

An intricate engraving depicting Cupid and Psyche. Cupid, on the left, is shown in profile, looking towards Psyche. Psyche, on the right, is seated at a desk, writing with a quill. She wears a laurel wreath. The scene is set in a classical interior with a large draped curtain in the background. In the lower right corner, two cherubs are playing musical instruments: one is playing a flute and the other is playing a trumpet. The entire image is rendered in a detailed, cross-hatched engraving style.

Collecting Music in Europe in the Second Half of the Seventeenth Century

International Conference

Organised by Andrea Garavaglia and Nicola Usula

20-21 Octobre 2023

Salle de musicologie (MIS 02-2033)

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CONFERENCE, 20–21 OCTOBER 2023

Département de musicologie
Université de Fribourg
Site Miséricorde, Av. de l'Europe 20
Salle de Musicologie (MIS 02-2033)

LARS BERGLUND
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Manuscripts of Italian Provenance in the Düben Collection

The Düben collection, today at Uppsala University library, holds a comparatively large share of Italian music. Approximately 300 compositions by Italian composers are preserved in the collection, e.g. about 1/6 of the musical works in the collection. Slightly more than a half of these were likely copied from contemporary editions, printed either in Italy or in western Europe, not least in Antwerpen. A fairly large group of about 60 pieces were disseminated in manuscript in the wider region, and consist in music by composers active north of the Alps, such as Giuseppe Peranda, Vincenzo Albrici and Antonio Bertali.

Apart from these, there is a small share of works acquired by Gustav Düben that is preserved in manuscripts of Italian provenance. In all, there are about 25 such manuscripts. 15 of them originate from the recruitment of an Italian ensemble to the court of Queen Christina of Sweden in the early 1650s. Among them is a very rare Carissimi manuscript, most likely originating from Rome.

The remaining 10 manuscripts are of a later date, and were probably acquired by Düben during the 1670s. It is not known how these manuscripts came in his possession, “but” in my paper, I will suggest some possible dissemination routes.

GALLIANO CILIBERTI
Conservatorio “Nino Rota” di Monopoli

*Livres d'intérêt musical et livres liturgiques
dans la bibliothèque de Christine de Suède*

Un vaste inventaire de livres de la reine Christine de Suède compilé post-mortem (25 avril 1689) est conservé aux Archives d'État de Rome. Le document est important pour l'étude de la bibliophilie et pour l'analyse des goûts intellectuels du souverain. Outre divers livres liturgiques, figurent à l'inventaire des volumes dans lesquels la musique est présente, entendue comme une discipline appartenant à un savoir général. Il ne s'agit donc pas de musique pratique ou de traités de musique pratique, mais d'une musique essentiellement spéculative jamais détachée de la culture universelle à laquelle appartient cet art. Une attitude « humaniste » ou « néo-quadriviale », si l'on veut, qui a bouleversé l'image de la reine vouée exclusivement au mécénat de spectacles musicaux et mondains.

Ma communication est une première reconnaissance tant en ce qui concerne l'identification des titres présents dans l'inventaire qu'en ce qui concerne la récupération de ceux-ci dans les bibliothèques.

ANTONELLA D'OVIDIO
Università di Firenze

*La granduchessa lettrice:
la collezione di libretti per musica nella biblioteca di Vittoria della Rovere*

Questo contributo prende in esame la piccola ma significativa collezione di libretti per musica (poco più di 50 unità) appartenuta alla granduchessa Vittoria della Rovere (1622-1694) e parte della sua ricca biblioteca personale. Conosciamo l'elenco dei libri a lei appartenuti grazie al rinvenimento di un inventario redatto da Antonio Francesco Marmi, custode della biblioteca granducale, attualmente conservato presso la Biblioteca Nazionale di Firenze. Redatto tra il 1685 e il 1693, tale inventario elenca tutti i libri, a stampa e manoscritti, posseduti da Vittoria e contenuti in sette armadi di quattro ripiani ciascuno. Si tratta dell'unico inventario di libri appartenuti ad una granduchessa medicea giunto sino a noi. L'elenco include, oltre ai libretti per musica, volumi in diverse lingue, storie di santi e di devozione, testi politici e

sull'arte di regnare, su figure di donne esemplari e di potere, testi drammatici e agiografici.

