I, Jason A Orsen, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Trumpet.

It is entitled:
The Italian Double Concerto: A study of the Italian Double Concerto for Trumpet at the Basilica of San Petronio in Bologna, Italy

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The Italian Double Concerto: A study of the Italian Double Concerto for Trumpet at the Basilica of San Petronio in Bologna, Italy

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by

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# Table of Contents

Chapter

I. Introduction: The Italian Double Concerto ................................................. 5

II. The Basilica of San Petronio ................................................................. 11

III. Maestri di Cappella at San Petronio .................................................... 18

IV. Composers and musicians at San Petronio ........................................... 29

V. Italian Double Concerto ........................................................................ 34

VI. Performance practice issues ............................................................... 37

Bibliography .......................................................................................... 48
Outline

I. Introduction: The Italian Double Concerto
   A. Background of Bologna, Italy
   B. Italian Baroque

II. The Basilica of San Petronio
   A. Background information on the church
   B. Explanation of physical dimensions, interior and effect it had on a
      composer’s style

III. Maestri di Cappella at San Petronio
   A. Maurizio Cazzati
   B. Giovanni Paolo Colonna
   C. Giacomo Antonio Perti

IV. Composers and musicians at San Petronio
   A. Giuseppe Torelli
   B. Petronio Franceschini
   C. Francesco Onofrio Manfredini

V. Italian Double Concerto
   A. Description of style and use
   B. Harmonic and compositional tendencies
   C. Compare and contrast with other double concerti
   D. Progression and development

VI. Performance practice issues
   A. Ornamentation
   B. Orchestration
I. Introduction

This study will focus on the Double Concerto style of Bologna, Italy, in the seventeenth century. Comparing various works from the basilica of San Petronio will show how the double concerto evolved. Keeping the research focused primarily on a specific area and church will provide a consistent analysis between styles of works and articles and books about San Petronio, Maestri di Cappella and other musicians will provide source material. Through this approach, this paper will determine whether the basilica, outside composers or the local musicians’ technique influenced the composer of each work. This project will shed light on the large number of double concertos created and performed at San Petronio. This study will help me understand the music in Bologna and its influence on Bologna composers.

Bologna was a focal point for musicians in the early part of the seventeenth century. The basilica of San Petronio provided tremendous opportunity for musicians to create and perform new works. Students at the University of Bologna as well as local musicians performed there, creating a positive musical environment. In this context, double concerti from Bologna bloomed.

Don L. Smithers cites 83 manuscript sources of instrumental pieces for trumpet in San Petronio in the period, with 33 surviving works for one trumpet, 45 for two trumpets and five for four trumpets.¹ The number of pieces written for two trumpets suggests the popularity of this style of writing to this specific area of Bologna. Giuseppe Torelli represented the majority of the total pieces written for one and two trumpets, but Francesco Manfredini, Ferdinando Lazzari, Petronio Franceschini and Giuseppe Aldrovandini wrote almost exclusively for two

instruments. Even though Franceschini’s piece for two trumpets was called a “sonata,” composers used the terms *sinfonia*, *concerto* and *sonata* interchangeably. They implied no particular difference in the formal construction of the piece during this time at Bologna.

Three parts comprise this dissertation: (1) examination of several double concerti from composers including Torelli, Franceschini, Jacchini, Perti, Bononcini, Aldrovandini and Manfredini, focusing on chronological progression and influence from Baroque composers of the time; (2) examination of the role that performers’ skill played in the composers’ works; and (3) probing the question of why so many double concerti for trumpets were written at the basilica of San Petronio. I will cover the details of Italian Baroque style, physical dimensions of the basilica of San Petronio, performance practices at San Petronio, profiles of Maestri di Cappella and musicians at the basilica and the compositional style of the Italian Double Concerto.

Little has been written about the double concerto in Italy during the Baroque era. Numerous double concerti were written for several different instruments at this time such as the violin, oboe and trumpet. This dissertation focuses on works for the trumpet.

My project will focus exclusively on Bologna and composers from San Petronio. As one of the leading areas in musical culture and with such a large number of double concerti written in one place and time, this focus befits a project examining a consistent progression of the Double Concerto in Bologna and its surroundings.

Two methods of research serve this project. The first method for the research phase will be examination. I will examine many compositions from Bologna, paying careful attention to cadential and stylistic material. This will help when comparing double concerti to determine different styles, development and harmonic structure. This is also important for determining each composer’s unique style as opposed to the role that musicians’ skills played in composition.
The second method of research will be comparison. This method will be used to flesh out the most important material in order to display a clear progression of the double concerto. I will use compositions related to the Bologna area for this purpose. This research method will also help with gathering information on important stylistic differences between the composers and noticing different tendencies from one to another. Examples of this would include comparing the use of imitation, unison, fanfare and fugal material in the trumpet parts to the string parts in order to demonstrate how they correlate with each other. Additional points of comparison will be figuration, the use of third intervals between compositions and identifying larger stylistic differences that make each one distinct. For example, compositions such as Franceschini’s Sonata for Two Trumpets could be compared with earlier works such as the first sonatas ever written for trumpet by Maurizio Cazzati. By examining and using stylistic study, it is evident that Franceschini’s style became more refined and complex over this 15 year time span when compared to Cazzati’s sonatas. The Franceschini Sonata is less homophonic than Cazzati’s works, it has evolved into a clear four movement plan and the range of the trumpet has been increased a minor third from b’’ to d’’’. The Franceschini Sonata had more variety, and the trumpets were treated to richer harmonies. The trumpets offered a bel canto melody in the slow third movement, as well as sounding fanfares in the fourth movement without any accompaniment supporting them. These select characteristics in the Franceschini were very uncommon in the Baroque period compared to other compositions.

