

L'ultimo sospiro:
 Cornetto Virtuosity between Bologna and Florence
 at the Turn of the Eighteenth Century¹

Bruce Dickey

In honor of Edward H. Tarr

It has often been assumed that in Italy the cornetto slipped rapidly into obsolescence after the middle of the seventeenth century. In this article we will examine that assumption in the light of a body of correspondence concerning use of the instrument in Bologna and Florence in the early years of the eighteenth century. We will focus on three figures: Giacomo Antonio Perti, *maestro di cappella* at San Petronio in Bologna for an incredible sixty years, from 1696 to 1756; Prince Ferdinand III de' Medici, son of Grand Duke Cosimo III, avid musical patron and apparent lover of the cornetto; and Andrea Kilier, cornettist at the Medici court under Ferdinand.

The story that binds together these three figures concerns a group of compositions that Perti supplied to Ferdinand over a period of six years in the first decade of the eighteenth century, and the cornetto player who played them. The issues raised by the relationship of these three figures shed a remarkable light on the use of the cornetto after the turn of the eighteenth century. The pieces in question, which we will examine in greater depth later, are a series of motets for the Feast of the Assumption with an instrumentation involving two trumpets and either one or two cornetti. The instrumentation is one that Ferdinand, in his abundant correspondence with Perti, repeatedly insisted upon. The parts are high and difficult, and would have required a player of significant skill. It seems likely that Ferdinand's insistence on the presence of the cornetto was due not only to his love of the instrument, but also to his admiration for his cornetto player, Andrea Kilier. But the story also involves the instruments Kilier played on and their surprising maker: Jacob Denner of Nuremberg.

This story of motets sent by Perti to Florence has been known for some time through the correspondence that was published as early as 1989.² The works, however, were only recently identified as being identical to a series of six motets in manuscript in the archives of San Petronio in Bologna. These motets have been known to me for many years because of a striking change in their instrumentation: the indication *cornetto* having been crossed out by a later hand and changed to *obuis*. These pieces are thus crucial to our understanding of how and when the cornetto became obsolete, at least in Bologna.

The identification of these works was made in a doctoral dissertation for the University of Bologna in 2006 by Francesco Lora,³ and was followed by a modern edition by Rodolfo Zitellini for A-R Editions⁴ of those motets with five voices. While Lora's work is in many respects exemplary, his

comments on the cornetto reflect, in our opinion, a misrepresentation of the musical qualities of the cornetto, and a misunderstanding of the position of the instrument in Bologna around the turn of the eighteenth century. Lora feels that the writing for cornetto in these motets is essentially oboe writing, and that Perti assigned these parts to the all-but-obsolete cornetto simply to please Ferdinand. Perti, in Lora's view, had already conceived of these parts being played on the oboe in Bologna. In his words,

In Bologna, for some time, the cornetti had been replaced by oboes, or at least had been relegated to doubling the vocal parts, or to the archaic ensemble, the Concerto Palatino (a group the importance of whose existence derived more from civic values than esthetic ones). It thus can be disconcerting to realize that in the oboistic writing always given to the cornetti, Perti provides a response in echo to the trumpets by the woodwinds, considering that the volume of sound produced by a cornetto torto is far greater and more penetrating than that which can be produced on either an oboe or a natural trumpet.⁵

Later he claims,

from this correspondence we clearly learn that the instruments in use in Florence were not the cornetti dritti (otherwise called cornimuti), with softer, sweeter a sound, but the ancient cornetti torti, with a penetrating and resonant sound. The progressive falling into disuse of these latter ones had become irreversible after the plague epidemics which spread in the seventeenth century and which created a massacre, in Venice, of the most renowned cornetto school of Europe, that of the Venetian republic.⁶

No one, I think, would dispute the fact that the cornetto in 1700 was on an inevitable road to obsolescence. The question is, how far down the road had it come? I hope to demonstrate, by examining the broader picture of cornetto use in Bologna after 1650, that Lora is incorrect in his assessment that the cornetto was all but obsolete at the time of Perti's compositions. I will also demonstrate that the writing is not in oboe style, but rather in the style quite normal for the cornetto in this period.