Già noto a storici e storici dell'arte, questo documento è spesso citato negli studi su Vittoria della Rovere come segno distintivo della vastità dei suoi interessi politici e culturali, ma mai analizzato in dettaglio per quanto riguarda la presenza di libretti per musica.

Chiarire i criteri con cui questi libretti sono stati collezionati consente di comprendere come essi, in dialogo ideale con gli altri libri della biblioteca (ad esempio con alcuni trattati di politica e con testi teatrali italiani e spagnoli), contribuiscano ad illuminare aspetti specifici della costruzione dell'immagine pubblica di Vittoria, della sua azione politica e delle tendenze della sua committenza musicale. Una riflessione su questi aspetti e contestualmente sulla provenienza e diffusione di alcuni di questi libretti consente di delineare, inoltre, una rete di relazioni e di scambi culturali, spesso declinati al femminile, cui Vittoria diede un contributo significativo nella Firenze del secondo Seicento.

ANGELA FIORE
Università di Messina

La raccolta musicale di casa d'Este tra collezionismo e committenza

A Ferrara prima e Modena poi, i duchi d'Este ebbero un ruolo significativo in campo musicale. Il deposito di questo interesse prioritario verso la musica è rappresentato dalla collezione di fonti musicali custodita oggi presso la Biblioteca Estense Universitaria di Modena. Il fondo musicale estense rappresenta infatti una delle più prestigiose raccolte dinastiche europee e annovera manoscritti e edizioni rare a stampa compresi tra i secoli XVI-XIX.

Diversi i generi rappresentativi della collezione: oratori, cantate, melodrammi oltre a musica strumentale e musica sacra. Il fondo si è arricchito in modo particolare durante i vent'anni di ducato di Francesco II (1674-1694), periodo nevralgico per la storia musicale della corte e della città di Modena. Francesco II fu un grande mecenate di musica e musicisti e contribuì alla crescita e al riordino della collezione.

Le fonti estensi sono riflesso del collezionismo musicale esercitato nel corso degli anni da casa d'Este, ma riferiscono anche delle attività di produzione ed esecuzione musicale. Difatti, la collezione, soprattutto per la

parte secentesca, racconta anche di come la corte abbia interagito con la città attraverso la musica e attraverso le arti in generale.

Lo studio del fondo musicale estense condotto parallelamente all'analisi di inventari secenteschi, dei più significativi cataloghi storici e della documentazione archivistica consente oggi di fare luce sulle fasi di aggregazione del fondo e sulle dinamiche di committenza musicale della corte.

NORBERT DUBOWY
Mozarteum, Salzburg

*Parameter einer Landkarte fürstlicher und privater Musiksammlungen
des 17. Jahrhunderts*

Ziel ist es auszuloten, inwieweit es Sinn macht verschwundene, zerstreute und erhaltene Musiksammlungen privater und fürstlicher Sammler zu erfassen und in einer Datenbank zusammenzuführen. Welche Informationen sind relevant, und was sind die Kriterien, die man berücksichtigen muss (Nachrichten, Beschreibungen durch Besucher, alte Inventare; Informationen aus den erhaltenen Quellen selbst: Besitzvermerke, alte Signaturen, Wappen). Die zunehmende Digitalisierung musikalischer Quellen würde es ermöglichen, Quellen ihren ursprünglichen Sammlungsorten (auch in Form einer interaktiven Landkarte) zuzuweisen und diese virtuell wieder zusammenzuführen. Dies könnte auch ein Hilfsmittel sein, um Quellen, was ihre Herkunft betrifft, besser zu verorten.