I have gathered a large number of books, articles, dissertations and liner notes concerning San Petronio, Maestri di Cappella, musicians, Italian Concerto style and composers at Bologna during the Baroque period. This is to ensure a thorough examination of all research concerning the Italian Double Concerto and all information surrounding it.
For example, the book *The Cappella Musicale of San Petronio in Bologna under Paolo Colonna (1674-95)* by Marc Vanscheeuwijck examines the acoustical effect and dimensions of San Petronio and how he believes this may have influenced San Petronio’s composers’ style.\(^2\) I believe that San Petronio’s interior influenced composition even more than the technique of musicians at the composers’ disposal. Vanscheeuwijck’s book also discusses the three most important Maestri di Cappella of San Petronio, though it mainly focuses on Giovanni Paolo Colonna’s time at the basilica. Vanscheeuwijck also explores stylistic preferences of some San Petronio composers based on the acoustical qualities of the vast nave of the basilica. He argues that because the major third is faintly created by playing an open fifth on the organ, composers would lightly emphasize the major third in an ensemble or chorale setting because of its strong presence. This source stimulated my interest to look more in depth at the influences of the interior dimensions of the church as opposed to the local musicians skill-set regarding compositional style. With this in mind, my project would take an in-depth look at the influence of San Petronio’s interior but also expand the idea of compositional influence based on the local musicians skill and other culturally developed cities.

Another book to use in my project would be *The Scoring of Baroque Concertos* by Richard Maunder.\(^3\) This book explains the common structure of Baroque concertos from different regions such as Italy, Germany, Holland and England with different schools of thought. This will help me compare concertos identify common and uncommon characteristics of the Baroque concerto. However, Maunder points out characteristic and influential differences strictly through representations of the score. My project will compare and contrast compositions


and literature, but also look at outside influences such as layouts of churches, acoustical properties and the level of the musicians’ skill in the surrounding area of Bologna.

Another excellent source is *The Music and History of the Baroque Trumpet Before 1721* by Don Smithers. Although this book explores the details of trumpet performance in the Baroque era, I focused attention on the section on “The Bolognese School” for trumpet music. Smithers compares the St. Mark church with San Petronio’s spacious interior, leaving imaginative placements for musicians. Smithers also offers great detail on the composers, Maestri di Cappella, discussion about double concerti for trumpet and the importance of Bologna as a leading area in musical culture at this time for instrumental music. While Smithers does an excellent job of describing certain stylistic qualities in each composition, my project expands this idea by comparing compositions within the Bologna area.

“Performance Practices at San Petronio in the Baroque” by Anne Schnoebelen crucially informs this paper. The author describes the church’s vast space, exploring interesting acoustical problems and describing their relevance to the performing practices at San Petronio. Schnoebelen describes the apse, a semicircular projection located at the top of the church, as an almost perfect sound chamber that renders music heard with clarity. While performing, the choir heard muddy sounds from the nave, an “unintelligible mixture of echoes” sounding through the basilica. Schnoebelen states that the nave was so vast that only the sounds from the trumpet or the solo voice could penetrate with clarity. Schnoebelen also traces the trumpet’s popularity in the 1650’s in Bologna under Cazzati through the payment records of the number of trumpet players compensated during ceremonial feasts at the basilica. The patronal feast generally

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included at least one and often two trumpets. Under those payment records, Giovanni Pellegrino Brandi’s name appears through 1699 as a trumpet player, and Schnoebelen hypothesizes that Franceschini, Torelli and Perti wrote their sonatas for him because the records show many instances when he performed them.

Michael Talbot’s article “The Concerto Allegro in the Early Eighteenth Century” compares writing styles of several Italian composers including Torelli, Vivaldi, Albinoni, Corelli and Jacchini. The article uses comparisons of compositional techniques such as ritornello and fugue within the Venetian and Bolognese schools. In his examination of the Bolognese school, Talbot uses concerto examples by Torelli to point out his use of Fortspinnung, a fugal technique, and his use of ritornello. My project will also point out certain composers’ use of attributes such as imitation, unison and fugal technique while focusing on one specific area.

II. The Basilica of San Petronio

Trumpet repertoire flourished in Bologna in the seventeenth century. More sonatas, sinfonias and concertos for trumpets were performed at San Petronio than at any other place in Europe during the mid to late baroque. This emphasis on trumpet primarily reflected acoustical conditions at San Petronio rather than composers’ interest in symbolism. The trumpet is one of the few instruments whose sound could carry and penetrate the vast nave of San Petronio. Composers favored the trumpet because of its sound, rather than its virtuosity.

Located in the center of Etruscan Italy, Bologna was surrounded in very short distances by Florence, Ferrara, Modena and Ravenna. The basilica of San Petronio and the University of Bologna made Bologna a center for intellectual and artistic creativity from the eleventh century.

From the twelfth through fifteenth centuries, the student population ranged from three to five thousand, including the famous scholars Dante Alighieri and Petrarch. The University itself had no fixed residences at the time. Professors taught most classes out of their homes up until the mid sixteenth century. Its reputation and stature gained over the years, and the University achieved incorporation with its own buildings in 1562 under the direction of Cardinal Carlo Borromeo. The University continued to thrive over the years while cultural elements proliferated in the city. The baronial church of San Petronio provided a place for worship and symbolic pride and many musical opportunities in the center of Bologna.


10. Ibid, 93.

11. Ibid.
Even today, San Petronio, named after the city’s patron saint, is one of the most impressive churches in Italy. The well organized archives stand as a center of research for both instrumental and vocal music of the seventeenth century. The church has two very large organs right above the choir in stalls that face each other. Completed in 1476 and 1596 respectively, these organs have been preserved to their original construction. The cantoria or balcony was constructed after the completion of the apse in the 1660’s, and was able to hold 80 to 100 musicians.