Decline of the cornetto in printed works

It is a common impression, shared by Francesco Lora, that 1650 represents a kind of watershed in the history of the cornetto in Italy. To be sure, if we list the surviving printed music collections specifying cornetto published in Italy, we can produce a graph (see Figure 1) with a dramatic impact:⁷

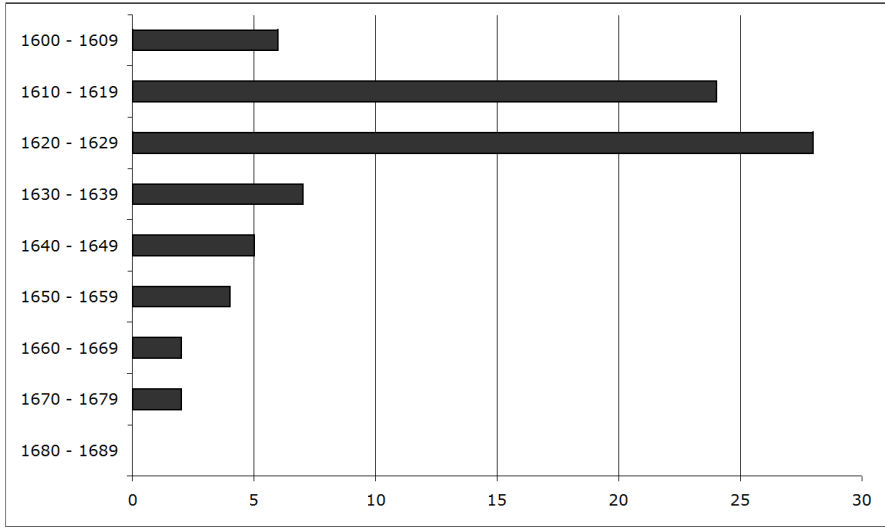


Figure 1: Collections published in Italy specifying cornetto.

From the most fertile decade, 1620 to 1629, fully twenty-eight prints survive. This had declined to two per decade by 1660 and ceased altogether by 1679. Clearly there was no longer much commercial value in specifying the cornetto as an alternative instrument to the violin after 1650. But a different picture arises from an examination of a number of pieces surviving in manuscript in Bolognese and Emilian libraries.

We will not be concerned here with the ample evidence for the presence of cornetto players doubling voices *xcolla parte* in various Bolognese churches, including San Petronio, well into the eighteenth century.⁸ Rather we will be concerned with certain pieces whose technical demands imply the presence of highly skilled players.

Central to this issue, of course, is the Bolognese Concerto Palatino, which Lora claims was archaic in the first decade of the eighteenth century. How much do we know about the playing standards of this group after 1650? The answer, it must be admitted, is, very little. Only one piece directly connected with the group survives. Fortunately, it dates from 1688 and thus has some bearing on our topic. The piece, of which the beginning can be seen in Example 1, is an eight-part canzona by Giacomo Predieri, preserved in the Accademia Filarmonica of Bologna. Predieri was himself a cornettist in the Concerto Palatino from 1641 to 1694. Moreover, he was a musical personality of considerable importance to the city: a singer in San Petronio for over twenty years, vice *maestro di cappella* in San Petronio from 1650 to 1657, and organist at the Duomo of San Pietro from 1679 to 1693. His presence in the group for over fifty years suggests that in the waning years of the seventeenth century the group was

by no means a musical archaism, but one closely connected to the musical life of the city.

His canzona with its configuration of clefs conforms perfectly to the description of the Concerto Palatino found in a document from 1598:⁹

2 soprani di cornetto
 2 contralti di cornetto
 2 tenori di trombone
 2 bassi di trombone

Example 1: The opening measures of Predieri's Canzona "per palazzo."

These roles were clearly defined and an applicant auditioned for a specific part.¹⁰ The range of the soprano cornetto required by Predieri's canzona extends from f^1 to b^2 and the contralto from b^1 to c^2 .

While not of extraordinary difficulty, the music is not without rhythmic and contrapuntal complexity, rapid exchanges between the choirs, and a number of leaps into the upper register. This modest but rather modern piece suggests that as the group approached the final decade of the century, the Concerto Palatino was keeping up to date and not simply performing old-style motets from its earlier repertoire.

Francesco Passarini, a little-known figure today, is perhaps more helpful than Predieri for understanding the history of cornetto playing in Bologna. Passarini held the post of *maestro di cappella* at San Francesco in Bologna from 1667 to 1673 and again from 1681 to 1691. In the gap between his two periods as chapelmaster at San Francesco, Passarini was in Venice as the first chapelmaster at the church of Santa Maria Gloriosa dei Frari. The Museo civico in Bologna holds an inventory that Passarini compiled in the year of his death, 1694. In it, the composer lists all of his compositions, their instrumentation, and their destination—whether written for Bologna or Venice. The inventory (see Appendix 1) shows a remarkable number of works with cornetto written for both Bologna and Venice. Passarini's works and inventory may finally put to rest the idea that the plague of 1630 spelled the end of serious cornetto playing in Venice.

Of the works with cornetto by Passarini, six survive, at least in part. They show the cornetto used as a partner to the trumpet, often playing together as in the *Laudate pueri a 8* shown in Example 2.¹¹



Example 2: The beginning of Passarini's *Laudate pueri a 8* (upper voices only).

Although his inventory shows a use of the instrument that ranges from a single cornetto and a single trumpet to pairs of each, and even to three cornetti alone with voices, the surviving works all employ the cornetto as a second trumpet—a “faux trumpet,” as it were. It should be noted that this use of the cornetto is similar to that of an anonymous sonata a 5 in the archives of San Petronio, once attributed to Colonna.¹²

Bartolomeo Bismantova and *La Morte Delusa*

Another window on the world of Emilian cornetto playing in the waning years of the century is furnished by two figures in nearby Ferrara: Bartolomeo Bismantova and Giovanni Battista Bassani. Bismantova, who came from Reggio Emilia and was likely educated in Bologna, took vows in the Servite order, and by the time he compiled his *Compendio Musicale*,¹³ a brief treatise on playing musical instruments, was living in a monastery in Ferrara and playing cornetto in the cathedral and at the Accademia dello Spirito Santo. Bismantova's comments on the cornetto are well known and do not need to be repeated here. They are noteworthy for their detail, particularly regarding the use of joints, added to the top and bottom of the instrument in order to lower the pitch. His somewhat unusual fingerings for high notes, and his seeming misunderstanding of the *lingua roversa*,¹⁴ however, have led some to see Bismantova as a figure standing outside the great tradition of Italian cornetto virtuosi, a view facilitated by the lack of music either by Bismantova or likely to have been played by him. This situation can now be partially rectified. In 1986 Edward Tarr discovered a manuscript collection with 66 *duetti per Trombe o Cornetti* and a *Preludio per Cornetto*¹⁵ by Bismantova that should set to rest any doubts of its author's technical prowess. While still written in

Example 3: Bartolomeo Bismantova, *Preludio per Cornetto*.

the imitation trumpet style of Passarini, the duets and especially the preludio (seen in Example 3) go beyond them in their technical demands: frequent excursions to d^3 , leaps to d^3 , rapid ornamental figures, trills, etc.

In addition to this little preludio, Bismantova can, in all probability, be tied to the performance of another work of far greater musical interest: the oratorio *La Morte Delusa*¹⁶ by Giovanni Battista Bassani. For many days in September of 1686, the city of Ferrara celebrated the defeat of the Turks in a great battle at Budapest. The celebrations were followed by days of supplication for the souls of those who died in this battle. Prominent among the musical works performed in honor of the dead was Bassani's oratorio. Bassani, already *maestro di cappella* at the Accademia della Morte in Ferrara, attained the same position at Ferrara Cathedral in the year 1688, very likely as a result of the success two years earlier of his oratorio. At the time Bassani's oratorio was performed, Bismantova, as cornettist at the cathedral, was at the center of Bassani's musical circle, and if he did not play the part himself, it must have been played by someone closely associated with him. The oratorio, apart from celebrating the defeat of the Turks, really celebrates the cornetto as well. In it, the cornetto, accompanied by two violins and continuo, foreshadows and echoes the music of each of the arias in a series of ritornelli.

Example 4: The opening sinfonia of Giovanni Battista Bassani's oratorio *La Morte Delusa*.

That an oratorio of such singular importance to the cultural life of Ferrara should assign such a featured role to the cornetto is a sure sign of the continuing esteem in which cornetto players were held just as the difficulty of the music is a sure indication of their continued impressive technical level. The cornetto player who performed this work cannot have existed in a vacuum. Surely he enjoyed the support of a significant, though admittedly vanishing cornetto infrastructure—i.e., instrument makers, colleagues, students, etc.

Opera

Outside the sphere of sacred music, there are indications that the cornetto thrived at least until the turn of the century. Composers such as Perti himself, Carlo Pallavicino, Jacopo Melani, Antonio Cesti, Giovanni Bononcini, and Alessandro Scarlatti wrote operas with ritornelli including cornetti, and some of them composed arias with obbligato parts of breathtaking difficulty.

Scena nona Giardino con Fontane, e Statue

Rosinda sola

Cornetto

Viola

Adagio

Non pianger

Non dolce dolce Usi = questo Non pianger

Example 5: Rosinda's aria with cornetto from Scarlatti's *Rosinda ed Emireno* (= *L'Emireno, o vero il consiglio dell'ombra*).

Vienna, Österreichische Nationalbibliothek. Reproduced by permission.

In particular, Alessandro Scarlatti wrote a number of operas with virtuosic obbligati for cornetto, especially *Penelope la casta* and *L'Emireno, o vero il consiglio dell'ombra*. The first of these was composed for Rome in 1696 and the second for The Teatro di San Bartolomeo in Naples. Perti created operas for Bologna, but also for Ferdinand at his Teatro Pratinolo, as well as for Rome and Genoa.

In Scarlatti's *L'Emireno*¹⁷ the cornetto significantly participates in a leading role in an aria, which declares, "Non pianger solo dolce usignolo" ("Do not cry alone, sweet nightingale"). The cornetto, clearly intended to portray the solitary songbird, would surely not have been given the task had it been seen as a clumsy, obsolete instrument. The part is delicate, high, exposed, and full of sweet affect (see Example 5).

With the impression fresh in our minds of these examples of late-seventeenth-century cornetto playing, let us turn our attention once again to the figures of Perti, Ferdinand, and Kilier. The discussion here revolves around six motets that Perti composed and sent to Prince Ferdinand, one per year, always for the Feast of the Assumption, which also happened to be the birthday of Cosimo III, Ferdinand's father. As mentioned before, surrounding these motets there exists an extensive correspondence in which Ferdinand specifies his wishes regarding the compositions, including the repeated request for trumpets and cornetto. The six pieces, all of which survive in Bologna, include four with parts for cornetti (or cornetto) and trumpets, one with no winds, and one with oboe. In their Bolognese versions, the wind instrumentations are as follows:

1704 Gaudeamus omnes
 2 trombe
 2 cornetti

1705 Date melos
 no winds

1706 Cantate laeta carmina
 2 trombe
 2 cornetti

1707 Cessate mortis
 2 trombe
 2 cornetti

1708 Canite cives
 2 trombe
 1 cornetto

1709 Alleluia
 oboe

In these Bolognese versions, the scores of several of those pieces involving cornetti have the indication *cornetti* crossed out by a later hand and replaced with *obuis*, as seen in Example 6, showing the cornetto indications in the score of Perti's first assumption motet, *Gaudeamus omnes*.¹⁸



Example 6: The crossed-out “cornetto” indications in Perti’s *Gaudeamus omnes*.

The parts, also in a different hand, indicate either no instrumentation, “oboe,” or *tromba*. Lora, in his dissertation, maintains that the use of cornetti in these pieces was entirely to fulfill the request of Ferdinand and that Perti, from the time he conceived these pieces, had in mind a Bolognese “recycling,” using oboes.¹⁹ For this reason, so he reasons, the cornetto parts are written in an oboistic style of extreme difficulty for the cornetto, now all but obsolete.

There are several reasons to reject this interpretation. First, the most obvious one. If the works were originally intended for oboe, why write *cornetto* on the score intended for Bolognese use? That they were later obviously recycled for another Bolognese performance, is irrelevant, though fascinating. There is, however, another more subtle argument to be made. These motets were to be performed at the church of SS. Annunziata in Florence on the eve of the Assumption of the Blessed Virgin Mary during a mass for the birthday of Cosimo III, 14 August. On 1 June 1706 Prince Ferdinand wrote to Perti specifying details for the motet to be performed in that year. The voices should be the same as those of last year, the prince insists, with the difference that the soloists should be two sopranos and one bass, and with the addition of the instruments, trumpets and cornetto [NB: the use of the singular form, *cornetto*]. Perti replies ten days later saying that he will immediately comply with these orders and confirms the instrumentation with the phrase *con Trombe e Cornetto*. Ferdinand confirms on 7 August having received the motet and declares himself fully content.²⁰ The Bolognese version of the motet for the year 1706, however, has two trumpets and two cornetti.

A similar situation exists for the following year, with a similar discrepancy between the motet specifically requested by Ferdinand and the Bolognese version,

which calls for two trumpets and two cornetti.²¹ Would it not be logical to imagine that the Bolognese versions of these motets were truly conceived for performance at San Petronio (or another Bolognese institution) with two cornetti, and that Perti, in his copy sent off to Ferdinand, eliminated the second cornetto in order to fulfill the wishes of the Prince? This would be easily accomplished, since the second cornetto virtually doubles at all times, either the second violin or one of the singers.

If we accept the logic of this reasoning, these Medici motets become evidence, not only for the prowess of Ferdinand's cornetto player, but also of his Bolognese colleagues. Given Perti's sophisticated writing for the cornetto in his operas and the evidence we have seen for the continued use of the cornetto in a trumpet-like style similar to that of these Medici motets through the last decades of the seventeenth century, it is not much of a stretch to imagine players at San Petronio capable of executing these pieces.

Now, we must take a closer look at Prince Ferdinand's fascination with the cornetto and at his cornetto player Andrea Kilier. Fortunately, this fascination is well documented outside his connection to Perti. An inventory of instruments owned by the Medici court in the years 1692–1732 shows the presence of seventeen cornetti. Some of these instruments appear to have been owned by the Prince himself; an inventory of Ferdinand's personal instruments made at his death shows the presence of eleven cornetti.²² Moreover, in 1707 the prince undertook to order six new cornetti. Despite the obvious fact that the Medici court must have had contacts with all the best instrument makers in Italy, Ferdinand ordered these instruments from Nuremberg. The correspondence between Ferdinand and his representative in Nuremberg, Cristoforo Carlo Grundherr, continued from 1707 to 1710 and represents, in some ways, the most fascinating chapter of this entire story.²³

The correspondence concerns a number of wind instruments, some of which were sent to Nuremberg, to the workshop of the Denner family, for repairs, and others that Ferdinand ordered at this time. The instruments sent for repair appear to be primarily double-reed instruments, which had been supplied by the Denners. Jacob Denner, to whom the task of making the cornetti apparently fell, had little experience with this instrument, and consequently encountered significant difficulties. Grundherr writes to Ferdinand,

in executing the orders of [his Majesty], I immediately ordered from maestro Denner, son of the deceased Denner, the mentioned *cornetti* and *flauti*, with the first of which he had difficulty making them in such different pitches. I then wrote to Andrea Kilier (since from the note I understand they are to be used by him) and proposed to him another method for the transposition, but not receiving an answer, even though I sent the letter through a merchant here to signor Frescobaldi, his correspondent, the loss of time is pressing, and, in order not to increase it still more, I

asked the maestro [Denner] to make them according to the note [i.e., according to the original order], and with the greatest care.²⁴

While the letter from Grundherr to Kilier does not survive, there is a letter from the prince to Grundherr in which he speaks of this letter and of Kilier's reaction to it. Kilier's response, it seems, never reached Grundherr, because Kilier wrote, not to Grundherr directly, but rather, through an intermediary to the prince himself. He was, in other words, going over Grundherr's head. Kilier's reply, which the prince claims confirms his own opinion is the following:

I will only add that it does not seem possible to me that *cornetti diritti* could make the same effect as *torti*, since the *torti* are made so that they have a sound more similar to the trumpet. [The *cornetti diritti*] are played on occasions of funerals and the like, and they are made to have a sound which is soft and light ... and therefore we call them here *cornimuti*. If the *cornetti diritti* that you claim to be currently in fashion do not produce a sound similar to the *torti*, they do not serve my purpose, and you can tell the maker that he must follow the antique style and make them *torti*, taking great care that these and the other instruments I have commissioned are perfect.²⁵

To recapitulate, the prince orders three pairs of cornetti in three different pitches. Denner, little experienced with the cornetto, has difficulty making them in three different pitches. Grundherr suggests to Kilier "a different method of transposition" to simplify the question of pitches and Kilier replies that *cornetti muti* are not as loud and trumpet-like as *cornetti torti* and will not satisfy the prince's needs. In other words, there seems to be a disconnect between Grundherr's question to Kilier and Kilier's response, which appears to be a non-sequitur.

Let me propose a hypothesis to explain the incongruity of Kilier's response. Grundherr, as it becomes clear later in the correspondence, knows next to nothing about cornetti. It is unlikely that he, on his own initiative, would propose a system of transposition that would alleviate Denner's problem of pitches. Is it not much more likely that Denner, being an oboe maker, would propose to Ferdinand (through Grundherr and Kilier) that he make *cornetti diritti* (not *cornetti muti*), perhaps even with joints so that they could be tuned. Kilier (and the prince), unfamiliar with these typically German instruments, think that Denner is talking about *cornetti muti*, and reject the maker's suggestion.

At this point the prince insists strongly upon the original order of three pairs of *cornetti torti* and Denner proceeds with difficulty, partly because Grundherr, as he admits in a later letter, mistakenly informs Denner that cornetti "descend to *c*."²⁶ Though the first instrument was a failure, at least in part because of Grundherr's error, he eventually succeeds and, incredibly, a month later the instruments are tested

and ready to be sent to Florence. Upon their arrival in Florence, Kilier tried them and chose only two. What happened to the rest, we do not know.

Conclusion

From all of this material involving Perti, Ferdinand, Kilier, and Denner, as well as the other late cornetto works we have looked at, we can make the following observations:

- The cornetto continued to be played, at least by a few, at a high level in both Bologna and Florence into the first decade of the eighteenth century.
- The style of writing for the instrument around the turn of the century was characterized by imitation of the trumpet.
- The *cornetto diritto* (as distinct from the *cornetto muto* and possibly made in jointed sections) seems to have enjoyed popularity in Germany at this time but was unknown in Italy, at least in Florence.
- The *cornetto muto* was used in Florence for funeral music and the like.
- The cornetto was directly replaced by the oboe in both Florence and Bologna and this happened sometime toward the end of the first decade of the eighteenth century.

Bruce Dickey is a performer and researcher who has devoted himself since 1975 to the revival of the cornetto. He has taught cornetto and seventeenth-century performance practice at the Schola Cantorum Basiliensis in Basel (Switzerland) since 1976 and is founder and co-director of the ensemble Concerto Palatino. He has published numerous articles on the cornetto and performance practice, and he has performed and recorded with most of the leading figures in the field of early music.

Appendix

Passarini Inventory: I-Bc; Ms. H67. Items mentioning cornetti only.

Inventario delle Note di Musica di Mè F. Francesco Passerini fatto l'anno 1694 d'età [?] Figlio, e Padre di questo Nobilissimo Conto di Bol.^a

[100v] Chirie à otto; instrumenti, tromba et cornetti: in D fatto in Bol.^a 1683

[101r] Gloria à otto con tromba; Cornetti, et Instrumenti in D con terza mag.^{re} fatta in Bol^a l'anno 1672

Gloria in D al terza mag^{re} à otto con Tromba, Cornetti, et Instrum^{ti}
fatta in Venezia, l'anno 1674

[102r] Motetto à 16 per la Mad^a con trombe e cornetti in G sol re ut

Motetto pieno à 12 con tromba, e cornettj per L'Inocentj Bol^a 1666

[103r] Dixit in G Sol fa ut à otto con tromba, cornetti et Instrumenti

Dixit a otto con Tromba, cornettj e v.v. oblgatj

[104r] Jubilate mei à Dieci con Instromentj, tromba, cornetti.
Venetia 1679

Laudate à otto con Instrumenti, è cornetti in [?]

[105r] Nisi à otto con 6 v.v. e tre cornettj in [?]
Venetia 1674

Letatus à trè Chori con Trombe e Cornettj
Venetia 1677

[109r] Letatus à 3 Chori con Trombe, Cornetti
Venetia 1677

Notes

¹ This article originally appeared in *Der Zink—Geschichte, Instrumente und Bauweise*, 30. Musikinstrumentbau-Symposium in Michaelstein, Michaelsteiner Konferenzberichte 79, ed. Christian Philippsen in collaboration with Monika Lustig (Blankenburg: Stiftung Kloster Michaelstein / Augsburg: Wißner-Verlag, 2015): 123–37. Reprinted by permission. A few small changes have been made in order to conform with the house style of the Historic Brass Society Journal.

² Marcello De Angelis, “Il teatro di Pratolino tra Scarlatti e Perti. Il carteggio di Giacomo Antonio Perti con il principe Ferdinando de’ Medici (1705–1710),” in *Nuova Rivista musicale italiana* 21 (1987): 606–40.

³ Francesco Lora, “I mottetti di Giacomo Antonio Perti per Ferdinando de’ Medici principe di Toscana: Ricognizionem cronologia e critica delle fonti” (M.S. thesis, University of Bologna, 2007).

⁴ Rodolfo Zitellini, *Five-voice Motets for the Assumption of the Virgin Mary*, Recent Researches in the Music of the Baroque Era, 147 (Middleton, WI: A-R Editions, 2007).

⁵ Lora, “I mottetti di Giacomo Antonio Perti,” 136–37.

⁶ *Ibid.*, 138.

⁷ Data from Michael Collver and Bruce Dickey, *A Catalog of Music for the Cornett* (Bloomington and Indianapolis, Indiana University Press, 1996).

⁸ See, for example, Eugene Enrico, *The Orchestra at San Petronio in the Baroque Era* (Washington, Smithsonian Institution, 1976); and Marc Vanscheeuwijck, *The cappella musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674–95)* (Brussels: Brepols, 2003).

⁹ Osvaldo Gambassi, *Il Concerto Palatino della signoria di Bologna* (Florence: Olschki 1989), 14.

¹⁰ Carlo Vitali, “L’esame di assunzione di un musico palatino a Bologna nella prima metà del 600,” *Il Carrobbio* 4 (1978) 423.

¹¹ This work is a holding of the Museo internazionale e biblioteca della musica of Bologna. Reproduced with the permission of the library.

¹² Listed in the published catalogue, Alfredo Bonora and Emilio Giani, *Catalogo delle opere musicali città di Bologna* (Bologna: Forni, 1939), 140, as “Colonna, Gio. Paolo [sic], Sonata a 5 Trombe e Cornetto con Viol. A.B.C. in Re magg, Lib. C. 56.”

¹³ Bartolomeo Bismantova, *Compendio musicale* (Ferrara 1677; facs. edn. with preface by M. Castellani, Florence: Studio per Edizioni Scelte, 1978); English transl. in Bruce Dickey, Petra Leonards, and Edward H. Tarr, “The Discussion of Wind Instruments in Bartolomeo Bismantova’s *Compendio Musicale* (1677),” *Basler Jahrbuch für historische Musikpraxis* 2 (1978): 143–87.

¹⁴ For a discussion of Bismantova’s comments on articulation, see Edward H. Tarr and Bruce Dickey, *Articulation in Early Wind Music* (Winterthur: Amadeus, 2007): 102–14.

¹⁵ The manuscript now belongs to the Bad Säckingen Trumpet Museum and is reproduced with permission of the Museum. The duets and the prelude have been published in a practical modern edition by Edward H. Tarr (*66 Duetti à due Trombe ò Cornetti & Preludio per Cornetto* (Cologne: Wolfgang G. Haas, 1997).

¹⁶ Giovanni Battista Bassani’s oratorio *La Morte Delusa* is held in the Biblioteca estense universitaria di Modena, and is reproduced here by permission of the Ministero per i Beni e le Attività Culturali.

¹⁷ Scarlatti’s *L’Emireno, o vero il consiglio dell’ombra* is held in Naples, Biblioteca del Conservatorio. The libretto and music are identical to Scarlatti’s *Rosinda ed Emireno*, the manuscript of which is in Vienna, Oesterreichische Nationalbibliothek. The Vienna version of the work was long attributed to Perti.

¹⁸ Bologna, Archivio di San Petronio, Lib. P. 14.

¹⁹ Lora, *I motetti di Giacomo Antonio Perti*, 136–38.

²⁰ De Angelis, *Il teatro di Pratolino*, 618–19, document numbers [502], [211], and [515].

²¹ *Ibid.*, 623 and 625. The corresponding letters are labeled [postilla 586] and [625].

²² Vinicio Gai, *Gli strumenti musicali della corte medicea e il museo del conservatorio “Luigi Cherubini” di Firenze* (Florence: Licos, 1969): 6–22.

²³ The correspondance can be found in Pierluigi Ferrari, *Cercando strumenti musicali a Norimberga: Ferdinando de’ Medici, Cristoforo Carlo Grundherr, Johann Christoph Denner e Jacob Denner*, *Rercercare* 6 (1994): 203–20.

²⁴ *Ibid.*, 214, letter of 1 May 1708: “in esecuzione degli ordini di V.A.R.le havevo del maestro Denner, figlio di Denner mortuo, subito ordinato i consaputi cornetti e flauti, il quale nei primi trovava difficoltà a farli in quei toni così differenti; onde scrissi al Andrea Kilier (già che dalla nota intendo che dovranno esser usati da lui) e gli proposi un altro modo per il trasporto; ma non venendomi risposta, se benché la lettera inviai per via d’un mercante di qui al sig.r Frescobaldi suo corrispondente, mi rincresce la perdita del tempo, e non a perderlo d’avantagio, disposi il maestro che li faccia conforme della nota, e con un applicazione più che possibile.”

²⁵ *Ibid.*, 214–15, letter of 5 May 1708: “Aggiungo solamente che non mi pare possibile che li

cornetti diritti possano far l'effetto dei torti, poiché <questi> i torti si fanno perché abbiano voce più conforme alla tromba, <e si suonano in occasioni funebri, e simili, e quelli son fatti per voce più dolce, e lieta.... e perciò noi gli chiamiamo qua cornimuti. Quando dunque i cornetti diritti che VS dice costumarsi presentemente non producano la voce simile a quella dei torti, non fanno per me, e potrà dire all'artefice che seguiti lo stile antico, e li faccia torti, con aver tutta l'attenzione perché questi, e gli altri istrumenti ch'io ho commessi sieno di tutta perfezione."

²⁶ Ibid., 214, letter of 22 May 1708.