LATE SEVENTEENTH-CENTURY ITALIAN TRUMPET CONCERTOS
OF THE BOLOGNA SCHOOL: A LECTURE RECITAL;
TOGETHER WITH THREE OTHER RECITALS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

David L. Jackson, M. A.
Denton, Texas
August, 1974

The lecture was given on March 3, 1974. The discussion of the Bolognese trumpet works consisted of an exploration of the local agencies that nurtured the compositional activity centered around San Petronio, biographical details of the principal composers, and stylistic and formal analyses of the works that were performed. Selections were performed from the early, middle, and late segments of the period, represented by the composers Maurizio Cazzati, Petronio Franceschini, and Giuseppe Torelli.

In addition to the lecture recital three other public recitals were given. Two of these consisted primarily of solo literature for the trumpet, and the third featured chamber music with trumpet.

The first solo recital was presented on July 31, 1972, and included works of Tommaso Albinoni, G. Ph. Telemann, Thérèse Brenet, and Wayne Bohnstedt. The second solo recital, on July 22, 1974, featured French
music of this century. Compositions by Ravel, Fauré, Varèse, Henri Tomasi, Pierre-Max Dubois, Benno Ammann, and Théo Charlier were presented.

The chamber music recital displayed the trumpet in combination with other solo instruments and voice, together with varied accompaniments. A group of three arias for soprano and trumpet--by Purcell, Handel, and Bach--and a suite of arias for oboe and trumpet by Telemann were representative of the 18th century. These works were performed with an accompaniment of strings and basso continuo. Works from the 20th century included the combination of trumpet, clarinet, and xylophone, with percussion accompaniment, in a piece by Carlos Surinach and trumpet with pre-recorded tape in a work by David Cope. The program was presented on February 26, 1973.

All of the recitals were recorded on magnetic tape and are filed, along with the written version of the lecture material, as a part of the dissertation.
Tape recordings of all performances submitted as dissertation are on deposit in the North Texas State University Library
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## LATE SEVENTEENTH-CENTURY ITALIAN TRUMPET CONCERTOS OF THE BOLOGNA SCHOOL

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

David Jackson

in a

TRUMPET RECITAL

assisted by

Olive Padgett, piano
Carol Lynn Mizell, oboe
Carol Padgham, oboe

Monday, July 31, 1972  5:00 p.m.  Recital Hall

program

Concerto in D ............................... Georg Philipp Telemann
  Allegro
  Grave; Aria; Grave
  Vivace

Inter Silentia ....................................... Thérèse Brenet

intermission

Sonata ........................................ Tommaso Albinoni
  Grave
  Allegro
  Grave
  Allegro

Concerto .................................... Wayne R. Bohnstedt
  Briskly
  Slowly
  Spirited

Presented in partial fulfillment of the requirements for the
degree Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
School of Music

presents

Chamber Music With Trumpet

David Jackson, trumpet

Carol Lynn Mizell, oboe  John Petersen, clarinet
Mary Beth Armes, soprano Bob Chappell, xylophone

assisting musicians

Elizabeth Adkins, violin  Ronn Cox, tape recorder
Carol Buechel, violin  Ken Morehead, timpani
Bill Hartin, viola  Rick Connell, tambourine
Idalia Flores, violoncello  Frank Fuller, percussion
Marc Johnson, double bass  Sharon Richardson, percussion
Gene Philley, harpsichord

Monday, February 26, 1973  6:30 p.m.  Recital Hall
program

I. Bright Angel (1971) ................................................. David Cope
   for trumpet and tape

II. "Sound the trumpet" from THE DUKE OF
    GLOUCESTER'S BIRTHDAY ODE .................. Henry Purcell
    "Let the bright Seraphim" from SAMSON .......... G. F. Handel
    "Alleluja" from CANTATA 51 ......................... J. S. Bach
       for soprano, trumpet, strings and continuo

intermission

III. Tafel-Musik II (1733) ......................... Georg Ph. Telemann
    Ouverture
    1. Air Tempo giusto
    2. Air Vivace
    3. Air Presto
    4. Air Allegro
       for oboe, trumpet, strings and continuo

IV. Ritmo Jondo (1952) .............................. Carlos Surinach
    Bulerias
    Saeta
    Garrotín
    for trumpet, clarinet, xylophone
    and percussion

Presented in partial fulfillment of the requirements for the
degree Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

DAVID JACKSON

in a
Lecture Recital
LATE 17th-CENTURY ITALIAN
TRUMPET CONCERTOS OF THE BOLOGNA SCHOOL

assisted by

Jane Tavernier, organ
Lyman Brodie, trumpet
David Crowley, oboe
Robin Hough, oboe