TERESA MARIA GIALDRONI
Università di Roma-Tor Vergata

Quale collezionismo? Qualche ipotesi partendo dall'interrogazione delle fonti

Lo studio materiale delle fonti musicali ha dato in tempi recenti un notevole impulso alle nostre conoscenze riguardo sia ai contesti all'interno dei quali la musica ha trovato una sua ragione d'essere, sia al tipo di fruizione alle quali le fonti stesse erano destinate. Questo ha fatto sì che eventi musicali, lungi dall'essere totalmente avulsi dall'ambiente in cui si sono manifestati, hanno potuto essere messi in relazione, fra l'altro, a eventi politici e sociali, a scelte economiche relative al luogo e al tempo in cui si sono manifestati,

dimostrandosi essi stessi come portatori di significati “altri” rispetto al puro evento artistico in sé.

In questa prospettiva il presente contributo, attraverso una campionatura di fonti musicali manoscritte, in particolare raccolte antologiche di arie e cantate del Seicento, cercherà di individuare la provenienza delle fonti stesse e quindi le diverse ragioni di un possesso che poteva essere finalizzato, fra l'altro, al puro gusto del collezionismo, all'uso per fini didattici, alla creazione di un repertorio da fruire in ambito familiare, all'uso privato di esecutori professionisti.

Verranno prese in esame alcune fonti mai indagate precedentemente e in particolare due raccolte di arie e cantate datate 1695 provenienti dalla biblioteca di Giovanni Guevara duca di Bovino, una raccolta di arie di provenienza romana conservata attualmente presso la biblioteca di Chapel Hill (North Carolina), alcune antologie presumibilmente di proprietà di cantanti professionisti.

LAURENT GUILLO

Centre de musique baroque de Versailles

La musique du Corpus Horicke : origine, collection, transmission

Le *Corpus Horicke* est un ensemble de 17 manuscrits précieux, illustrés et calligraphiés à Bruxelles par le maître écrivain Balderic van Horicke, vers 1630-1645, et conservés dans plusieurs bibliothèques d'Europe et des USA. Ils rassemblent un total de 420 pièces (airs de cour et chansons à boire), pour la plupart françaises mais aussi espagnoles, flamandes et italiennes. Ce corpus musical est un moyen unique de connaître quelle est la musique qui circulait à Bruxelles à cette époque, ville qui était un lieu d'échanges artistiques soutenus et diversifiés.

Après avoir fait l'objet d'une étude des dessins et des estampes dont il s'inspire (Guillo 2018), le corpus sera ici évoqué sous l'aspect de ses sources musicales manuscrites ou imprimées. On tâchera d'expliquer quelle a pu être l'origine de ces pièces et leur trajet jusqu'à Bruxelles, comment ce répertoire est structuré et réparti dans les 17 recueils et quel a pu être le trajet de quelques-uns de ces recueils jusqu'à leur lieu de conservation actuel.

GRETA HAENEN

Hochschule für Künste Bremen

Die verschollenen Partituren in Leopolds Privatbibliothek

Die stringente Ordnung der privaten Musikbibliothek des Kaisers erlaubt uns, begründete Spekulationen über Verluste zu machen. Die klare Ordnung nach Gattung und Komponist weist auf einen Musikkenner oder gar einen Musiker als Urheber. Wie viele Werke fehlen und wo sie eingeordnet wurden soll in diesem Beitrag dargelegt werden: Auch wenn mein keine absolute Zahl nennen kann, gibt es doch Schätzungen, die verdeutlichen, dass ein großer Teil dieser Bibliothek leider verschollen ist und welcher Natur diese Bestände waren. Die Bibliothekssignaturen lassen sich bis 1700 verfolgen, nicht signierte (teils auch verschollene) Werke lassen sich einordnen. Warum für die Zeit nach 1700 keine Signaturen vorhanden sind, lässt sich eventuell durch den Tod des verantwortlichen Bibliothekars erklären. Es zeigt sich, dass die Vergabe von Signaturen erst relativ spät vorgenommen wurde und dass womöglich »in Schüben« signiert wurde, immer nach dem gleichen System: chronologisch nach Komponist und nach Gattung; bei importierten Noten chronologisch nach Ankauf und Gattung.

