



Universiteit
Leiden
The Netherlands

Dolce Napoli: Approaches for performance

De Avena Braga, I.

Citation

De Avena Braga, I. (2015, July 2). *Dolce Napoli: Approaches for performance*. Retrieved from <https://hdl.handle.net/1887/33729>

Version: Corrected Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/33729>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/33729> holds various files of this Leiden University dissertation.

Author: Avena Braga, I. de

Title: Dolce Napoli : approaches for performance - Recorders for the Neapolitan Baroque repertoire, 1695-1759

Issue Date: 2015-07-02

Dolce Napoli: Approaches for performance
Recorders for the Neapolitan Baroque repertoire 1695-1759

Proefschrift

ter verkrijging van

de graad van Doctor aan de Universiteit Leiden

op gezag van Rector Magnificus prof. mr. C.J.J.M. Stolker,

volgens besluit van het College voor Promoties

te verdedigen op donderdag 2 juli 2015

klokke 15.00 uur

door

Inês de Avena Braga

geboren te Rio de Janeiro (BR)

in 1983

Promotores

Prof. dr. h.c. Ton Koopman promotor

Prof. Frans de Ruiter promotor

Prof. Dr. Dinko Fabris promotor

Universita Basilicata, Potenza;
Conservatorio di Musica 'San
Pietro a Majella' di Napoli

Peter van Heyghen co-promotor

Koninklijk Conservatorium/
Universiteit Leiden

Promotiecommissie

Prof. dr. Roberta D'Alessandro

Dr. ir. Jan Bouterse

Dr. Paul van Heck

Prof. dr. Frits Kortlandt

Prof. Renato Meucci

Università degli Studi di
Milano,
Conservatorio Guido Cantelli di
Novara

Prof. Tommaso Rossi

Conservatorio di Musica di
Cosenza

Dr. Jed Wentz

Conservatorium van
Amsterdam,
docARTES/Universiteit Leiden

Dit proefschrift is geschreven als een gedeeltelijke vervulling van de vereisten voor het doctoraatsprogramma docARTES. De overblijvende vereiste bestaat uit een demonstratie van de onderzoeksresultaten in de vorm van een artistieke presentatie.

Het docARTES programma is georganiseerd door het Orpheus Instituut te Gent.

In samenwerking met de Universiteit Leiden, de Hogeschool der Kunsten Den Haag, het Conservatorium van Amsterdam, de Katholieke Universiteit Leuven en het Lemmensinstituut.

Disclaimer

The author has made every effort to trace the copyright and owners of the illustrations reproduced in this dissertation. Please contact the author if anyone has rights which have not been acknowledged.

Contents

CONTENTS	I
ACKNOWLEDGEMENTS	I
ABBREVIATIONS	III
MECHANICS & GLOSSARY	V
INTRODUCTION	1
ON THE NEAPOLITAN RECORDER REPERTOIRE	4
BRUSHING THROUGH THE HISTORY OF THE RECORDER IN ITALY	5
ON THE DEVELOPMENTS THAT LED TO THE NEW BAROQUE RECORDER TYPE	12
ITALIAN TREATISES FOR BAROQUE RECORDERS IN A EUROPEAN CONTEXT	15
ON THE RECORDER REPERTOIRE IN ITALY DURING THE BAROQUE PERIOD	20
THE EXPLOSION OF THE RECORDER REPERTOIRE IN NAPLES	24
CHAPTER 1: ITALIAN BAROQUE RECORDERS	27
1.1 BRIEF OVERVIEW	27
1.2 ITALIAN BAROQUE MAKERS AND THEIR TWENTY-SEVEN EXTANT RECORDERS: WHAT WAS STUDIED	29
1.3 MAKERS AND EXTANT RECORDERS IN MORE DETAIL	38
GIOVANNI MARIA ANCIUTI	38
N. CASTEL	45
FRANCESCO GARSI	49
PAOLO? GRASSI	50
CARLO PALANCA	50
GIOVANNI PANORMO	53
DOMENICO PEROSA	55
1.4 RECORDERS STUDIED: A SELECTION	57
ANCIUTI ALTO, PRIVATE COLLECTION, CELLE	57
ANONYMOUS ALTO, 1124-1869, LONDON.....	59
CASTEL ALTO, C168, NICE	61
CASTEL SOPRANINO, 3323, EDINBURGH	65
CASTEL ALTO, 887 644, ROME MNSM	66
CASTEL ALTO, 879 1421, ROME MNSM	67
CASTEL VOICE-FLUTE, 884 698, ROME MNSM	69
CASTEL VOICE-FLUTE, 170, ROME MUSA	70
GRASSI ALTO, 881 638, ROME MNSM.....	71
PALANCA ALTO, E86, COPENHAGEN	73
PANORMO ALTO, DCM 327, WASHINGTON, D.C.	74
1.5 COMPARISONS	77
PITCH	77
EXTERNAL DESIGN: AESTHETIC DETAILS	79
VOICING	81

BORE PROFILES: L'ANIMA	81
CONTEXTUALIZATION: BORE COMPARISONS WITH OTHER EUROPEAN MAKERS	89
CHAPTER 2: THE NEAPOLITAN BAROQUE RECORDER REPERTOIRE	95
2.1 OVERVIEW OF COMPOSERS AND WORKS CATALOGUED	95
2.2 THE COMPOSERS AND A DESCRIPTION OF THEIR RECORDER WORKS	99
ANONYMOUS	99
FRANCESCO BARBELLA	100
NICOLÒ FIORENZA	101
GIOVANNI FISCHETTI	103
LEONARDO LEO	103
FRANCESCO MANCINI	105
GIOVANNI BATTISTA MELE	111
GIOVANNI ANTONIO PIANI	111
NICOLA ANTONIO PORPORA	114
GIUSEPPE PORSILE	115
PIETRO PULLI	117
FILIPPO ROSA	118
DOMENICO SARRO	119
ALESSANDRO SCARLATTI	121
ROBERT VALENTINE	127
LEONARDO VINCI	128
2.3 A BRIEF DISCUSSION OF KEY INSTRUMENTAL WORKS	132
THE TWENTY-FOUR CONCERTI OF NAPLES	132
KEY RECORDER WORKS IN THE US-NYP HARRACH COLLECTION	133
THE RECORDER SINFONIAS AND CONCERTOS BY FIORENZA	138
MANCINI'S PRINTS AND MANUSCRIPT SONATA	140
THE MANUSCRIPT SONATAS DATED 1759	142
THE SONATAS AND CONCERTO BY VINCI	143
EXAMPLES OF ORNAMENTED PASSAGES IN THE RECORDER PARTS OF THE WORKS STUDIED	145
EXAMPLES OF ORNAMENTED PASSAGES IN CONTEMPORARY SOLFEGGI	159
SCORES OF A FEW SELECTED WORKS: PUL.SON.01, ROS.SON.01 AND FIO.SON.01	162
CHAPTER 3: PLACES, PLAYERS, PATRONS AND PICTURES	181
3.1 THE VIEW FROM POSILLIPO: "WHERE SORROW CEASES"	181
3.2 BAROQUE NAPLES: A MUSIC CAPITAL OF EUROPE	191
3.3 THE RECORDER IN BAROQUE NAPLES: ACTORS AND THEIR STAGES	201
3.4 A FEW ICONOGRAPHICAL REFERENCES TO THE BAROQUE RECORDER IN NAPLES	220
CHAPTER 4: THE ARTIST'S CHOICE: RECORDERS FOR THE NEAPOLITAN BAROQUE REPERTOIRE ..	231
4.1 DRAWING A MAP OF POSSIBILITIES	231
4.2 PERFORMANCE PRACTICE	237
TIME SIGNATURES, AND TEMPO, EXPRESSION AND DYNAMIC INDICATIONS	237
STRINGS: ONE OR MORE TO A PART	239
CONTINUO SECTION	240