Sunday, March 3, 1974
First United Methodist Church
3:00 p.m. Denton, Texas

Presented in partial fulfillment of the requirements for the
degree Doctor of Musical Arts
PROGRAM

Sonata a 5 "La Bianchina" Op. 35 no. 11
(1665) ........................................ Maurizio Cazzati
(1620-1677)
Allegro-Adagio
Allegro
Vivace
Vivace
Allegro
Vivace

Suonata a 7 con due Trombe (1680) ... Petronio Franceschini
(1650-1681)
Grave
Allegro
Adagio
Allegro

Sinfonia in D (G.1) ...................... Giuseppe Torelli
(1658-1709)
Moderato
Allegro
Grave
Allegro

Concerto a 2 Cori con Trombe e Oboi
(G. 32) ................................. Giuseppe Torelli
Largo
Allegro
Largo-Allegro
Allegro
Allegro
Allegro
North Texas State University
School of Music
presents

DAVID JACKSON
in a trumpet recital featuring

French Music of This Century

assisting musicians

Michael Rickman, piano and organ
Lynne MacMorran, flute
Robin Hough, oboe
John Petersen, clarinet
Carol North, bassoon
Terry Reynolds, horn
A. G. McGrannahan, trombone
*Edward Rainbow, bass
Douglas Walter, conductor

Monday, July 22, 1974
8:15 p.m.
Recital Hall
program

Pièce en forme d’habanera (1907) \hspace{0.5cm} Maurice Ravel
\hspace{1cm} (1875-1937)

Vocalise-Étude (1907) \hspace{0.5cm} Gabriel Fauré
\hspace{1cm} (1845-1924)

Concerto (1948) \hspace{0.5cm} Henri Tomasi
Vif
Nocturne
Final

intermission

Répons du matin (1973) \hspace{0.5cm} Benno Ammann
\hspace{1cm} (b. 1904)
Temp lebero, con moto
Molto legato e tranquillo
Tempo libero vivo

Petit Piston Deviendra Grand (1966) \hspace{0.5cm} Pierre-Max Dubois
\hspace{1cm} (b. 1930)
Kermesse
A Cheval
Danse Paysanne
Au Temps Jadis
Polka

intermission

Octandre (1923) \hspace{0.5cm} Edgard Varese
\hspace{1cm} (1885-1965)
Assez lent
Très vif et nerveux
Grave-Animez et Jubilatore

Solo de Concours (c. 1920) \hspace{0.5cm} Théo Charlier
\hspace{1cm} (1868-1944)

*Faculty, NTSU School of Music
Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts

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Bologna, during the last thirty-five years of the seventeenth century, was the location of much activity in the composition and performance of instrumental music. The "Bolognese School" has been recognized by many authorities as the agency that fostered the development of the concerto grosso. It may also be considered that the solo concerto had its roots in the works for trumpets and strings composed for the festive Masses at the basilica of San Petronio. It is the purpose of this study to investigate the early instrumental solo concertos of the Bolognese composers as well as the local agencies that nurtured this activity.

There were a number of sociological factors that influenced the composition of these works, especially the University of Bologna, music academies, the town band, and the church of San Petronio.

The University of Bologna is one of the three famous medieval universities of Europe, the others being located in Paris and Oxford. Bologna, founded in 1088, is the oldest of the three. Its initial fame was based on the faculties of law and liberal arts, and many scholars from
all parts of Europe were attracted to Bologna for the purpose of studying these disciplines.¹

The occurrence of solemn sung Masses as well as civic anniversaries and festivals attest to the importance of musical activity in the university community. University trumpeters participated in the announcement of doctoral graduation exercises and even played mounted on horseback to proclaim the completion of the various candidates' courses of study. For this hazardous duty they were paid twice their normal fee.²

The academy, which we today would describe simply as a music club, was an influential factor in Bolognese musical life. A number of accademie flourished in Bologna beginning in 1615 when Adriano Banchieri established the Accademia dei Floridi. The Accademia dei Filomusi and the Accademia dei Filaschisi were also active during the first half of the seventeenth century.³ These organizations provided an outlet for composers to present their compositions to the other members of the group. Normally, they would meet at the house of a nobleman, and one member would present a scholarly discourse "on some curious musical subject,"

¹ Nan Cooke Carpenter, Music in the Medieval and Renaissance Universities (Norman, 1958), p. 33.
² Ibid., p. 35.
after which performances of various works for voices and instruments were played.  