Am Hof aufgeführte dramatische Werke (weltlich und geistlich) waren Teil seiner Privatbibliothek. Dabei geht es sowohl um Werke der eigenen Hofkomponisten als auch um Kompositionen von außerhalb. Einen großen Bestand bilden italienische Oratorien, deren hohe Bedarf (für Leopold und für seine Stiefmutter Eleonora II Gonzaga) nicht durch die eigenen Komponisten gedeckt werden konnte. Aber auch externe weltliche dramatische Musik fand ihren Weg nach Wien. Dabei geht es in erster Linie um venezianische Opern, später auch römische Werke und solche aus Norditalien. Ob sie nur Studienmaterial waren oder auch zur Aufführung kamen ist nicht immer geklärt. Zur Zeit seiner ersten Ehe bestellte Leopold auch spanische Kompositionen, darunter auch mindestens eine spanische Oper: Calderón und Hídalgo's Celos aun del aire matan. Da er selbst als Komponist aktiv war kann man hier den Einfluss auf seine eigenen spanischsprachigen Kompositionen verfolgen.

Auf jeden Fall dokumentiert die Sammlung die (kultur-)politische Präferenzen des Kaisers und die Vorstellung, wie ein imperialer musikalischer Geschmack implantiert wurde und für das Reich Gültigkeit erhalten sollte.

PETER HAUGE

‘Herlufsholm project’, Musica Ficta, Copenhagen

The Music Collections of Danish Latin Schools in the Late Seventeenth Century

The music collections of the so-called Latin schools (Lateinschule), which were closely associated with the Lutheran Church and its services, have for various reasons received only scant attention – especially those in the Danish lands. At the end of the seventeenth century there were around ten schools throughout the country, all of which had amassed fairly extensive music collections, and which often also included music theoretical treatises employed to teach musical practice, notation and basics of composition.

For what purpose and by what means did these schools create such collections of music? Was it a practical collection or rather a reference library? What does the repertoire tell us about music education and teaching at the time? And were the pupils and teachers really so talented that they could perform the vocal music, which includes polychoral works with up to twenty voices, or complex instrumental music? Does the material tell us anything about the performance practice of the time, and is it possible to discern a particular development in the acquisition of the material – basically, how did they obtain the material?

In order to answer these and other questions, it is important to first define concepts such as 'collection' (e.g. what is a collection?), 'collecting' (e.g. the activity), 'collector' (e.g. owner or administrator) and, not least, 'user'. Taking the school curricula as a starting point allows us to understand the background to the development of the repertoire. New regulations in education and teaching ultimately mean a change in focus and thus also a change in musical repertoire: at first sight, the collections appear conservative and static (a closed entity locked in time); yet they do also reflect a keen interest in keeping abreast of new musical trends, reflecting their dependence on the Lutheran Church.

ARNALDO MORELLI
Università dell'Aquila

*La bibliothèque engloutie:
la collezione musicale di Flavio Orsini, duca di Bracciano (1620-1698)*

Fin dalla recente pubblicazione dei due inventari dei «libri di musica» posseduti dal cantore pontificio Giovanni Battista Vulpio (ca. 1631-1705),

è apparso chiaro che questa eccezionale raccolta, di oltre duecento unità, contenenti opere, oratori, cantate, arie, madrigali di autori quasi tutti attivi a Roma, non poteva che provenire da una famiglia romana di altissimo rango nobiliare. Logico pensare subito agli Orsini, e in particolare a Flavio (1620-1698), ultimo duca di Bracciano dell'antica casata romana, dal momento che Giovanni Battista Vulpio e suo fratello Francesco erano stati al servizio di questo principe per oltre quarant'anni.

La relazione intende ora presentare le prove a sostegno di questa ipotesi. Si tratta essenzialmente dei documenti contabili relativi alla copiatura di quasi 30.000 pagine di musica effettuata da Tarquinio Lanciani fra il 1667 e il 1689 su commissione di Flavio Orsini. Benché la ricerca sia ancora in corso, nella relazione saranno discusse alcune ipotesi circa gli scopi e il significato di questa straordinaria collezione secentesca, di cui si contano finora tredici manoscritti superstiti, fra cui quelli della cosiddetta *original Stradella collection* conservati a Torino nel fondo Foà-Giordano.

