed that Marini was hired as a violinist because his salary of fifteen ducats a year is consistent with a violinist's salary. The record of his hire identifies him only as a "musico."

² Procuratoria de Supra, Basilica di S. Marco, Cassier Chiesa, Registro 13, un-

numbered folio, entry of February 28, 1651/52. The Procurators were punctilious in their payments, and this sum should represent Marini's pay for forty-three days. At this rate of pay, his annual salary would have been 90 ducats. This would have been a reasonably generous sum; singers at San Marco received between 50 and 100 ducats a year at this time.

The reason why this hire cannot be confirmed from the usual hire records would seem to be that the scribe who served the Procurators from 1650 to 1655 appears to have had no interest in non-ecclesiastical matters. There are few recorded hire contracts for this period,

been presumed on the basis of the information contained in Marini's Op. 18 (*Salmi*, 1653) that he served as *maestro di cappella* at the Accademia della Morte in Ferrara in 1652 and part of 1653. This may indeed be so, but title pages sometimes contained information that was slightly out of date. Marini was resident in Milan in 1649, according to the information contained in his Op. 16 (*Concerto terzo delle musiche da camera*, 1649). His Op. 17 is one of several publications of his works of which there is currently no trace, so we know neither when it appeared nor how the composer was identified in it. But a Brescian document of December, 1653, placed Marini in Venice.³ Hence, we may wonder whether Marini's work in Ferrara did not precede his hire at San Marco and whether he maintained a residence in Venice from the start of 1652 onward. His Op. 20 (*Vesperi*, 1654; Op. 19 is also lost) places him at the church of Santa Maria della Scala as *maestro di cappella*,⁴ but the last two known publications of Marini's music—Op. 21 (*Lacrime di Davide*) and Op. 22 (*Diverse genere di sonate*)—both appeared in Venice in 1655 and described the composer as a resident of that city.

To Iselin's expressions of frustration in connection with establishing the details of Marini's death⁵ one may now be persuaded to add the belief that Marini did not die in Venice. Iselin relates her discovery of a will originally drawn up by a Venetian notary in November, 1663, and opened in May, 1665. The presumed date of Marini's death—March 20, 1665—is transcribed on the outside of this document. A detailed examination of the Venetian necrology for 1665 has failed to yield any mention of Marini, however.⁶ The necrologies for 1663 and 1664 are lost.

Giuseppe Scarani is a minor figure in musical history. A Carmelite monk from Mantua, Scarani apparently moved to Venice by an indirect route in 1628. A manuscript copy of a *second* book of two-voice madrigals⁷ identifies him as "organista nel Carmine di Mant[o]va," though the work was dedicated to the "Signori Principe et Accademici Filarmonici" of Verona. (All trace of a *first* book of madrigals is lost.)

Scarani was hired as a singer at San Marco on January 28, 1628/29. His salary was 60 ducats.⁸ This improves somewhat on the vague description, "musicco della Serenissima Republica," offered on the title page of Scarani's *Sonate concertate* (1630), which the publisher, Bartolomeo Magni, labeled "Op. 1." In the dedication of this volume to the Habsburg Ferdinand III, the composer identified himself as "Fra Giuseppe Scarani della Congregazione Carmelitana di Venetia." This undoubtedly indicates an association with the moderately large Venetian church of Santa Maria del Carmelo, located near the minor confraternity of the same name. Scarani had returned to Mantua

despite the fact that later documents indicate the hire of several singers and instrumentalists during this time.

³ Iselin, *op. cit.*, p. 5.

⁴ Iselin (*loc. cit.*) expressed some doubt about this attribution made by Eitner.

⁵ Relying on the information of Marini's first biographer, Cozzando, that the composer died in Padua ca. 1660, Iselin examined Paduan necrologies dating

from 1649 to 1700 without finding any mention of Marini.

⁶ Provveditori alla Sanità, Necrologio, Registro 881.

⁷ Dated Mantua, 1628. The source is in Verona, Biblioteca della Società Accademia Filarmonica, MS 219.

⁸ Procuratoria de Supra, Basilica di S. Marco, Terminazioni, Registro 142, fol. 182.

as "organista della Serenissima Altezza"⁹ by the time his *Concerti ecclesiastici* Op. 2 (*sic*) were published in 1641. The only other surviving works by him are a manuscript motet, *Bona Jesu*,¹⁰ and a motet published in the *Dritter Theil geistlicher Concerten und Harmonien* (Leipzig, 1642).