In 1666 Vincenzo Carrati merged the Filomusi and the Filaschisi into one group, the Accademia Filarmonica. Schnoebelen asserts that the Accademia Filarmonica was the single most influential body of musicians in Bologna. The Constitutions of the Filarmonica specifically state that only professional musicians ought to be admitted. Within the organization there were three divisions of musicians: composers, singers, and players (instrumentalists) in descending order of prestige. In many cases, a musician was admitted to the order of suonatore and then promoted to the rank of compositore after an examination by his fellow members. However, it was not as a group of composers that the Accademia Filarmonica had its greatest influence. It appears that this prominent group of professional musicians exerted their influence in achieving high standards of performance rather than establishing compositional procedures.

The largest body of music in the archive of the Accademia Filarmonica is that of the popular festive music in the concerted style which was barely tolerated by the

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5Ibid., pp. 27-30.
Constitutions of the Filarmonica. The "True Ecclesiastical Style" of Palestrina was the official preference of the group, but the presence of much concerted instrumental music attests to a wide separation of theory and practice.  

There were close ties between the church of San Petronio and the Accademia Filarmonica from the time of its founding in 1666. Ten members of the academy were also regular members of the cappella musicale of San Petronio. Thus, the orchestra at the church was made up of the finest musicians in the city and achieved a great deal of fame throughout northern Italy.

The city of Bologna had neither hereditary court nor nobility. The seat of civic responsibility was fulfilled by a council of Senatori who governed the city. This governing council sponsored a musical group, comprised of brass instruments, for the purpose of providing music for ceremonial occasions. There were many such town bands in Italy and other countries at this time. In addition to giving concerts, they were expected to play for certain church festivals and solemnities. In the late sixteenth century the musical duties of the Concerto Palatino del

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6 Ibid., p. 30.
7 Ibid., pp. 64-65.
8 William Klenz, Giovanni Maria Bononcini of Modena (Durham, 1962), p. 35.
Senato of Bologna were so divided: fanfares and civic processions for which the trombetti played, and concerts and liturgical functions for which the musici performed. Vatielli quotes a contemporary description of their performances from 1573:

They play on the balcony and not on the porch inside in the morning and in the evening and they perform in the chamber as usual. They play at Mass on the principal feasts and when they go outside [after Mass], the trumpeters having finished, they play a motet. 10

The organization reached its apogee around 1630. Indeed, its fame was as great as that of the concerted music at San Marco in Venice. After that time, there were a number of excellent individual performers who continued to participate, but the overall quality of the group declined until 1779 when it was dissolved. 11

The basilica of San Petronio in Bologna was the specific performance environment of the trumpet works in question. This church was originally conceived as the largest church in Europe, where the preaching, the music, and the celebrations would be worthy of Italy's oldest and greatest center of learning. Although the planning commenced in the fourteenth century, two hundred fifty years passed before the church reached its present state of completion.

Though it was never finished, it immediately became the chief musical center of Bologna.\textsuperscript{12}

The structure of San Petronio is an example of attempted Gothic architecture, which was not native to Italy, and thus somewhat ill-conceived.\textsuperscript{13} The original architect, Antonio di Vincenzo, died leaving only two spans of the nave completed. After an abortive attempt to complete a grandiose construction project in the 1500's, the nave and apse were completed by 1666. The church remains a magnificent nave with six spans lined by eleven chapels on each side.\textsuperscript{14}

All accounts of the acoustical qualities of San Petronio point out the resonance of the building. From the apse, a harpsichord sounds distinct and delicate, but the same instrument when heard from the nave sounds like an organ.\textsuperscript{15} For this reason, choral polyphony does not penetrate the nave clearly, and the clarino trumpet was featured for its distinct and clear timbre.\textsuperscript{16}

When construction was halted in 1666, the facilities

\begin{itemize}
\item \textsuperscript{12} Arthur Hutchings, \textit{The Baroque Concerto} (London, 1961), pp. 18-19.
\item \textsuperscript{13} T. Francis Bumpus, \textit{The Cathedrals and Churches of Italy} (London, 1926), pp. 81-82.
\item \textsuperscript{15} Peter Smith, "The Bolognese School," \textit{Musical Times}, CIX (January, 1968), p. 28.
\end{itemize}
for music included galleries on either side of a brick coro with an organ in each. The organ located in the Epistle side gallery was built in 1475 by Lorenzo da Prato. Its full voicing and rich texture provided ample sound for hymns and organ compositions. Inscribed above the case of this organ is the phrase, which translated reads, "Sound the trumpet in Zion." In the other gallery, on the Gospel side, is a smaller organ that is well suited for continuo accompaniment. It was built in 1596 by Baldassare Malamini. The choir is behind the high altar, and further to the rear is the apse which can house even more musicians. All the physical dimensions of the building and anything affecting the music were set by 1675 and remain unchanged.