MARGARET MURATA

University of California, Irvine

*Of Tea Cups and Tea Ceremonies,
or The Virtuality of Old Things*

We think of musical patronage as the convergence of interests and activities on the part of ideators, creators, and consumers of music, individuals operating within delimited spans of time—whether those are the production cycle it takes to get to the Eurovision finals, or a season for an opera house, or the adult life of a single prince with his own chamber and chapel ensembles. When musical sound, however, has evaporated (or been turned off), its “containers” often remain as mute evidence of its ephemeral existence, whether these are an iPod, vinyl records, unstrung guitars, notated scores or, indeed, empty choir stalls. We posit such “artifacts” as objectifying certain social and personal values in their own times; and teasing out their possible significances has given rise to niche material studies in music, even without specific re-imaginings of their “original” contents – the contemporaneous, immaterial music. These range from the re-creation of religious ritual, by treating musical objects from an archaeological point of view, to elucidating changing affective relationships of one modern composer to his own ‘cello (not yet a mute object; Turkle 2011). Our considerations attempt to realize their immanent virtuality.

Multivalent “reading” of the materials of music takes on an extra dimension when objects form a collection. Not just who did the collecting, but who is the collection for? A simple example would be the study of a hymnal—its contents, the history of the tunes and texts, the presence or absence of music notation, its paper, binding, typefaces, and print edition, *versus* an analysis of all the used copies of that hymnal held by a single church or present in a certain region. This might suggest the size of the congregation(s), levels of literacy, length and signs of use; perhaps use may even indicate preferences of repertory and thus sectarian beliefs. Is the collection systematic (e.g., every recording by Tina Turner) or obtained *ad hoc* and collected afterward (symphony programs attended, bound together by year or by decade). Old hymnals can still be sung from; with the right apparatus, recorded rock music can still be played; but symphony programs cannot resurrect any specific performances. They may be a collection and prompt recollections; but are they primarily ordered souvenirs?

Although much manuscript music from the later Seicento is irretrievably lost, we have been able to write histories of *secular* music from that time utilizing some of the large collections that preserved both functional and collectors’ scores (in Italy, Chigi, Estense, Contarini, Bainsi, etc.). A large portion of those scores were already past their usefulness as practical tools for performance, so what cultural values did they represent as a collection? (Murata 2015). Surely a slim volume of arias is not the early modern analogue to a mixtape? We encounter, moreover, a different kind of object if the collection includes “imported” music. If we posit that a seventeenth-century collection of music outside of Italy could have consisted of used practical scores, scores intentionally requested from abroad, gifts from peers, possibly bequests, and some accidental acquisitions, what cultural practice(s) did the whole represent, or objectify? The question has particular resonance when we see how little purely instrumental music is preserved in these early modern collections. What transforms a working library into a curiosity cabinet into *unveräußerliche Erbstücke*, well before the Romantics’ elevation of music to a transcendental art? Or were the volumes, as a whole, similar to sets of fine imported china?

BARBARA NESTOLA

Centre de musique baroque de Versailles
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Projet idéal ou objet concret ?

À propos de l'un des premiers manuscrits de la collection musicale de Louis XIV

En 1680, François Fossard, responsable de la bibliothèque musicale de Louis XIV, rédige un manuscrit, conservé aujourd'hui à la Bibliothèque municipale de Versailles sous la cote Mf n° 324, contenant plusieurs listes de différents genres musicaux : opéras italiens, ballets de cour, comédies-ballets, mais aussi airs, duos et trios en italien, en français et en espagnol. En ces mêmes années, prend forme le vaste projet de constitution d'une collection de musique pour la bibliothèque de Louis XIV, connue comme 'collection Philidor'. Cependant, les manuscrits de la bibliothèque royale parvenus jusqu'à nous, ne contiennent pas les œuvres listées par Fossard.

Dans ma communication, je me propose de décrypter ces mystérieuses listes. La première question sera de comprendre si elles sont prescriptives ou descriptives : s'agit-il d'un projet de volumes représentatifs des différents genres vocaux en vogue ou connus à la cour de France au XVIIe siècle, ou de tables de matières compilés après la copie effective de la musique ? Je me concentrerai également sur l'identification de pièces anonymes italiennes et espagnoles, en les reconnectant au réseau de transmission et de circulation de ce répertoire à partir des pays d'origine. Enfin, je montrerai que le répertoire vocal de chambre (arias, duos et trios) a un lien effectif avec la pratique, et il a été joué dans un contexte donné, par des interprètes identifiés. L'ensemble de ces éléments permettra de comprendre davantage la démarche de Fossard à un moment charnière de la formation de la collection musicale de Louis XIV.