Construction of San Petronio began in 1390. The church itself measured 384 feet in length and 157 feet in width. Initial plans projected the basilica at nearly 850 feet in length, 460 feet across and nearly 500 feet high at the crossing. Historians suggest political turmoil instigated by jealous ecclesiastics in Rome and Milan, who feared losing influence to Bologna, prevented completion.12

The interior balconies of the basilica of Saint Mark in Venice and their particular placement of musicians influenced composers’ writing styles.13 I believe the basilica of San Petronio also influenced composition. San Petronio has two fundamental acoustical phenomena: an extremely long reverberation time in the nave of the church and the faint generation of a pure major third created from a perfect fifth interval.

When a musician produces a pitch and its fifth on the organ in San Petronio, resonance naturally creates a faint major third. This directly influenced composers to avoid doubling vocal or brass orchestration parts that produced the third in a chord because of the natural presence it already produced.

13. Ibid.
One chord at the organ demonstrated the reverberation that produces a 12 second reverberation. Depending where a musician stood in the nave of the church, he experienced an overwhelming fullness with reverberation, followed by a smooth decay. However, standing above in the choir balcony, he would enjoy clearly articulated music, since the sound waves flowed from above. In addition, the musicians standing in the horse-shoe shaped choir balconies needed to perform with colleagues almost 110 feet away, making simultaneous ensemble playing production extremely difficult. The large sound delay would cause each group to sound later than the other groups to the people listening in the audience. This made it imperative to focus on the director at all times to collectively maximize rhythmic precision as a group.

Musicians and composers of the seventeenth century relied heavily on their ears for balance and the appropriate use of instrumentation while writing music. This paper will consider several factors that might have influenced the composers’ style. Even though the acoustics have not been scientifically proven, the experiences of San Petronio and the use of basic principles for the music composed for the church, suggests their accuracy.

Most studies of acoustical phenomena influencing compositional choices or limitations have been on concert halls rather than immense gothic churches. Because of this, I will not be able to use a mathematical or scientific approach. Reverberation time can vary a good deal between concert halls, but San Petronio’s is unusually long. The optimal reverberation time for a speaking room is usually no more than a

15. Ibid. 60.
second; concert and opera halls should be approximately up to two seconds. Reverberation time can be as much as 12 seconds in San Petronio.\textsuperscript{16}

Other scholars have acknowledged the importance of reverberation time in San Petronio, such as Beranek (Acoustics, 35):

Reverberation is not in itself desirable or undesirable; it is one the components available to the composer for producing a musical effect and as such is actually a part of the music. Some styles of music depend on the tying together of successive tones to produce their over-all effect. Many early choral compositions, particularly plainchant, were written to be performed in reverberant cathedrals and require considerable fullness of tone. When these compositions are performed in an acoustically dead environment, they suffer from a want of body and lose much of their power. Early composers often wrote pauses into the music to emphasize the after-ring of the church.\textsuperscript{17}

The Order of 1658, mandated that singers in San Petronio could not leave the Cappella before the sound of the music had completely dissipated.\textsuperscript{18}

Mark Vanscheeuwijck confirmed the twelve second reverberation in an empty San Petronio space. People and draperies could be a factor a live performance; in the seventeenth century the church accommodated on average 6,000 to 9,000 people and an assortment of draperies hung around the choir. These factors might have cut down on the reverberation dramatically by absorbing a large percentage of the sound, but Vanscheeuwijck documented and

\footnotesize
\textsuperscript{16} Marc Vanscheeuwijck, \textit{The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-95)}, (Brussels-Rome, 2003), 60.

\textsuperscript{17} Beranek, Acoustics, (New York), 34.

\textsuperscript{18} Marc Vanscheeuwijck, \textit{The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-95)}, (Brussels-Rome, 2003), 63.
measured the reverberation time of 9.6 seconds during the concerts held on the feast day of San Petronio in the years 1986–1991. While it is impossible to know the reverberation time at a given concert in the seventeenth century, it seems obvious that a long reverberation of 9.6 to 12 seconds would have existed at the time.

San Petronio also does not produce an echo due to the absence of a dome present in most basilica. Vanscheeuwijck confirmed that no echo was present during his visit at the basilica. The picture below showed the view from the top of San Petronio.
Vanscheeuwijck also documented that the third of any major triad decays last and sounds the loudest in the chord. Producing an open fifth chord in San Petronio reveals a slight production of a “non-generated” but audible major third, according to Vanscheeuwijck. This is a result of a frequency produced within the harmonic series called an overtone. A final minor triad creates a clash with the non-generated major third, creating dissonance. Because of this, seventeenth century Bolognese music never has a minor third in a final chord. This pattern reflects the influence of San Petronio’s acoustics on composers of that time and place.

Surrounding materials such as wall surfaces more easily absorb lower frequencies from voices or instrumentation. Vanscheeuwijck mentions that a wall surface absorbs lower frequencies because they “enter resonance” easier, which dissipates the energy of incoming sound waves. Composers tended to increase the numbers at lower frequencies to offset this absorption. Higher voices such as the trumpet resist absorption. The trumpet’s bright sounds made it one of the few instruments able to penetrate the great space of the nave. The extremely long reverberation without an echo only enhanced this effect.

The long reverberation qualities of San Petronio complemented the trumpet nicely, but it also provided some compositional limitations. Some composers such as Petronio Franceschini embraced the long reverberation and used it to their advantage. These composers took advantage of the long reverberation by avoiding extremely long phrases between instruments and maintaining it with shorter motifs. Franceschini’s music keeps the imitative polyphony simple and short between a pair of voices or instrumentalists. Repeated rhythmic figures like the opening of Franceschini’s sonata for two trumpets allows the bright penetrating sound of the trumpet to work with San Petronio’s acoustics. The trumpets made this effect much clearer if a pair of voices or instruments of lower frequency had produced the sound.

Current research suggests San Petronio’s acoustics did influence the style of compositions written for certain instruments. Composers favored instruments of higher frequency because the long reverberation did not hinder them. The trumpet’s popularity increased at San Petronio for feast ceremonies and other special occasions requiring a flattering


sound. The synergistic effect with San Petronio’s reverberation time made all instruments that produce a high frequency popular.

**III. Maestri di Cappella at San Petronio**

In the beginning of the seventeenth century, instrumental ensembles were being introduced to the *cappella musicale* of San Petronio. At first, instruments only appeared with vocal ensembles at special occasions such as feasts. In 1657 Maurizio Cazzati became the Maestro di Cappella and began taking instrumental music more seriously. Cazzati’s appointment marked the beginning of a period of where instrumental music thrived. This momentum carried over to Giovanni Colonna’s appointment in 1658, which enhanced the instrumental and vocal balance. Giacomo Perti continued to improve the traditions of Bologna’s instrumental music starting in 1696, and as a result attracted some of the finest musicians to the *cappella musicale* at San Petronio.

Maurizio Cazzati became Maestro di Cappella at Saint Pietro in Gurastalla in 1633. He then became Maestro di Cappella and organist of San Andrea, Mantua in 1641, and the Accademia della Morte at Ferrara in 1648. By this time, Cazzati had a successful performance at San Salvatore near Bologna, which helped him win the position at San Petronio in 1657. San Petronio’s trustees officially appointed Cazzati Maestro di Cappella at San Petronio on August 31, 1657, after leaving his last position in Ferrara. Cazzati determined to restructure the Capella with a new perspective on discipline and organization. To achieve these goals, Cazzati asked the *Fabbriceria*, the board of trustees of the church, for permission to appoint a vice


23. Ibid 38.

24. Grove Music online, “Cazzati, Maurizio.”
maestro, release the current musicians and create an audition process to hire based on merit. He began to reform the *cappella musicale*, increasing the permanent membership to 35 singers and instrumentalists, which performed for various functions for the church year. In addition to restructuring the Cappella, Cazzati would hire extra musicians during special feast occasions and increased the musicians’ rate of 50 lira to 109 lira. Bolognese traditionalists objected, but Cazzati attracted new talent. San Petronio likely would not have become prominent without him.  

Cazzati had always won popularity and acclaim in his career. However, his reforms at San Petronio brought fierce criticism and scrutiny. As early as 1658 an anonymous letter detailed “musical errors,” calling the musical style “too verbose” in the Kyrie of Cazzati’s *Missa primi toni* (1655). Lorenzo Perti wrote a similar letter in 1659 for academic discussion, again criticizing the musical style and use of mode within Cazzati’s Kyrie. The newly appointed organist of San Petronio, Giulio Arresti ran to Cazzati’s defense but he was unpublished and people dismissed his arguments.  

Cazzati did reprint the Mass in response to the criticism with “corrections” but did not revise the use of the first mode. This controversy persisted over the years and it probably caused Cazzati’s dismissal from San Petronio in 1671. At this time, Cazzati returned to the cathedral of Mantua as Maestro di Cappella; he continued to publish oratorios for various feasts in the area until he died in September 1678.

Cazzati’s works provided significant contributions to the Bologna area and also to trumpet literature. Cazzati published the first three sonatas written for trumpet, strings and basso continuo in 1665. He did have concern about the trumpet’s range as reflected in his keeping the range conservative from a’ to a” for these first three sonatas. He wrote all three sonatas—La Caprara, La Zambecari and La Bianchina—for C trumpet, paving the way for to define trumpet and strings as the San Petronio’s distinctive music repertoire.

Giovanni Paolo Colonna became Maestro after Cazzati. He was born in Bologna on June 16, 1637, and two surviving letters document that he studied counterpoint with Antonio Maria Abbatini, Orazio Benevoli and Giacomo Carissimi. When he studied counterpoint in Bologna, Colonna’s father, San Petronio’s organ tuner, trained him as an organ builder and eventually took on many of his duties as an organ tuner and builder in San Petronio. After completing his education, Colonna became second organist in San Petronio on September 6, 1658.27 In 1661, Colonna temporarily served as the only organist in the basilica due to a discharge of Guilio Arresti, never served as first organist. Following the death of Colonna’s father in 1666, he became organ tuner on September 4. In 1674, after several voting sessions over six candidates for the newly appointed position of Maestro di Cappella, the board of trustees unanimously selected Paolo Colonna.28

During his first couple of years as chapel master, Colonna maintained a choir of 15 singers and an ensemble of 11 instrumentalists. During his tenure, the total number of musicians fluctuated between 25 and 30 during Easter and other main festivities, but fell during the December-January period due to musicians’ leaves of absence. Colonna routinely hired extra


musicians for larger festivals and to expand the cappella. In 1679–1681, Colonna hired between 97 and 101 musicians. After this period, San Petronio’s board of trustees, wanting to control costs, dictated that he could not hire more than 50 musicians in the “Fabbriceri decree.” However Colonna disregarded the decree, hiring another 60 musicians in 1681 for the San Petronio festival. Colonna sought to give a good impression and did so by organizing and hiring musicians at a much higher rate. Following these years, Colonna ceded to pressure from the Fabbriceria and did not hire more than 90 musicians for the rest of his tenure.29

According to payment lists and to Franceschini’s dated compositions, Colonna was the first Maestro to hire trumpet players for the festivities of the patron saint. Excluding the years of 1681, 1689 and 1695, Colonna hired one or two trumpet players for the San Petronio celebrations every year during his tenure. Between 1676 and 1680, Colonna regularly hired trombonist Antonio Negri for vespers and mass of the San Petronio feast, thus resulting in an increase of Musici di Palazzo to seven, which altered the timbre of the string ensemble but also increased the intensity of the overall sound.30

During Colonna’s tenure as Maestro di Capella, he developed a strong reputation. In 1685, however, Colonna tarnished his reputation with a brief dispute with Angelo Corelli. This altercation began when Colonna’s students asked whether Corelli had erred in composing the three parallel fifths in the Allemende of his third sonata. Colonna, unable to determine an answer, wrote a cautious letter concerning the matter. Corelli responded irritably and sarcastically. Fortunately, these actions did not have a negative impact on Colonna’s career but raised some questions amongst the Roman musicians. Many composers and musicians spoke out


30. Ibid, 146.
in support of Colonna’s position. But, the feud’s long period in public notice had a negative impact on Colonna’s reputation in Rome.  

The final seventeenth century Maestro di Capella of San Petronio was one of the most influential. Giacomo Antonio Perti (b Bologna, 1661; d Bologna, 1756) served for 60 years at San Petronio, reaching a high level of fame as a composer and teacher. As a teacher, Perti influenced some prominent musicians such as G.B. Martini, Aldrovandini, Torelli, F.O. Manfredini, Pistocchi and P.P. Laurenti.

At an early age, Perti studied the basics of organ playing in Bologna. Perti then began to study singing in 1670 and began to study counterpoint with Petronio Franceschini in 1675. A major arrival point in 1680 was his composition of Mass in D with two trumpets. Martini praised Perti throughout his career; written records of the time say he called the Mass in D with two trumpets the first of its kind. The following year, San Petronio’s trustees appointed Perti composer for the Accademia Filarmonica.

Perti’s career had been extremely successful; he applied to be vice maestro at San Petronio in 1689. In the conflict between Colonna and Corelli, Perti sided with Corelli, arguing the consecutive fifths were not an error. Colonna’s irritation about this likely prevented Perti’s appointment to vice maestro at San Petronio. However, the trustees selected Perti was as Maestro di Cappella of San Petronio in 1696 and he spent the rest of his life there.


32. Grove online, “Giacomo Perti.”

33. Ibid.
The following list illustrates the progression of the orchestra at San Petronio in terms of size. It provides the maximum and minimum amount of musicians during the regular services throughout the year.  

List 1.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Cazzati (1657-1671)</th>
<th>Colonna (1674-1695)</th>
<th>Perti (1695-1756)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sopranos</td>
<td>2—5</td>
<td>3—7</td>
<td>1—5</td>
</tr>
<tr>
<td>Contraaltos</td>
<td>2—5</td>
<td>2—5</td>
<td>2—8</td>
</tr>
<tr>
<td>Tenors</td>
<td>5—6</td>
<td>2—8</td>
<td>2—6</td>
</tr>
<tr>
<td>Basses</td>
<td>5—7</td>
<td>4—6</td>
<td>3—7</td>
</tr>
<tr>
<td>Violins</td>
<td>2—5</td>
<td>2—3</td>
<td>2—3</td>
</tr>
<tr>
<td>Alto Violas</td>
<td>1—2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Tenor Violas</td>
<td>1—2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Violoni</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Violoncellos</td>
<td>1</td>
<td>1—2</td>
<td>1</td>
</tr>
<tr>
<td>Trombones</td>
<td>1—2</td>
<td>1—2</td>
<td>0—1</td>
</tr>
<tr>
<td>Organs</td>
<td>2</td>
<td>1—2</td>
<td>1</td>
</tr>
</tbody>
</table>

During the feast of San Petronio or other special occasions throughout the year, the Maestro di Capella would hire up to 180 musicians. Many of the extra musicians came from around the area and the Accademia Filarmonica. Records do not always specify the instrument


35. Ibid.
or voice of these extra musicians, but the following list reflects the records and receipts used for these special occasions.\(^\text{36}\)

List 2.\(^\text{37}\)

<table>
<thead>
<tr>
<th>1663 (Cazzati)</th>
<th>Extra musicians</th>
<th>Regulars</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sopranos</td>
<td>8</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>Contraltos</td>
<td>6</td>
<td>3</td>
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37. Ibid.
List 3.\textsuperscript{38}

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\textsuperscript{38} Anne Schnoebelen, Performance Practices at San Petronio, 43
List 4.

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39. Anne Schnoebelen, Performance Practices at San Petronio, 43
The following list show the minimum and maximum amount of musicians hired for the feast of San Petronio from 1696—1756 during Perti’s tenure.\textsuperscript{40}

List 5.\textsuperscript{41}

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\textsuperscript{40} Anne Schnoebelen, Performance Practices at San Petronio, 43

\textsuperscript{41} Ibid.
While increasing the higher voices over the years within the ensemble, the Maestros increased both the vocal and instrumental lower voices to compensate. The heavy support from the bass voices supported the powerful echoes from the higher voices within San Petronio. An early list of salaries from 1595 shows four trombones, one cornetto and one violin.\(^\text{42}\) The list of trombones increased to seven in 1610, playing an important part in the San Petronio Orchestra. The implementation of heavy bass use progressed well into the eighteenth century.

\(^{42}\) Anne Schnoebelen, Performance Practices at San Petronio, 44.
IV. Composers and Musicians of San Petronio

According to Italian musicologist Richard Valietto, Bologna composers had an abundance of performers at their disposal. Bologna composers had up to 123 ripienists during the early eighteenth century. With this in mind, I believe the composers that had access to many musicians surrounding the highly cultured Bologna area may have influenced their writing style. As a result, the composers’ compositional style and musicians became a product of their environment. Bolognese composers such as Torelli, Manfredini, Franceschini, Aldrovandini and Perti had up to a tremendous opportunity with the large number of performers at their disposal.