The instrument for which the Bolognese trumpet concertos were written, now referred to as the Baroque natural trumpet, was primarily a cylindrical tube with a tapered bell section attached. The sounding length of the tube was seven feet, pitched in D. This was the "modern" trumpet of the latter portion of the seventeenth century. Earlier, Claudio Monteverdi and Girolamo Fantini wrote for the trumpet pitched in C, a step lower, for which a crook was inserted

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18 Hutchings, *Concerto*, p. 66.
into the leadpipe. The tube was folded twice (for convenience in handling and playing), making three sections: 1) the mouthpipe, 2) the middle pipe, and 3) the bell pipe. The trumpet maker would connect the three pipes with "U" bends to form a continuous tube. In the middle of the bell pipe, at the point of flaring, was placed a decorative ball which was engraved or embossed with an ornamental design. The ball functioned to firmly attach the flared bell section to the cylindrical tube, as well as to provide a grip for the player's left hand. The band around the circumference of the bell was called the garland. On it was engraved the name of the maker, a trade sign, the location and date of manufacture. It is curious to note that the main tubes were not rigidly stayed, but in a rather flexible state, secured only by winds of cord. This condition was "not due to [the] inability to fix firmly, but based on the idea that the instrument would sound more freely if the tube were in a non-rigid construction and quite free to vibrate." The clarino range of the natural trumpet is defined as the fourth octave and above of the overtone series.


20 Smithers, Baroque Trumpet, pp. 25-26.


22 Smithers, Baroque Trumpet, p. 79n.
Schnoebelen postulates that Maurizio Cazzati was responsible for the popularization of the trumpet as a solo instrument. A booklet published in 1656 by Giovanni Batista Pirazzoli, who called himself "Trombetta Bolognese," tells of a famous trumpet player from Sabionetta named Orfeo Gentilini. Sabionetta is located near Bozolo, where Cazzati served the Duke of Sabionetta from 1647-1650. Though it is pure conjecture, Cazzati may have become interested in the trumpet by virtue of contact with Gentilini. An interesting anecdote related by Pirazzoli indicates that Gentilini was honored for his virtuosity on the trumpet by being made captain of a ship, which later sank in the Gulf of Londrin.23

In searching for information concerning the performance of trumpet concertos in San Petronio, the records of church expenditures contain some valuable data. Until 1676 there is no mention of the names of trumpet players, only the indication of the fanfare "for publishing the indulgence" for the patronal feast. However, from 1679 onward, the names of one, and often two trumpeters appear in the church lists as receiving about seven lire for performing in the feast of San Petronio. The name of Giovanni Pellegrino Brandi appears until 1699. Franceschini, Torelli, and Perti

23 Tarr, "Foreword."
probably wrote their concertos for him.\textsuperscript{24}

Beginning in 1698, four trumpets were employed on several occasions. There is no mention of the trumpet becoming a part of the regular orchestra at San Petronio, probably due to the restrictive policies of the trumpet guilds. As in many locations, the trumpet was reserved for use on special occasions.\textsuperscript{25}

Religious feasts in Bologna occurred frequently and were welcomed as occasions for social intercourse and spectacle as well as the worship of God. The principal solemn feasts celebrated in San Petronio took place on Christmas, Circumcision and Epiphany, Holy Week, Rogation and Ascension Days, Pentecost, Corpus Christi, the feast of San Petronio, feasts of All Saints and All Souls, as well as the various anniversaries of Bolognese Popes.\textsuperscript{26} All these events were occasions for the hiring of extra musicians and the possible use of trumpet compositions during the solemn Mass. This social aspect of religion points out the close connections between sacred and secular music of the time.\textsuperscript{27}

There were nearly one hundred fifty churches, fifty

\textsuperscript{25}\textit{Ibid.}, p. 329.
\textsuperscript{26}\textit{Ibid.}, pp. 56, 57, 118.
\textsuperscript{27}\textit{Ibid.}, pp. 24-25.
oratories and chapels, almost thirty cloisters and some fifty secular brotherhoods in Bologna. Traditional feasts were celebrated with great pomp in certain churches, not only San Petronio. For these occasions orchestras played, artillery sounded, poetry was recited, and a horse race was run. The poor received alms of wine, grain, and clothing. Hangings and tapestries were displayed throughout the city, as well as within the walls of San Petronio, attesting to the skill of the flourishing silk industry.28

The most important festival in Bologna each year was the Feast of San Petronio held on October fourth. Petronius was the bishop of Bologna from 432 to ca. 450. He was named one of the protectors and patrons of the city, and the celebration of the feast in his honor was begun in 1301.29

In the seventeenth century, Solemn Vespers on the evening of October third began the feast. The Cardinal Archbishop officiated at the ceremony, and on the day itself the basilica resounded with the singing and playing of the cappella musicale and extra musicians hired for the occasion. A Te Deum accompanied by trumpets and drums concluded the Mass, while artillery and fireworks were exploded in the square. Another celebration of Solemn Vespers later the same day ended the religious ceremonies.30

28 Ibid., p. 25.
Beginning in the early seventeenth century, instrumental participation in the Mass can be traced in northern Italy, and the strong instrumental tradition in Bologna assured the inclusion of instruments in the Mass there. Instruments were specified in Mass compositions beginning in 1617 with a Mass a 8 voci by Camillo Cortellini. In this Mass, trombones are called for in the alto, tenor, and bass partbooks of the second chorus. Though they appear without an independent partbook of their own, the trombone parts are independent lines. "They do not double the voices, but replace them and add color to the vocal choir." In the late 1630's some northern Italian composers called for violins in the Mass to accompany solo voices and participate in their own instrumental sections.

In the 1640's both strings and winds were specifically named, though their participation was generally optional. Antonio Rigatti, in his Mass for a church in Udine, calls for a Sinfonia before the Kyrie. This sinfonia is quite extended and includes a middle section in triple meter that is motivically related to the Kyrie which follows. The work was dedicated to the Emperor, Ferdinand III, and quite possibly the sinfonia was used as a procession

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31 Ibid., p. 176.
32 Ibid., p. 163.
33 Ibid., p. 166.
for the officiating court and clergy at the beginning of the Mass. This characteristic is shared with the later Masses in San Petronio. In Verona, Simone Zavalioli employed the instrumental group to carry on the thematic material of the voices when the voices were silent. This technique also shows up in the later Bolognese Masses.

All of the concerted Masses at San Petronio consist of an abbreviated Ordinary which includes the Kyrie, Gloria, and in a few instances the Credo. "There are no settings of the Sanctus and Agnus Dei in any of the manuscript Masses preserved in the archive." The question arises of the relationship between the abbreviated Ordinary and the concerted Mass with instruments. Until the 1660's, beginning with Cazzati's appointment to San Petronio and the emergence of the concerted Mass there, the majority of the composers set all the movements of the Ordinary. As stated above, instrumental participation in these Masses was often optional. After that point, however, the Kyrie-Gloria-Credo setting dominated the scene, and complete settings vanished almost entirely. "Simultaneously, the three movements grew in length and relied increasingly on instrumental participation for their completeness."

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The explanation of these abbreviated Masses at San Petronio rests on the festive nature of the combined voices and instruments. In order to utilize the services of expert instrumentalists, perhaps some of the vocal movements were reduced to plainchant or omitted altogether. An explanation of the Venetian practice is given by Ignatio Donati:

...the Sanctus and Agnus Dei are placed so simply and briefly [that the Venetians] hurry them up and give some place to the Concerto for the Elevation and to some Sinfonia at the Communion.  

The order of the Mass service might appear in the following manner, after the substitutions of instrumental compositions for parts of the Ordinary and Proper:

Concerto movement(s) for the Introit  
Kyrie [voices accompanied by instruments]  
Gloria [voices and instruments]  
Canzon or other instrumental work replacing the Epistle  
Credo [voices with optional instruments]  
Concerto movement for the Offertory  
Sinfonia or Concerto movement for the Sanctus  
Motet [voices and instruments] at the Elevation  
Sinfonia for the Agnus Dei  
Concerto movement for the Post Communio

Practically all the Masses at San Petronio include a "Sinfonia avanti la Messa" which probably served as an entrance processional for the clergy. Also the Gazzetta

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di Bologna often mentions "bellissime sinfonie" (plural) in connection with the festival Mass there.  

Thus, a given work for trumpets would not be played from beginning to end, but rather certain sections appeared at various places throughout the Mass. The opening Grave and Allegro movements were probably played before the Mass, an internal slow movement substituted for one of the parts of the Ordinary, and other movements provided similar substitutions or served as a postlude to the Mass. This would account for the presence of works containing more than the expected three or four movements in the standard concerto or sonata scheme.

Regarding the terms Concerto, Sonata, and Sinfonia, the assumption can be made that since all three titles appear on works of a similar nature, the Bolognese composers mentally equated the terms. Due to the presence of many theatres in Bologna, the term "Sinfonia" may have evolved from the custom of using that title for an instrumental introduction to a dramatic or choral work. The term "Concerto" appeared about the last decade of the sixteenth century in Venice to indicate a composition that mixed vocal and instrumental performance. The word "concerto" comes from the Italian verb, concertare, meaning to

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"strive together." The word took up more liberal interpretations which applied to the "playing together" of unequal forces, be they vocal and instrumental, or purely instrumental.\(^1\) William Newman states that it was primarily in Bologna that the terms "sonata" and "concerto" developed a certain amount of confusion in their nomenclature.\(^2\) Most authors agree that the early Bolognese concertos were organized along the lines of texture variation rather than thematic interplay.\(^3\) The later works by Torelli, Perti, and Manfredini exhibit a sophisticated thematic and tonal organization which implies a more evolved concerto practice.\(^4\) In the consideration of the present works, the dialogue of solo trumpet and a full body of strings constitutes the spirit and embodiment of concerto practice. After 1685, the middle movements of the works are the key to concerto style. These movements are usually in three sections, alternating slow-fast-slow. Long solo passages in the central allegro characterize the concerto style and indicate the looseness of formal distinction between sonata, sinfonia,


and concerto. Furthermore, the titles of the pieces always indicated the use of trumpets. The indication "con tromba" automatically labeled the work as being in concerted style and unmistakably distinguished it from other works. Nomenclature or further identification was unimportant.  

Maurizio Cazzati

Maurizio Cazzati was born in Guastalla in 1620 and died in Mantua in 1677. Most of his life was spent in towns of northern Italy, and in every location he served as an admired and successful music director. He was offered the job of maestro di cappella of San Petronio in 1657. Beginning with his tenure--he held the job until 1671--San Petronio became one of the most important centers of the growing interest in instrumental music. "Cazzati in 1665 was the very first to write solo sonatas for trumpet and strings." The three sonatas appear at the end of his opus thirty-five. Numbers one through nine of the opus are two-, three-, and four-part string sonatas, and ten through twelve are the five-part trumpet sonatas.

The festive nature of Cazzati's works are emphasized by their simplicity of forms, harmonic structures, and themes.

46 Tarr, "Foreword."
Polyphonic sections are avoided in favor of fanfare and dance patterns in an alternation of movements in duple and triple time. The works stand midway between the canzona and the sonata da chiesa by virtue of the fact that the sections are clearly defined into movements, but almost all of them are fast. Cazzati in these works does not display the alternation of slow and fast movements as in the later four-movement sonata scheme.

Concerning the writing for the trumpet, Cazzati employed the conservative practice of Monteverdi and Fantini by calling for the trumpet pitched in C. Though it calls for the trumpet in C, the first of the three sonatas sounds in D, for the reason that it is to be played con sordino. The wooden mute of the time raised the pitch of the instrument one whole step; thus, the string parts were written in D and the trumpet part in C. In the instructions to the performer, Cazzati allows the use of the mute for the other two sonatas as well, provided that the string parts are properly transposed. The pitch range of Cazzati's Opus thirty-five corresponds to the expectations of Monteverdi but is well below the limits of Fantini's method. The opening movement to "La Bianchina" is clearly related to the opera toccatas of the early seventeenth century with its emphasis on the tonic chord and improvisatory-like passages.

47 Claudio Sartori, Bibliografia Della Musica Strumentale Italiana (Firenze, 1952), p. 430.
in the solo trumpet.

Structurally, the work displays the progressive characteristic of concertato style. Generally, the trumpet alternates antiphonally with the strings, becoming a dialogue between unequal forces--trumpet and continuo on one hand, and the full body of strings on the other. This principle set the model for the vast majority of the trumpet concertos of the later Bolognese composers.48

Petronio Franceschini

Upon the death of Petronio Franceschini, the illustrious maestro of San Marco, Giovanni Legrenzi, composed music for the burial service. Similar observances which took place in Bologna and Genoa illustrate the esteem this composer enjoyed during his short life. He was a charter member of the Accademia Filarmonica at the age of sixteen, served as its president in 1673, and in 1675 he was admitted to the cappella musicale of San Petronio as a regular member though he had performed in the Feast of San Petronio for the previous ten years.49

Franceschini's Suonata a 7 con due trombe holds an important position in the solo trumpet repertory by acting as a bridge between the pioneer works of Cazzati and the

48Tarr, "Foreword."