MARIA SCHILDT
Uppsala universitet

Italian Opera Pieces in Scandinavian Music Collections

The presentation will deal with different types of music collecting and a handful of extant Scandinavian music collections from the late seventeenth and early eighteenth century, highlighting their distinguishing features. As a case study, I will consider the markedly few instances of Italian opera music

included in these collections. On one hand, the relative absence of Italian opera was certainly a consequence of the prevalent French musical taste among the Northern elites. On the other hand, this music was most likely also difficult to acquire. When studying the music sources in detail, different strategies how to get hold of the music can be detected, including specific mediators and points of contact.

HERBERT SEIFERT
Universität Wien

*Neue Funde in den „Estensichen Musikalien“
der Österreichischen Nationalbibliothek*

Die - irreführend - sogenannten “Estensichen Musikalien” sind eine wichtige Sammlung italienischer Musik aus dem späten 17. und frühen 18. Jahrhundert, überwiegend instrumental und handschriftlich, aber mit seltenen vokalen und gedruckten Teilen. Sie war nicht von den Este in Modena zusammengetragen worden, sondern wahrscheinlich größtenteils von Mitgliedern des venezianischen Adels, und wurde bald an einen ebenso aristokratischen Paduaner Amateur-Cellisten und -Komponisten, Nicolò Sanguinazzo, übertragen. Er bereicherte die Sammlung durch zusätzliche Stimmen für seine Bassinstrumente, durch eigene Kompositionen und durch Abschriften von zahlreichen Manuskripten und Drucken. Beispiele für seine wechselnden Schreibstile werden gezeigt und bewertet. Der Schwerpunkt der ganzen Sammlung liegt eindeutig auf Venedig.

Nach meinen früheren Veröffentlichungen zu diesem Thema in den Jahren 2002 und 2007 habe ich 2014 ein Forschungsseminar mit Studenten geleitet, und wir konnten einige der vielen anonymen Werke identifizieren, vor allem instrumentale, aber in letzter Zeit habe ich mich auf die fast zur Gänze anonymen vokalen Stücke der Sammlung konzentriert und bin nun in der Lage, einen Großteil davon mit Hilfe der Librettoforschung als Teile von Opern zu identifizieren, die in den verschiedenen venezianischen Operntheatern und im Teatro Obizzi in Padua zwischen 1694 und 1720 aufgeführt worden waren. Auch die einzige anonyme der 20 Kantaten ist heute Pollarolo zuzuschreiben.

NICOLA USULA
Université de Fribourg

Cataloguing Leopold I's Music Collection Today

During the second half of the 17th century, Emperor Leopold I of Habsburg (1640–1705) gathered in Vienna the largest collection of sources with dramatic music in Italian ever formed outside Italy. Today his collection is preserved in the Austrian National Library and contains more than 500 music sources and librettos from Vienna, Italy, Germany, and Tyrol. Among these volumes are some of the most important surviving scores of the 17th century: scores by Monteverdi, Cavalli, Cesti, Draghi, Scarlatti, and others. Despite the importance of this so-called “Leopoldina” collection, its items are hard to trace among the Library’s holdings and still awaited a systematic investigation.

My paper aims at clarifying the techniques and strategies used in the Swiss National Fund project “L’opera italiana oltre le Alpi: la collezione di partiture e libretti di Leopoldo I a Vienna (1640-1705)” (University of Fribourg 2021–2023) to reconstruct this fundamental piece of the history of Western music. By presenting the stages of the research and the main tools employed to trace the collection among the holdings of the National Library in Vienna, I will give an account of the research path taken by our Swiss national project team.

Research team: Andrea Garavaglia, Nicola Usula, Valeria Conti

Project held at the:



with the financial support of the:



and the partnership of:

