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L'8 aprile 2013 presso la casa natale di Giuseppe Tartini nella splendida cornice della città di Pirano si è svolto il IV Convegno Internazionale di Musicologia, *Giuseppe Tartini and research into his life, works and time*, dedicato alla memoria di Pierluigi Petrobelli, scomparso agli inizi dello scorso anno, musicologo ed esperto conoscitore del celebre violinista.

Al convegno hanno partecipato i seguenti relatori: Metoda Kokole (Ljubljana), «Welcome address and introduction»; Sergio Durante (Padova), «The contribution of Pierluigi Petrobelli to the study of Giuseppe Tartini»; Maruša Zupančič (Ljubljana), «Violinism in the territory of present-day Slovenia in Tartini's time»; Guido Viverit (Padova), «Giuseppe Tartini e la "proprietà intellettuale" della musica nel Settecento»; Margherita Canale (Trieste), «I concerti solistici di Giuseppe Tartini. Testimoni, tradizione e catalogo tematico»; Domen Marincic (Ljubljana), «The notation, instrumentation and realisation of Tartini's bass parts»; Michael Talbot (Liverpool), «What lists of subscribers can tell us: the cases of Giacob Basevi Cervetto's Opp. 1 and 2»; David Di Paoli Paulovich (Trieste), «Giuseppe Tartini e il suo impegno vocale-sacro: le laudi e le sopravvivenze nella tradizione orale istriana»; Pierpaolo Polzonetti (Notre Dame, USA), Giuseppe Tartini and the tongue of Saint Anthony»; Giulia Foadore (Padova), «Le suppliche dei musicisti nella Cappella musicale del Santo di Padova (sec. XVIII): riordinamento archivistico e alcuni percorsi di ricerca nell'archivio della Veneranda Arca di Sant'Antonio»; Ada Beate Gehann (Tübingen), «Giuseppe Tartini. A collection of his concertos in the Staatsbibliothek zu Berlin - Preußischer Kulturbesitz».

Il comitato scientifico era composto da dr. Metoda Kokole (Ljubljana), dr. Matjaž Barbo (Ljubljana), dr. Margherita Canale (Trieste), prof. Sergio Durante (Padova), prof. Michael Talbot (Liverpool); quello organizzativo da dr. Metoda Kokole (Muzikološki inštitut ZRC SAZU); dr. Margherita Canale (Università degli Studi di Padova); Fulvia Zudič (Comunità degli Italiani «Giuseppe Tartini» di Pirano). Numerosi gli enti promotori che hanno dato il loro supporto all'evento: I.R.C.I. - Istituto Regionale per la cultura istriano-fiumano-dalmata; Museo del mare «Sergej Mašera» di Pirano; Archivio Regionale di Capodistria; Conservatorio di Padova; Centro Studi Antoniani; Pontificia Biblioteca Antoniana; Veneranda Arca di Sant'Antonio; Avditorij Portorož - Portorose; Comune di Pirano; Comunità autogestita della nazionalità italiana di Pirano; Società Italiana di Musicologia.

Mercoledì 22 maggio 2013, nella Sala dello Studio Teologico per Laici al Santo, si è svolto un seminario di presentazione del libro di Emanuele Fontana, *Frati, libri e insegnamento nella Provincia minoritica di S. Antonio (secoli XIII-XIV)*, Préface de Nicole Bériou (Centro Studi Antoniani, Padova 2013). Aperto da Luciano Bertazzo, direttore del CSA, il seminario è stato introdotto da Donato Gallo (Università di Padova) con interventi di Riccardo Parmeggiani (Università di Bologna), Maria Chiara Rossi (Università di Verona); Antonino Poppi (Università di Padova). Gli Atti del seminario sono proposti nel presente fascicolo.

1-3 luglio 2013, nella Sala dello Studio Teologico per Laici al Santo, organizzato dal Centro Studi Antoniani con l'Associazione A.M.I.S. (Antiquae Musicae Italicae Studiosi) di Como, collegato all'Università Cattolica di Milano, si è tenuto un Convegno internazionale «Barocco padano e musicisti francescani. L'apporto dei maestri Conventuali». Un Convegno, che ha visto la partecipazione dei maggiori studiosi internazionali di musica barocca, che si è collocato nella tradizione di una serie di

convegni il XVI) sul barocco padano. Gli Atti saranno proposti dal Centro Studi Antoniani nel corso del 2014.

Ne presentiamo una sintesi offerta dal professor Robert L. Kendrick (University of Chicago).

To any student of early modern Conventual Franciscans, the role of polyphonic music in the order's life is quite apparent. Between 1515 and 1750, something like fifty of its members were documentable composers, and the friars often were chancelmasters at cathedrals throughout Italy (although Clement XI imposed a ban on this activity in 1703). Still, the role of music inside the order's culture is little explored, and thus the Padua conference on Conventual musicians and Baroque culture in the Po Valley («Barocco padano e musicisti francescani: L'apporto dei maestri Conventuali») hosted by the Centro Studi Antoniani on 1-3 July 2013 was quite timely. (The Observant branch of the order, more linked to Gregorian chant instruction although also producing composers, figured in several of the papers as well.)

There were several overall themes: the role of music in Franciscan institutions (obviously Padua and Assisi, but also Venice and Milan); the careers of friars as performers and/or composers; the music for feasts in the Franciscan calendar; and the role of musical Franciscans outside present-day Italy (Poland, Istria, and the Croatian littoral). Manuel Bertolini (Milan) opened the conference by highlighting the ways in which music appeared in Franciscan instruction manuals for confessors and writings on moral theology, always an important area for Conventuals; perhaps most interesting for the order's ethos was the emphasis on making «good» music. For the Seicento, musical life in Conventual foundations was described by Maurizio Padoan (Brescia) for the Santo, thus furnishing important updates and a theoretical basis for the pioneering documentation of the basilica's musical life done a generation ago by Antonio Sartori. The sometimes difficult to ascertain musical life of the Frari in Venice was clear in Jonathan Glixon's (Lexington) ongoing work on the church, its musicians, and its confraternities, while Christine Getz (Iowa City) related some of Antonio Mortaro's music around 1600 to altarpieces and devotion in Milan's S. Francesco Grande. One important composer, Valerio Bona, was a pupil of the premier Conventual figure Costanzo Porta, and Licia Mari (Mantua) provided a thorough view of music at the Franciscan basilica of S. Fermo in Verona during's Bona's stay there. Another important Franciscan shrine was S. Maria dei Miracoli in Saronno, and Tito Olivato (Varese) went over the ongoing series of modern editions by a prolific composer trained and active in Saronno, Sisto Reina.

Reina's productivity was quite common among Conventual composers, including secular music, and several papers focused on specific friars' outputs. Anne Schnobelen (Houston) went over innovations in Mass settings in and around the Santo (Amadio Freddi and Leandro Gallerano) in the early Seicento, while David Bryant (Venice) gave some results for Paduan churches of the enormous documentation of polyphonic performances on patronal and other feasts that his research team is uncovering in a number of cities in the Veneto. Jeffrey Kurtzman (St. Louis) returned to the question of transposition and notation, using an edition of Giulio Belli as a case study, as did Fred Kiser (Iowa City; in absentia) for a print by Giovanni Ghizzolo. The discussion in this session was aided enormously by the presence of Bruce Dickey (Basel/Bologna), one of the foremost specialists in Italian instrumental music of the period. This writer examined issues in the Holy Week music of Costanzo Porta, while Francisco Passadore (Vicenza) analyzed another print by Belli, and several papers turned to mid-Seicento composers, notably Daniele Torelli (Bozen/Bolzano) on the peripatetic Giovanni Battista Cesena and Luigi Collarile's

(Fribourg) stimulating ideas on invention and imitation in pieces from one of the basic organ manuals of the century, G.B. Fasolo's *Annuale* of 1645. Although evidently not a Conventual but an Observant, Giacomo Moro remains a fascinating figure of c. 1600 (he was *inter alia* Torquato Tasso's confessor at one point), and Rodolfo Tibaldi (Cremona) expanded his fundamental new biography of Moro in the *Dizionario biografico degli italiani* with a paper giving a clear sense of the wide range of genres and styles in which Moro composed, important for anyone working on Italian sacred music in the period (also for its inclusion of the almost-unknown Bernardo Marchesi).

Although Conventuals were active all over north and central Italy (the early history of music at SS. Apostoli in Rome remains to be studied), they also ranged to the Venetian Adriatic and north of the Alps. Tomasz Jez (Warsaw) gave a fascinating overview of how prints by Balbi, Belli, and Amadio Freddi were used by both Protestant and Catholic musical establishments in seventeenth-century Wroclaw/Breslau. Enno Stipcevic's (Zagreb; in absentia) paper had the greatest discussion of secular music, as it discussed the relationship between Gabriello Puliti and academic/intellectual circles in Istria where he was active from 1604 onwards. Such presence of Franciscan musicians continued into the Settecento, as Stanislav Tuksar and Lucija Konfic (Zagreb) discussed composers active at the Santo whose works are found in Dalmatian archives, especially the works of the Croatian Franciscan G. M. Stratico (1728-83), who studied with Giuseppe Tartini in Padua, worked at the basilica, and left a considerable corpus of instrumental music.

Although Clement XI's restrictions changed the sites of Franciscan musical activity in the Settecento, they did little to lessen it. Although the famous (and best-studied) Conventual figure of the eighteenth century, Giambattista Martini, was not directly considered, still Francesco Antonio Vallotti's surprisingly sympathetic and historiographically continuous view of earlier music was the subject of a thought-provoking paper by Gregory Barnett (Houston), a topic taken up for an earlier generation by Stewart Carter's (Winston-Salem) discussion of the theorist Zaccharia Tevo. Piero Gargiulo (Florence) also addressed Vallotti's ongoing importance for Ottocento musicians, while Ivano Bettin (Milan) furnished new details on the career of the singer and composer Francesco Antonio Urio. Alan Maddox (Sydney) outlined the seemingly unique Passion *turba* settings of F. A. Calegari for the Santo in 1718, and the repertory (and instrumental technique) of one of the basilica's most famous musicians, the cellist Antonio Vandini, was illuminated by Marc Vanscheeuwijk's (Eugene) paper, his approach also benefiting from a performer's insights into cello writing.

The conference's location in the basilica's complex also made for an appropriate setting, while a special concert of first modern performances from this repertory helped make its content audible. It was hosted in the best traditions of Franciscan hospitality by Frs. Luciano and Ludovico Bertazzo, OFM Conv., for the CSA and the «Corpus Musicum Franciscanum». The conference conveyed both the richness of Conventual musical traditions and the amount of work remaining to be done.

Il 10-11 ottobre 2013 nella Sala Polivalente della Villa Arca del Santo ad Anguilara Veneta (Padova), si è svolto un convegno di studio «I cippi di confine della Veneranda Arca del Santo». Si è trattato di una ricognizione dei confini proprietari dello storico feudo donato nel 1405 da Francesco il Giovane da Carrara, all'Ente, tuttora presente, quale risarcimento di prelievi forzati e con lo scopo di impiegare