intermediary and culminating works of Domenico Gabrielli, Giuseppe Jacchini, and Giuseppe Torelli, most of whose works appear after 1690. In comparison with Cazzati's works, Franceschini's movements are less homophonic; trumpets and strings often share melodic motives as with Cazzati, but also treat different material; the disposition of movements demonstrates the clear four-movement plan of the *sonata da chiesa*; and the range of the trumpet is increased upward a minor third to d'''. One particular curiosity in this composition is Franceschini's choice of a-minor as a key for many episodes. This key was generally avoided because the third of the key, C-natural, falls on the seventh and fourteenth partials of the natural overtone series in D and was considered by most composers to be too flat for practical use. Edward Tarr has shown that it is possible to play Baroque trumpets using this flat note. His performance resulted in a stronger underlining of the minor tonality than modern instruments allow. Other unusual aspects of this work are the unaccompanied fanfare-like motives in the fourth movement and a *bel canto* melody in the slow third movement, a rare exception throughout the Baroque trumpet literature.
Giuseppe Torelli

Sinfonia in D

Giuseppe Torelli, a member of the regularly employed orchestra at San Petronio, brought the trumpet concerto to its full fruition. Not much is known about Torelli's life. He was born in Verona in 1651, was admitted to the Accademia Filarmonica as a violinist in 1684, applied successfully for the position of suonatore di violella at San Petronio in 1686, and remained there for ten years. From 1696-1701, during a period of sparse orchestral activity at San Petronio, he travelled, had various appointments in Vienna and Ansbach, and eventually returned to Bologna where he remained until his death in 1709.50

Torelli was by far the most prolific and influential composer of the Bolognese School, with about forty-five extant trumpet works to his credit. Along with Corelli, he is the key figure in the emergence of the concerto grosso for strings and continuo. Torelli's first concertos were in the mold of the church and chamber sonata, but that pattern of composition was quickly discarded in favor of the three-movement concerto form (fast-slow-fast). He established a felicitous sense of balance in solo and tutti; the solo

has brilliant virtuoso figuration, and the tutti material contains an abundance of musical ideas that are developed throughout the course of the work.51

The Sinfonia in D, number one in Giegling's thematic index of Torelli's works,52 displays a four-movement form which gives homage to the sonata da chiesa scheme in its alternation of slow and fast movements.

The opening Moderato demonstrates the true spirit of concerto style. The orchestra opens the movement with a one-measure motive that outlines the tonality of D-major. After four measures of sequence, the trumpet enters with a theme of its own. The two motives appear in dialogue, the trumpet taking the string motive and likewise the strings playing the trumpet figure.

The second movement, a moderately paced Allegro, is written in the form of a fugue. The trumpet states the subject and is answered by the strings in turn, while the trumpet plays the counter-subject. The exposition ends with the statement of the tonal answer by the trumpet. After a short series of episodes, the opening subject is once again stated by the trumpet. The counter-subject and answer are the same as in the exposition, but an abbreviated episode


in sequence closes the movement. Norman Cherry has pointed out the rare employment of the trumpet as a participant in a fugue. Usually in imitative movements, the trumpet plays material that is unrelated to the fugue subject, or remains tacet.\textsuperscript{53} There is only one other instance of a Bolognese composer using this method of presentation in a trumpet work. The second movement of Arcangelo Corelli's \textit{Sonata con tromba e violini} (published by John Walsh under the title, "Sonata for two Violins and a thorow Bass with a Trumpet part")\textsuperscript{54} presents similar fugal treatment with a different order of voice entries. The subjects of the two works are quite similar, Torelli's being somewhat more ornate. Cherry hypothesizes that Torelli heard Corelli's work performed in San Petronio, and then wrote his own, more elaborate version later.\textsuperscript{55}

The third movement is a slow, lyric piece in f\textsuperscript{#}-minor. In this movement, the trumpet is silent, for indeed, the Baroque trumpet in D would be severely limited regarding the notes available in this tonality. Another reason for the absence of the trumpet would reflect the practice of substituting instrumental movements for portions of

\textsuperscript{53}Norman Cherry, "A Corelli Sonata for Trumpet, Violins, and Basso Continuo," \textit{Brass Quarterly}, IV (Spring, 1961), p. 106.

\textsuperscript{54}Ibid.

\textsuperscript{55}Ibid., p. 112.
the Ordinary. [While some sections of the festive Mass were quite lively, a balance of slower, more introspective music would be appropriate at certain points in the Mass.]

In modern performance, the rest for the trumpet allows the player an opportunity to catch his breath and revive the circulation of blood to the lips.

A case can be made for adding the sounds of the trumpet to this movement. The formal plan of the movement is one of alternation of bold chords struck by the full orchestra and lyric sections for the solo violin. It is in the solo sections that the trumpet may substitute for the violin. There are two reasons which justify this: 1) unlike the Baroque instrument, the modern trumpet is capable of playing in any key, and the only restriction placed on the instrument is the capability of the player; 2) in a performance situation without string orchestra, the solo sections of the movement should be played by a solo instrument. In any event, the solo sections are notated only as arpeggiated outlines of the basic harmony and must be ornamented in the style of the seventeenth-century Italian violin school.

The concluding movement is a lively Allegro with short motives in strings and trumpet. A brisk dialogue, in which the trumpet theme from the first movement appears briefly, closes the composition with a festive, happy ending, typical of the Italian spirit.
Concerto a due Cori

The appearance of the oboe in the festive music at San Petronio corresponds to the return of Torelli in 1701 from his travels in Germany and Austria. In this year Pietro Bettinozzi was hired as a violinist at San Petronio. He came to Bologna from a job in Brandenburg where he played the violin, oboe, flute, and bassoon. According to Padre Martini, Bettinozzi was among the first in Bologna to play these woodwind instruments. Though he was hired as a violinist, it is likely that he was the first performer of Torelli's works with oboe.56

Torelli's Concerto a due Cori con Trombe e Oboi makes full use of the two galleries and organs of San Petronio. The concerto features opposing orchestras and soloists; trumpets on one side answered by oboes on the other, each accompanied by strings and continuo. The strings are not relegated to an accompanying role throughout, for there are three movements which feature them: an introductory Largo and two central Allegros. The first emphasizes imitative entries, and all three utilize sequence and echo effects. Both of the interior string movements provide harmonic relief from the key of D-major, the first being in b-minor and the second in G-major.

The string writing is in three parts in movements with soloists and four parts in movements without soloists. This practice provides for a clear and transparent texture in the solo movements.

Torelli opens the concerto with a typical slow, stately introductory movement, reminiscent of both French Overture and church sonata schemes. Use of dotted rhythms in the French style is limited to the opening measures, however, and the antiphonal effect establishes itself as the dominant force in the work. Following in the expected church sonata outline is an allegro movement with lively dialogue between the two orchestras and solo groups. This is, in fact, the underlying principle of the work, namely short, bold themes presented by soloists, answered by longer melodic phrases in the strings. This plan gives an overall balance to the work and infuses it with a melodic quality that offsets the festive, fanfare effect of the solo trumpets and oboes.

Torelli hints at a middle slow movement in b-minor, but after only four measures, a lively string episode ensues, featuring violins in a soloistic role. This movement abounds in echo effects and is highly modulatory, passing through the keys of f#-minor, A-major, and D-major before returning to b-minor. A half-cadence ends the allegro, and a slow cadence to the tonic b-minor rounds off a typical Torelli internal slow movement that in actuality is not slow at all, only in its beginning and ending.
Trumpets and oboes once again take the stage in a movement in compound duple time. This section offers various permutations on the presentation of the solo theme—kept only in the solo voices—and accompaniment theme—found only in the strings. After three repetitions, the movement comes to a close with dotted rhythmic figures which outline the D-major triad rapidly alternating between the trumpets and oboes.

After an interlude of string music in G-major, the concerto is brought to a close with a stately minuet which features the alternation of whole phrases between the trumpets and oboes, which finally unite to end the piece.

Conclusion

The basilica of San Petronio in Bologna during the closing years of the seventeenth century provided a unique surrounding in which concerted solo trumpet works were composed and performed on a regular basis. Beginning with Cazzati’s term as maestro di cappella of San Petronio, instrumental music took a prominent place in the musical life of the Bolognese. The characteristics that were peculiar to Bologna—that is the presence of the university, many clerics, the non court-dominated society, the tradition of the fine players in the town band, and the importance of Bologna as a center of commerce and publishing activity—encouraged the elaborate and spectacular productions of
religious and civic festivals which were celebrated with much music. This special environment was not duplicated elsewhere in Europe. That fact along with the unpublished state of almost all of the pieces for trumpet and strings accounts for the lack of wide-spread influence of the Bolognese composers in this genre. There are certain evidences of influence, however. The element most necessary to trumpet writing at the time—clear definition of tonality—appears in many works not intended for trumpet performance. Bold opening themes using triadic harmony in the key of D-major are characteristic of many violin sonatas and concertos written from about 1680-1750. Vivaldi even makes the indication "violino in tromba" at the opening of many of his works of a festive nature. 57

Most historians have overlooked the Bologna School because of the conservatism of the Accademia Filarmonica. 58 But in the manuscripts of concerted music contained in the archives of San Petronio we can see a large collection of lively and dramatic works that represent some of the best composition and innovation in Italian instrumental church music. It is the purpose of this study to provide a better understanding of this small, but significant aspect of the history of music.

57 Hutchings, The Baroque Concerto, p. 47.
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