PITCH	243
TEMPERAMENT	244
4.3 THE ARTIST’S CHOICE	245
RECORDERS FOR THE NEAPOLITAN BAROQUE REPERTOIRE, 1695–1759	245
THE PANORMO ANECDOTE.....	246
OVERVIEW OF CONCLUSIONS	255
CHAPTER 1	255
CHAPTER 2	256
CHAPTER 3	257
CHAPTER 4	258
LIST OF CONSULTED COLLECTIONS.....	259
INSTRUMENTS	259
MUSIC.....	259
APPENDIX 1: CATALOGUE OF ITALIAN BAROQUE RECORDERS	261
APPENDIX 2: INVENTORY OF NEAPOLITAN BAROQUE RECORDER REPERTOIRE	379
BIBLIOGRAPHY.....	397
SUMMARY.....	421
SAMENVATTING	424
CURRICULUM VITAE.....	427

Acknowledgements

I would like to thank:

My promoter prof. dr. h.c. Ton Koopman for his firm yet kind supervision, and for making his network available to me during these years; And my co-promoter prof. Frans de Ruiter, director of The Academy of Creative and Performing Arts of the Leiden University, for keeping the overview of the entire process and efficiently steering the final stages of my doctorate.

Dr. Dinko Fabris, my academic supervisor, for his serene and assertive guidance, prompt replies full of expertise and precision, but also for willfully allowing me to develop freely.

Peter Van Heyghen, my artistic supervisor and true mentor of so many years, for his inspiration that ignited a sparkle very early on, and for always keeping me in check with myself, in such a lovingly, supportive manner.

Recorder maker Fumitaka Saito for embarking on this long journey with me, and for keeping his commitment and enthusiasm throughout the project of measuring and re-constructing some of the instruments, for his beautiful craftsmanship on my recorders, for his enormous contribution in the form of expertise in the study and reproduction of Baroque recorders, and last, but certainly not least, for always receiving my endless questions and requests with a patient smile. This work would not have been possible without his admirable dedication to assisting me for so long. I hope our collaboration will continue long after this study.

Dr. Laura Rónai who, not only was my tutor for the Capes Foundation scholarship but, has been a 'musical relative' ever since I decided to be a professional musician. In her I have been lucky to find a friend, an avid supporter as well as an example of professional and personal generosity. Her critical eye and perceptive nature helped me navigate the open seas in the last months of writing this thesis.

The Capes Foundation of the Ministry of Education of Brazil for the three-year-long scholarship that allowed me to focus on the thesis.

The staff of the Orpheus Institute, especially Dr. Luk Vaes, and the staff of the Academy of Arts, especially Gabriel Paiuk and Jessica van der Liende.

The Prins Bernhard Cultuurfonds, for the financial support in the purchase of the Panormo alto copy, which was the first sparkle of this project.

Heartfelt thanks to the librarians, curators, directors and owners of the public and private collections visited and consulted in writing, amongst whom, Carol Lynn Ward-Bamford (Dayton C. Miller Flute Collection, Washington, D.C.), Dr. Bob Kosovsky (Rare Books and Manuscripts Music Division, The New York Public Library for the Performing Arts), Robert Adelson (Lascaris Museum, Nice), the Haase-Moeck family (Celle), Elizabeth Bisley (Victoria & Albert Museum, London), Darryl Martin (Edinburgh University Collection of Historic Musical Instruments), Laura Bognetti and Massimo Monti (Museo degli strumenti musicali dell'Accademia Nazionale di Santa Cecilia, Rome), Dr. Francesco Melisi and Nunzia Campobasso (Biblioteca del Conservatorio di San Pietro a Majella, Naples), Ture Bergstrøm (The Danish Music Museum, Copenhagen – who went out of his way in especially measuring an instrument), Monika Ruß (Kulturhistorische Sammlung Museum Joanneum, Graz), Dr. Annette Otterstedt and Bernd Wittenbrink (Musikinstrumenten Museum, Berlin), Markus Brosig (Museum für Musikinstrumente der Universität Leipzig), Dr. Beatrix Darmstaedter (Sammlung alter Musikinstrumente Kunsthistorisches Museum, Vienna), Islandia Báez (Museo Pedro Pablo Traversari

de la Casa de la Cultura Ecuatoriana "Benjamín Carrión", Quito), Ingrid Leis and Günther Faimann (Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde, Vienna), Alessandra Presutti, Marco Brolli, Diego Zatelli and Francesco Baroni (Museo, Conservatorio di musica 'A. Boito', Parma), Maria Selene Sconci e Gerardo Parrinello (Museo Nazionale degli Strumenti Musicali, Rome), Walter Zvonchenko (Music Division, The Library of Congress, Washington, D.C.), Gertrud Gaukesbrink (Dioezesanbibliothek Münster), Diane Steinhaus and Philip Vandermeer (Wilson Library, University of North Carolina at Chapel Hill), Randy Sowell (Harry S. Truman Library, Independence), Claire Wotherspoon (The British Library, London), Dr. Andrea Harrant (Österreichischen Nationalbibliothek), Matteo Sartorio (Archivio del Museo teatrale alla Scala), Ros Edwards (Henry Watson Music Library, Manchester).

Countless experts in various fields consulted through these years, for their time, wisdom and very sound advice: Alfredo Bernardini, David Lasocki, Jan Bouterse, Adrian Brown, Adriaan Verstijnen, Guido Klemisch, Renato Meucci, Philippe Bolton, Roberto Furnari, Herbert Heyde, Dr. Martin Kirnbauer, Francesco Nocerino, Arnold Myers, Francesco Carreras, Erich Tremmel, Giovanni Paolo Di Stefano, Nicola Schneider.

Colleagues of various areas who have gone out of their way to help me with, sometimes, impossible requests: Nicholas Lander, Massimo Monti, Jaap van Stenis, Martin Wenner, Ralf Netsch, Paolo Faeti, Francesco Carreras, Johannes Pausch, Valter Biella, Riccardo Gandolfi, Nichola Voice, Francesco Li Virghi, Cristina Ghirardini, Cristina Vieira Machado Alexandre, Stella De Souza Pereira Lemos, Nichola Voice, Kurt Sven Markstrom, Stephan Blezinger. Special mention to Tommaso Rossi, who generously shared important bits of his unpublished research with me, and to Anna Bianco, who was kind enough to spare a good week and a half searching for iconographical references and then providing me with descriptions.

Special thanks to Raí Biason Toffoletto for his technical assistance with the various graphs of Chapter 1; to Laura Macy, for remaining calm and kind while proofreading and editing my text with such empathy; and to Dr. Yao, for helping me keep my balance in the last months of my doctorate.

To all who have kept their ears and eyes open to anything that could be useful to my studies, and who assisted me kindly in many truly helpful ways: Giulia Tettamanti, Antonio & Luca Rizzello, Beatrice Sterna, Iliaria Grippaudo, Jan Čížmář, Antigoni Tsalla, Iason Marmaras, Giuditta Isoldi, Tom Moore, Sandra Collet, and Nico van Schouwenburg for his Dutch translation of my summary.

All my friends who have followed my fascination with this subject since 2005, and have, either by taking an interest, listening or playing, or simply by making my day lighter with a chat about something else, made this all a little easier: Rebecca Rosen, Susanne Dick & Mendel Hardeman, Isabel Junqueira Loyola Brandão, Kayo Saito, John Ma, Mónica Waisman, Evan Few, Sara DeCorso, Hen Goldsobel, Isabel Favilla, the Székely's, and in particular Reine-Marie Verhagen, for her continuous cheering since 2001. My heartfelt thanks also to my fellow docARTESi, especially Bárbara Varassi Pega and Anna Scott, for keeping me going in the very last months of writing.

No words will ever be enough to thank my wonderful and unique parents, and brother, for all their love, comfort, respect and endless support; my eternal admiration and gratitude for stimulating my curiosity and musicality, and for encouraging me to believe that the possibilities really are endless.