The difficulties of Rosenmüller biography are easily appreciated. Having left Leipzig in 1655 under apparently unfavorable circumstances, the composer was undoubtedly eager to provide as little trace of his travels as possible. Martin Geck tells us in *MGG* that Rosenmüller must have taken up residence in Venice not later than 1660 and that he must have had some attachment to a church there.¹¹ While Rosenmüller produced a considerable amount of instrumental ensemble music,¹² nothing in his background preceding his disappearance—his studies of theology, his position as organist at the Nicolai-kirche, his work as director of the Collegium Musicum—especially suggests an interest in instrumental music. It is, then, doubly interesting to learn that he worked as a trombonist at San Marco in the late 1650's. On January 20, 1657/58, two trombonists were hired. One was Giovanni Mazzoleni, previously hired at the Basilica to play the bass trombone (*trombone doppio*) in 1644¹³ and now apparently returning after an absence. The second trombonist was "Zuanne Römiller," a reasonable Venetian translation of the name Johann Rosenmüller.¹⁴ Because there were several (probably four or five) trombonists in the San Marco orchestra of sixteen at this time, it is impossible to calculate the date of Rosenmüller's resignation from this post on the basis of subsequent hire records. The next trombonists to become affiliated with the orchestra were Alessandro Fedeli in October, 1664, Francesco Canella in July, 1674, Giuseppe Fedeli in January, 1680, and Lodovico Vazzio in April, 1685.¹⁵ It is unfortunate that no further mention of Rosenmüller occurs in these records. His *Sonate* published in Nuremberg in 1682 indicate that he had left Venice by this time, but probably only recently.¹⁶

Some details of the life of Carlo Grossi related in my article "Organists at the Church of SS. Giovanni e Paolo, 1630-1682"¹⁷ can be better understood in light of more recent discoveries from the San Marco records. Grossi was hired as a bass at San Marco with a salary of 70 ducats on February 21, 1665/66.¹⁸ It appears, then, that his position as organist and singing teacher at SS. Giovanni e Paolo may have been his first one in Venice and that the

⁹ Francesco d'Este.

¹⁰ Kassel, Landesbibliothek, MS 4.115, fol. 52i.

¹¹ *MGG*, Vol. XI, col. 913.

¹² Four published volumes (1645, 1654, 1670, and 1682) and at least eight works in manuscript. Of these, one trio sonata appears with works by Dario Castello, Giovanni Legrenzi, and Carlo Fedeli—all active in Venice—in MS 83 of the Este collection at the Austrian National Library in Vienna.

¹³ Procuratoria de Supra, Basilica di S. Marco, Terminazioni, Registro 144, fol. 181.

¹⁴ Terminazioni, Registro 146, fol. 46.

Other renditions of the surname in manuscripts of the period included Rosemiler, Rossemiller, and Rosenmiler.

¹⁵ Terminazioni, Registro 146, fol. 120; *ibid.*, fol. 189^v; Registro 147, fol. 34^v; *ibid.*, fol. 207.

¹⁶ His departure from the post of composer-in-residence at the Ospedale della Pietà in Venice was noted in July of that year. He had assumed the post in 1678. See Theophil Antonicek, "Johann Rosenmüller und das Ospedale della Pietà in Venedig," *Die Musikforschung*, XXII (1969), 461.

¹⁷ *Music and Letters*, L (1969), 393-99.

¹⁸ Terminazioni, Registro 146, fol. 127.

additional responsibilities occasioned the repeated absences that caused him to be dismissed as a singing teacher at SS. Giovanni e Paolo in 1666 and as organist in 1667. At San Marco he received a salary increase of 10 ducats at an unknown date, and in 1674 he received an additional increase of 20 ducats,¹⁹ bringing his salary as a singer to 100 ducats, the maximum then allowable.

Grossi competed for an appointment as *vice maestro di cappella* at San Marco in 1676, losing to Antonio Sartorio, and again in 1685, losing to Giandomenico Partenio.²⁰

Four days after Grossi's failure to win the appointment as *vice maestro* in 1685 he wrote to the Procurators seeking to be granted semi-retirement²¹ owing to bad health, in particular to "pains, gout, and continual palpitations."²² Grossi quoted his length of service to the Basilica as twenty years, a slight exaggeration. He continued to be counted as a singer in the San Marco records until his death three years later. He died of catarrhal fever in 1688 and was buried in the church of San Giovanni Nuovo near San Marco.²³ His age at death was listed as fifty-four; he must, therefore, have been born about 1634.

The life of Antonio Caldara is much more fully documented than that of the preceding composers, owing largely to the labors of Ursula Kirkendale.²⁴ As Kirkendale notes, Caffi, without providing details or dates, related that Caldara was a singer at San Marco in his youth.²⁵ Little else is known of his early years except that he was among the founding members of the Società Santa Cecilia in 1687, that he was at work on *L'Argene* in 1689,²⁶ and that he described himself as a cellist when his *Suonate Op. 1* were published in 1693. A notice of his hire at San Marco as a "musico contralto" has now been located.²⁷ It is dated January 16, 1694/95. His salary was 80 ducats, and for someone of Caldara's age of roughly twenty-five this was a substantial sum. It suggests either that he had an exceptionally fine voice or that his responsibilities included something in addition to singing (for example, playing the cello). A certain number of San Marco singers doubled as members of the orchestra, and when they did they were not normally paid a separate salary as instrumentalists. Scribes of the era were hardly precise in their language, but "musico" is better able to accommodate such a meaning than is the term "cantor," which was usually used for singers. While it appears that Caldara was accumulating contracts and perhaps traveling outside Venice in the 1690's,

¹⁹ *Ibid.*, fol. 184^v; entry of January 7, 1673/74.