Last but never least, Claudio, my supporter, advisor, supervisor, colleague, accompanist, partner, assistant, cook, house-keeper, physician, psychologist, devils-advocate, editor, loving husband and absolute best-friend; who did and gave me more than I could ever wish for, and who continuously inspires me to work harder and go further than I originally imagine: *muito obrigada!*

Abbreviations

A: alto

B: bass

bap.: baptized

bc: basso continuo

c.: circa

db: double bass

fl.: flourished

hn: horn

n.a.: not applicable

n.d.: not dated

ob: oboe

op.: opus

PL: partial length

rec: recorder

S: soprano

SL: sounding length

T: tenor

TL: total length

tpt: trumpet

tra: traverso

trbn: trombone

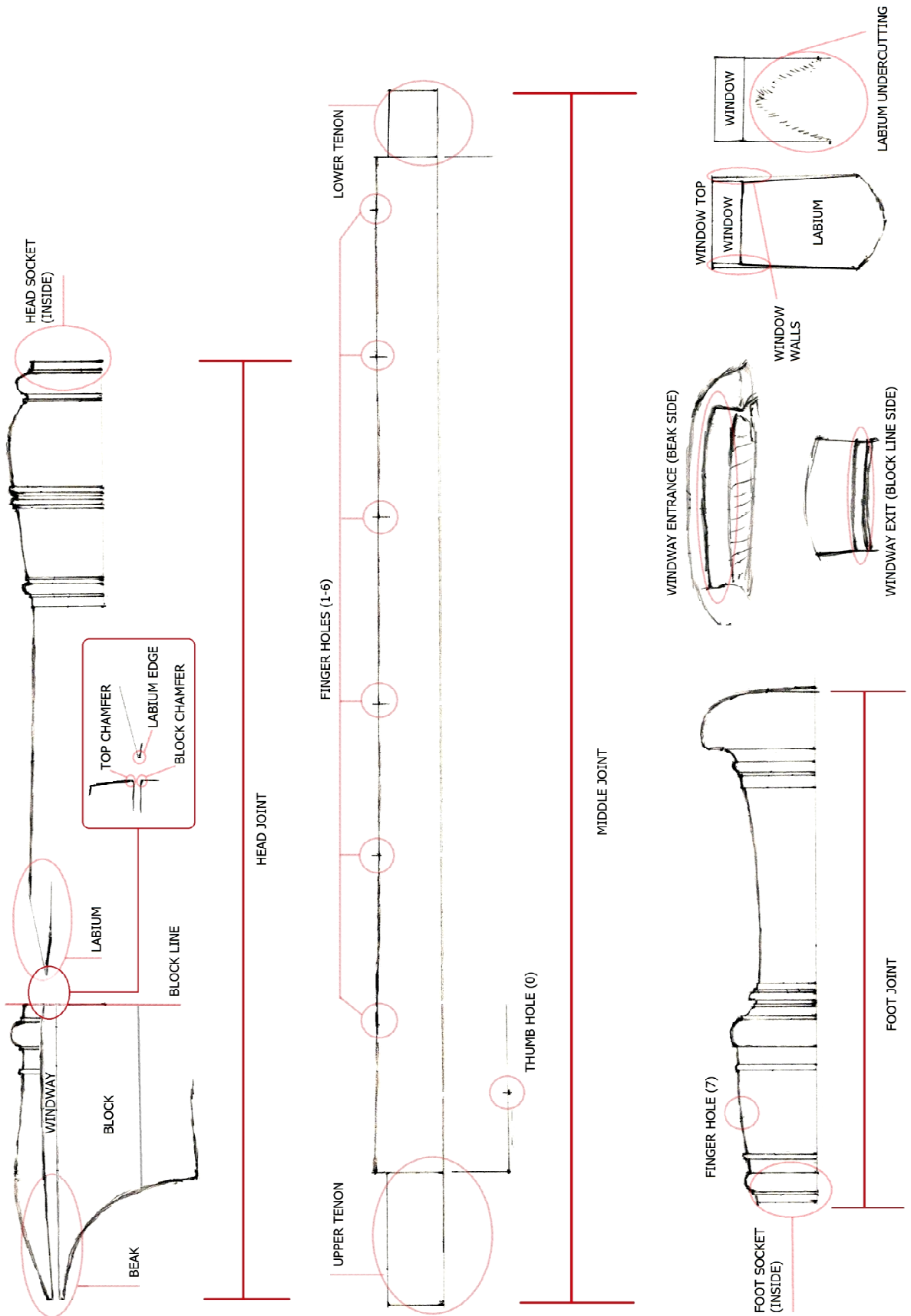
vc: violoncello

vl: violin

vla: viola

N.B. Library and museum siglas are given at the end, in the List of Consulted Collections.

Mechanics & Glossary



- Measurement figures were rounded to the next integer (e.g. 3.7 mm = 4 mm, 3.2 mm = 3 mm), except in Appendix 1 where these were kept exactly as they were.
- Lengths of instruments are always given in millimeters.
- Fingerings and finger holes are designated using modern finger numbering convention, i.e. 01234567 starting from the top of the recorder (0 being the left-hand thumb, 7 the right-hand pinky).
- Scientific pitch notation has been used by the present author. In this system, which was used throughout the present study, middle C is C4 (corresponding to c' in Helmholtz pitch notation, and cc in English pitch notation). In quotes in which the original author used a different system, this has been kept.
- For the sake of practicality in identifying the recorders and the musical works mentioned in this study, all have been assigned 'numbers', as an abbreviation of all the information pertinent to each of them. In the case of the recorders, these numbers are generally formed by the first three letters of a maker's name, followed by the first three letters of the size of instrument, followed by a two digit number (e.g. Anonymous Alto 'no. 1' = Ano.ALT.01). Soprano and sopranino needed to be distinguished and were therefore catalogued with the abbreviations SPO and SPI, respectively. In the case of the musical works, the numbers are also generally formed by the first three letters of a composer's name, followed by the first three letters of the type of work, followed by a two digit number (e.g. Anonymous Sonata 'no. 1' = Ano.SON.01). Porpora and Porsile needed to be distinguished and their works are therefore catalogued with the abbreviations POP and POS, respectively.

Baroque: The Portuguese word for an irregular pearl, "barroco," was first applied to the fine arts in 1733 by a French author, in a letter printed in the *Mercure de France*. The anonymous author used it to criticize an opera by Jean-Philippe Rameau for being 'baroque' because it "lacked coherent melody, was unsparing in dissonances, constantly changed key and metre, and speedily ran through every compositional device." Currently, 'baroque' is generally applied to the broad period or style of European music that roughly spans the years 1600 to 1750. Nonetheless, as Claude V. Palisca writes, "[t]here has been appreciable disagreement concerning the starting date of the period [...]. [Heinrich] Wölfflin (*Renaissance und Barock*, 1888) recognized in art history an early phase from 1570, a high phase from 1680, and a

late phase extending from about 1700 until the rise of the 'Sturm und Drang'." More recent scholarly studies set a terminal date c. 1720s–1730s. Silke Leopold, for example, writes: "Die Frage, wann die Barockzeit zu Ende ging, läßt sich ebenso wenig präzise beantworten wie die Frage nach ihrem Beginn. Ab etwa 1720 mehren sich jedoch die Zeichen für ein neues Denken im Bereich der Musik, das nicht zuletzt mit einem neuen Menschenbild einhergeht." (Translation by the present author: "The question of when the Baroque era came to an end cannot be answered more precisely than the question of when it began. From about 1720, however, there are signs of a new way of thinking in the field of music, going hand in hand with a new human ideal.") There has also been considerable debate as to whether music and other art forms as painting and literature had the same chronological limits for the term, or whether it is productive to use the term at all, as Lorenzo Bianconi criticizes: "è dubbio che la sua estensione a tutta l'arte del periodo che va dal 1600 al 1750, o addirittura la sua dilatazione alla storia della musica, ancorché legittima, sia criticamente fruttuosa." (Translation by the present author: "it is doubtful whether its extension to the entire art of the period that goes from 1600 to 1750, or even its expansion in the history of music, even if legitimate, is critically fruitful.") In the present study, the word concerns both instruments and works, and encompasses the entire period of study, 1695–1759. These boundaries fall nearly perfectly within the period defined by Suzanne Clercx as "baroque tardif", and include both the "middle baroque" and the beginning of the "late baroque" as defined by Manfred F. Bukofzer, the music displaying already many Galant qualities.

Baroque recorder: the term 'Baroque recorder' is to be understood as the instrument in three parts (head joint, middle joint with seven finger holes, and foot joint with the remaining hole), with a mostly conical bore and extended range that appeared in Europe around the 1670s, alongside the appearance of a 'recorder specific', 'solo' repertoire. The instrument was ornamented in the joints with turned rings, had a mostly conical bore and an extended range in relation to its earlier counterpart.

Busta (Italian): case (in a library).

Corps de rechange (French): interchangeable joints of varying lengths which allow for an instrument to be used at different pitches.

Chamfer: a cut corner or transitional edge between two vertices of an object. The angle of the cut varies on a recorder block and windway top (if any at all are present).

Choke: the narrowest part of the bore of a (Renaissance or Early Baroque) recorder, which usually coincides approximately with the last finger hole.

Curvature: the degree of curving of a line or surface.

Duct flute: An aerophone whose essential feature is a head, partially blocked (by a block), leaving a windway that directs the player's breath to a rigid sharp edge (labium edge), such as a recorder.

Early-Baroque recorder: the instrument that stood in between the Renaissance and the Baroque recorder, chronologically, in external appearance, internal design and in its use in music.

Flute: in modern musical terminology flute usually refers to the transverse flute, an instrument made of metal or wood consisting of a long tube held sideways, having a hole near one end for the player to produce the sound. However, from the arrival of the Baroque recorder in England from France at the mid-1690s until the late 1720s, flute referred to the recorder (alluding to the *flute douce*). For the purpose of this study, the word 'recorder' has been used whenever the present author referred to this instrument; previous mentions of the instrument as 'flauto' and 'flute' were kept as in the original. When used by the present author, 'flutes' and 'flutists' are generalist terms which include both recorder and traverso.

Griffin: a mythological creature that has the body, tail, and back legs of a lion, and the head, wings, and front feet of an eagle. It is commonly depicted in heraldry.

Joint: a piece of a woodwind instrument, as well as the specific part of this piece which connects with another piece. On recorders, top and bottom joints have sockets in which the tenons of middle joints securely fit in. The tenons on historical woodwind instruments are usually adjusted with thread, whilst modern instruments' tenons are customarily covered with cork. The sockets of Baroque instruments are thicker for better resistance and usually ornate with turning rings for aesthetical reasons. On Baroque recorders the outside of the head socket (bottom of the head joint) is usually 'pear' shaped, whilst the foot socket (top of the foot joint) resembles a 'bulb' (especially on smaller sized instruments).

Lion rampant: in heraldry, rampant is one of the attitudes (positions). A lion rampant is depicted in profile standing erect with forepaws raised.

Nominal pitch: the lowest note to which an instrument is tuned. In the case of recorders these commonly include C, D, E, F, G, A and B, independently of sizes or pitches.

Pitchpipe: an aerophone used to aid tuning, usually by giving a number of standard pitches. Pitchpipes often consist of a recorder head with a movable piston, and marked notes on the outside.

Protrusion: a protuberance.

Reaming: to enlarge a previously bored object to the desired size by using of a reamer. In the making of recorders, several reamers are commonly used, specific to each model.

Renaissance recorder: this simple looking instrument was typically made in one part with nine finger holes (one of which usually covered with wax), mostly had a cylindrical bore and more limited range, and was usually played in consorts. As the predecessor of the Baroque recorder, the Renaissance recorder prevailed from the sixteenth century until the second half of the seventeenth century.

Scroll: a shape resembling a partially rolled scroll of paper.

Sounding length: also called speaking length, it is the distance between the block line and the bottom of the foot joint.

Total length: the distance between the tip of the beak and the bottom of the foot joint.

Voicing: a fundamental element of an instrument's design as well as a process that ensures that instruments speak correctly and with the desired uniformity of tone, volume, and tuning. In the case of recorders it refers to minute adjustments to the windway (including chamfers, windway curvature, block height and curvature), window and labium.

Wimple: an undulated shape.