²⁰ Terminazioni, Registro 147, fol. 14 and fol. 213; entries of May 7, 1676, and July 25, 1685.

²¹ Musicians of long standing with serious infirmities were permitted to "retire" on full salary provided that they continued to present themselves at those services attended by the Doge (roughly twenty-nine services a year). Those who replaced them did so without pay until their predecessor died.

²² Terminazioni, Registro 147, fols. 214-14^v; entry of July 29, 1685.

²³ Provveditori alla Sanità, Necrologio,

Registro 896 (1688). An entry dated May 14, 1688, reads, "Il S[igno]r Carlo Grossi d'anni 54: in c[as]a da febre e cattaro già messi quatro Med[i]co Marzini fa sepultura sua Consorte con Capitolo—S. Gio. Novo."

²⁴ *Antonio Caldara: Sein Leben und seine Venezianisch-Römischen Oratorien* (Graz and Cologne, 1966).

²⁵ *Ibid.*, pp. 22f, and Francesco Caffi, *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854-55), II, 31.

²⁶ Kirkendale, *Antonio Caldara*, p. 25.

²⁷ Terminazioni, Registro 149, fol. 12^v.

the San Marco ledgers indicate that he was still in its service in 1698. On July 22 of that year he was given a pay increase of 20 ducats, bringing his salary to the maximum, 100 ducats.²⁸ He must have left San Marco by 1700, when he became *maestro* of the chapel of the Duke of Mantua.

Since the date of Caldara's birth has not been precisely ascertained, it may be well to mention, finally, that the names of both Caldara and his father, Giuseppe, appear in a membership list of the Venetian instrumentalists' guild from about 1694.²⁹ The ages reported in the guild records are clearly somewhat approximate, but the origin of the belief that Caldara was born in 1670—because his age at death was listed as sixty-six—may also rest on an approximation. Caldara's age in the guild list is twenty. His father's age is given as forty.³⁰

Berkeley, California

ELEANOR SELFRIDGE-FIELD

²⁸ Terminazioni, Registro 149, fol. 86^v; the increase took the form of "altri ducati vinti d'honorario."

²⁹ This organization is not the same as the Società Santa Cecilia, a group of singers, instrumentalists, and music teachers who limited their number to 100. The *arte di sonadori* is discussed in my article

"Annotated Membership Lists of the Venetian Instrumentalists' Guild, 1672-1727," *Research Chronicle of the Royal Musical Association*, No. 9 (1971).

³⁰ Kirkendale, *Antonio Caldara*, pp. 21f and 359, indicates that Giuseppe Caldara was a violinist and died between 1709 and 1711.

DONIZETTI IN PALERMO AND ALAHOR IN GRANATA

IN 1825 GAETANO DONIZETTI, then twenty-seven years old, undertook to act as musical director for a year in Sicily at Palermo's Teatro Carolino. It might at first seem strange for a young composer at a crucial stage in his career to withdraw himself temporarily from the mainland and thus the mainstream of operatic activity in favor of isolated Palermo. But relatively regular maritime communications made Sicily not too remote from Naples; and it was Naples that had already become Donizetti's principal place of residence and the Neapolitan theaters that had commissioned the majority of his works during the previous three years. Moreover, the Teatro Carolino had managed to build itself a very good reputation.¹ It had frequently been able to attract some of Italy's finest singers;² and it was then one of a very few theaters that offered productions throughout the entire year, generally engaging its companies not on a seasonal basis, as was customary elsewhere in Italy, but from April of one year to March of the next.³ The musical directorship at the

¹ Ottavio Tiby, *Il Real Teatro Carolino e l'ottocento musicale palermitano* (Florence, 1957) provides a detailed history of the theater's activities during this period.

² Among those who had already sung at the Carolino were Giacinta Canonici, Girolama Dardanelli, Giovanni David, Domenico Donzelli, Luigi Lablache,

Rosamunda Pisoni, and Giovanni Battista Rubini. The principal singers during Donizetti's year in Palermo were Elizabeth Ferron, Antonio Tamburini, and Berardo Winter, all of whom had made their marks in major theaters elsewhere in Italy.

³ Palermo's isolation was probably in large part responsible for this fact. The