For the purpose of this project, I will be listing the primary members that helped the St. Petronio capella and Accademia dei Filarmonica ascend to its notable reputation in Bologna.

The primary composers associated with the trumpet in Bologna are Pirro d’Albergati, Giuseppe Aldrovandini, Guiseppe Coretti, Giovanni Colonna, Francesco Foggia, Petronio Francheschini, Domenico Gabrielli, Giuseppe Iacchini (Jacchini), Ferdinando Lazzari, Francesco Manfredini, Giacomo Perti and Giuseppe Torelli. These composers contributed a great deal to the trumpet repertoire in Bologna. Eighty-three instrumental works with trumpet have been found in San Petronio. As previously stated, 33 survive for one trumpet, 42 for two trumpets and five for four trumpets.43 No surviving works were scored for three trumpets.

The main members of the San Petronio orchestra and Accademia Filharmonica begin with Maurizo Cazzati (1620-1677) as Maestro di Cappella at San Petronio in 1657. Before settling in Bologna, Cazzati held positions at courts around his birthplace of Guastalla. He had considered living and working in Venice where some of this work was published, but decided on Bologna and his influence was tremendous. During his career, Cazzati published a substantial

43. Don L. Smithers, “The Music and History of the Baroque Trumpet before 1721” Buren 100, 1988
amount of instrumental music. He was also amongst the Italian composers whose works Purcell knew in England. Also, Roger North’s Memoirs of Musik mentioned him.\textsuperscript{44}

Giovanni Maria Bononcini (1642-78) came from Modena where he had a short career as the cathedral director. He was a notable musician from a musical family but was also a reputable composer. During his stay in Bologna, Giovanni was a member of the famous Academia Filarmonica and a student of Colonna. His thirteen publications emphasize chamber music, including titles such as “Sonatas,” “Concerto Grosso” and “Sinfonias.” For example, his Op. 1 “I primi frutti del giardino musicale” contains sonatas for two violins and continuo. As a result, Bononcini became the first prominent musician of his family and was known as “the creator of the concerto grosso” during his time.\textsuperscript{45}

Giuseppe Aldrovandini (1665-1707) spent most of his life in Bologna and was appointed principe of the Accademia Filarmonica in 1702. During his tenure at the academy, he studied counterpoint and composition with Perti and made significant contributions to the trumpet repertoire with his trumpet sonatas. In addition, Aldrovandini provided creative ways to implement winds and brass into the orchestra during a period when the continuo was the standard accompanying texture. He used winds and brass as accompaniment texture as well as concertato textures with voice parts to vary his compositional style.\textsuperscript{46}

Petronio Franceschini (1650-1681) served as cellist in the orchestra of San Petronio from 1675 to 1680 and as one of the first members and acting presidents of the Accademia Filarmonica. Franceschini wrote for many different categories of music including operas, cantatas, oratorios and church and instrumental music. Franceschini also composed one work for

\textsuperscript{44} Arthur Hutchings, “Baroque Concerto” Faber and Faber 69. 1959

\textsuperscript{45} Ibid, 70

\textsuperscript{46} Arthur Hutchings, “Baroque Concerto” Faber and Faber 73. 1959
the trumpet literature in 1680—the Sonata in D for two trumpets. This work has an important place in the Italian trumpet literature, because it represents progress and the transition between Maurizio Cazzati’s first sonatas for trumpet in 1665 to the evolving compositions of Torelli, Jacchini and Domenico Gabrielli in the 1690s.

Domenico Gabrielli (1655-1690) played cello for the San Petronio orchestra and became a member of the Accademia Filarmonica. Gabrielli was extremely proficient on the cello and composed the earliest music for cello. He began to implement the cello as an obbligato instrument in his trumpet sonatas and vocal works. He composed his trumpet sonatas for one or two trumpets with orchestra specifically written for San Petronio. The sonatas consisted of the Bolognese tradition, which consisted of four to six movements, each alternating from slow to fast. This style of writing became extremely popular in the Bologna area in the late 17th century.

Giuseppe Torelli (1658-1709) joined the Accademia Filarmonica in 1684 and the San Petronio orchestra as a violist. Torelli left the Bologna area during the breakup of the San Petronio orchestra in 1696. No documents describe his travels but he returned to the newly reformed San Petronio orchestra in 1701, resuming as a violinist under Perti’s direction. Torelli’s virtuosity on the violin and his many accomplishments as a composer made him famous.

Torelli became San Petronio’s most important composer, writing a total of 42 works for trumpet. He wrote 17 for one trumpet, 23 for two trumpets and two for four trumpets.47 Torelli produced four publications of chamber music works entitled sonatas, sinfonias and concertos between 1686 and 1692. His interest in trumpet likely followed these publications. Like the other composers at San Petronio, Torelli favored the trumpet for its majestic sound rather than its

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47. Don Smithers, “The music and history of the Baroque Trumpet,” 100.
virtuosity. These composers wrote generally up to the thirteenth partial to place the focus on the sound in compositions for the trumpet.\(^{48}\)

The Bolognese composers’ work showed recognition of the strength and endurance trumpet demands. For example, Bolognese composers tended to write a call and echo between trumpets and strings, plenty of rest between phrases and a low tessitura. If the Bolognese composers had access to virtuoso trumpet players, I believe the style of writing would have changed dramatically. Johann Sebastian Bach had access to virtuoso trumpet players Gottfried Reiche and Christoph Ruhe. This allowed Bach to compose with longer phrases, fluidity and higher tessitura. Some of Bach’s works for trumpet, such as Brandenburg concerto no.2 and Mass in B minor, pose tremendous difficulty for even today’s trumpet player using modern equipment.

Jean Berger’s article “Notes on Some 17th-Century Compositions for Trumpets and Strings in Bologna” focuses on concertos that have unusual combinations for trumpet, strings and figured bass, including trumpet in pairs by Perti, Torelli and Franceschini. With a few exceptions, these concertos never appeared in print because San Petronio was the only place in Bologna that used many trumpet works. As a result, only a few of the manuscripts had dates. However, Petronio Franceschini dated a sonata for two trumpets 1680. Four movements instead of three, and the use of trumpets in the inner movements, also made the Franceschini sonata distinctive.

San Petronio compositions used trumpets pitched in C and D, with most of the parts written in D. Cazzati’s 1665 work shows a limited range on the instrument until Franceschini extended it in his Sonata a 7 in 1680 by a fourth higher. Berger’s article also describes some of the composers’ tastes, describing how some favored the trumpet in pairs and others favored a

single trumpet. It also examines pieces by Torelli and an anonymous composer. One piece by Torelli presents four instruments, pairing two trumpets against two oboes, with the string orchestra also split into two sections. The article also takes up compositional styles, such as the use of imitation and fugue within these pieces for paired trumpets.
V. The Italian Double Concerto

The meaning of concerto has changed since the seventeenth century. Compositions in the sixteenth and seventeenth centuries used the term in conjunction with sonata and canzona. Concertos of the period might include a Franceschini sonata, Corelli concerto grosso, Torelli violin concerto or a Monteverdi madrigal. For example, Francesco da Milano’s *Fantasia for Two Lutes* refers to the second lute as the concerted or concerto lute (*liuto in concerto*). “Concerto” at the time simply meant to play in concert.49

In 1587, Andrea and Giovanni Gabrieli published “Concerti...per voci e stromenti,” compositions compiled for double chorus and instrumental accompaniment at St. Mark’s in Venice. Adriano Banchieri published a similar compilation in 1595 that consisted of eight part motets for double chorus with instrumental accompaniment. By contrast, Giovanni Gabrieli began to use a new compositional technique, grouping a choir of high brass instruments with a choir of low brass and strings in his famous composition Sonata piano e forte (1597). This was a defining moment of the “concerto” using color between choirs. Ludovico Viadana took it one step further when he published his first volume of Ecclesiastical Concertos in 1602. This volume of concerti by Viadana brought the double chorus with instrumental accompaniment down to not more than four voices with instrumental accompaniment, usually organ.50

The natural trumpet was limited to a single overtone series which limited the thematic material of many seventeenth and eighteenth century compositions. In some unique instances, few virtuoso performers could reliably produce notes beyond the natural harmonics. The natural trumpets’ rising capabilities and limitations produced certain idiomatic figures composers soon


50. Ibid. 2-3
applied to other instruments, which often became thematically repetitive, using the characteristic style of the Italian sinfonia and concerto. The Bolognese trumpet literature features few compositions with long melodic stretches. Bolognese composers wrote idiomatically for the trumpet and showed their empathy for the performer’s capacity by writing in numerous rests.

Most of the compositions for trumpet at this time were simple in key structure due to the instrument being restricted to its harmonic series. The trumpet sections maintain attraction through antiphony, rhythmic vigor and counterpoint. In many of the double concertos for trumpet, the pairing of thirds and echo formula was the compositional style for the Bolognese. The many composers within Bologna that often used the echo formula within the trumpets and strings included Torelli, Aldrovandini and Perti.

Many of the trumpet works scored for more than one trumpet introduce the thematic ideas in the first principal movement and the last movement. The instruments might not share these thematic ideas; the melodic material was introduced between the trumpet and strings very sparingly. Most compositions assigned the trumpet and the strings each their own melodic material during an introduction. If the first movement extends with a second thematic idea, it may be pronounced antiphonally between strings and trumpets. The first movement of the Francesco Manfredini’s *Concerto con due Trombe* exemplifies individual themes.

Within the first movement of Manfredini’s double concerto for trumpet, the strings display the first primary theme with a long octave leaping to the tonic-dominant motive which stretches out over nine bars. A quaver-semiquaver motive introduces the principal thematic material for the trumpets in bar 10. In most double concertos, this motive carries out the trumpets by thirds and play sequentially with the strings until the trumpets states the second theme. The trumpets and strings play this statement back and forth until the development
section. Then the secondary motive ends the first movement with the trumpets replaying the theme.

G.B. Bononcini became interested in trumpet sonatas by the age of 15. Because of this early interest, he learned the technical difficulties of the trumpet and his approach to the counterpoint and concerto style reflects this knowledge. He composed four works for the trumpet, dedicated to his mentor Colonna. He wrote two works for solo trumpet and five string parts with continuo (Sinfonia Quinta a 6’ and Sinfonia Ottava a 6’). He wrote the other two works for two trumpets with five string parts plus continuo (Sinfonia Nona a 7’ and Sinfonia Decima a 7’), in D major, with six sections each.\(^{51}\)

The trumpet’s popularity in Bologna grew during the 1650’s; Cazzati’s influence facilitated its prominence as a solo instrument. Before coming to Bologna, Cazzati worked for the Duke of Sabbioneta at Bozzolo, and this may have exposed him to the famous trumpet player Orfeo Gentilini, who lived near Sabbioneta. Gentilini’s trumpet ability may have impressed Cazzati and thereby influenced his first set of sonatas for the trumpet.\(^{52}\) Although history does not record whether Cazzati first introduced the trumpet as a solo instrument to Bologna, his sonatas for trumpet and strings certainly popularized the use. This important moment opened up many avenues for the trumpet and composers writing for one, two and four trumpets with accompaniment. The tradition of adding another instrument with violins and oboes to make a concerto for two or four solo instruments naturally accommodated the trumpet’s majestic and powerful sound as the additional instrument. Additional soloists not only added volume to pierce the large space of San Petronio but also added color.

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52. Ibid.
VI. Performance Practice Issues-Ornamentation

For performers of the Renaissance and Baroque eras, improvisation and spontaneity became very important elements. Musicians improvised various aspects of music because composers rarely indicated interpretation and performance criteria. Musicians may have determined the articulations, vibrato, pitch level, instruments, voices and dynamic changes. Tradition encouraged performers to ornament, embellish or improvise to the best of their ability to enhance a work.53

In Italy, composers used vague ornament markings if they used them at all. On the other side of the spectrum, French composers specified much more elaborate ornamentation in their scores. Additionally, musicians themselves added ornaments either by markings and/or improvisation. Because of this, I found it important to choose works from one area when discussing and addressing ornamentation.

Sylvestro Ganassi wrote the first printed treatise concerning ornamentation and embellishment, *Opera Intitulata Fontegara* (Excerpt 1) in Venice, 1535.54 This manual presented the first method of melodic improvisation, known as diminution. Composers used diminution in melodic passages to make it more interesting than the composers’ notes; they saved more elaborate figures for the cadences and slower movements.55

Diminution is an integral part of the composers’ vocabulary and an important characteristic of Baroque melody. Excerpt 1 shows written out diminutions taken from Sylvestri di Ganassi’s *Opera Intitulata Fontegara*, 1535.


54. Ibid.

55. Ibid.
Adding diminutions to melodies often repeated a passage, usually in slow movements. Studying a written passage of diminutions would facilitate learning how to ornament the transition of one note to the next. Baroque soloists added diminutions at performances during sectional repeats, cadences and slow movements.57

Sonata in D for two trumpets by Petronio Franceschini

Compositions such as Franceschini’s Sonata for Two Trumpets could be compared with earlier works, such as the first sonatas ever written for trumpet by Cazzati. But Franceschini’s style became more refined and complex over the course of 15 years. The Franceschini Sonata was less homophonic than Cazzati’s works, it evolved into a clear four movement plan, and the range of the trumpet increased a minor third from b’’ to d’’. The Franceschini Sonata had more variety, and the trumpets were treated to richer harmonies. The trumpets offered a bel canto melody in the slow third movement, as well as sounding fanfares in the fourth movement without

56. Sylvestro Ganassi, Opera Intitulata Fontegara (Venice 1535), (Milano, 1934)

any accompaniment supporting them. Other compositions in the Baroque period rarely had these characteristics.

In Petronio Franceschini’s Sonata in D Excerpt 2, the opening passage beginning in measure 2 offers a great opportunity for the slide ornament. In the slide, three or more notes rapidly succeed one another downwards or upwards. Performance of this ornament is always slurred. In the second trumpet part, a musician can perform the slide by adding an f” and g” that leads into the a” in beat two. The first trumpet can answer with another slide, beginning on beat three, adding e”, f”, and g” leading into the a”. This ornament provides a very interesting call and response between the two trumpets.

Excerpt 2.58

Excerpt 3 is an example of notated slides in context with the application.

Excerpt 3.59

Composers generally note a slide with a line above or by using very small notes.

Trumpet students can tend to rush the quickly grouped notes into the next beat, compress the


rhythmic figure and gloss over the smaller notes, making them unclear. But a properly executed slide gracefully renders every note as clear as the next. Practicing at a slower tempo, hearing each note before it is played and performing the ornament with a sense of casualness helps achieve the desired effect. Adding a short trill helps end the phrasing on the dotted eighth note.

The example from excerpt 4, measure 27 of the third movement, offers a nice opportunity for using *messa di voce*, which is a crescendo and decrescendo occurring on the same pitch. Also, adding vibrato as an ornament helps with direction through the crescendo. Using this technique, adds a colorful transition into the next note. The *messa di voce* would take place with the slurred a” leading into measure 28.

Excerpt 4.\(^{60}\)

Many students use vibrato all the time, but do not know how to use it effectively. A good pedagogical technique would be to practice each lyrical study with a straight tone, thus raising careful attention to specific passages for tasteful use of vibrato in baroque works.

*Sinfonia in D Major (G.21)* by Giuseppe Torelli

Giuseppe Torelli was an accomplished violinist, teacher and composer. His career had him traveling to Vienna and Germany but he eventually settled in Bologna as a working musician.

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musician at San Petronio. 61 Torelli was an important figure in the development of the instrumental concerto and composer for the trumpet. He wrote 15 works for one trumpet, four for one or two trumpets, seven for two trumpets, eight for two trumpets and two oboes and two for four trumpets. 62 The Sinfonia in D Major (G.21) was originally scored for one or two trumpets, first and second solo violins, first and second ripieno violins, solo viola, ripieno viola, violoncello continuo, violone ripieno and organ.

Torelli’s Sinfonia in D offers several possibilities for ornamentation. Excerpt 5 is the passage from measure 86 (see below) which reoccurs throughout the last movement.

Excerpt 5. 63

The repeating eighth notes may suggest an appoggiatura on the strong beats of the first two measures. The musician can also place them on the weaker beats, the second and third notes of the first two measures from the Altenburg example (Excerpt 7). Excerpt 6 displays possible appoggiatura placements from the Torelli excerpt above.


Excerpt 6.64

The musician can apply the appoggiatura to rising and falling notes, leaping notes and notes progressing in steps. When performed, they are usually played louder than the principle note and always slurred.

_The Trumpeters’ and Kettledrummers’ Art (1795)_ by Johann Ernst Altenburg illustrates the appropriate use and explanation of the appoggiatura in Excerpt 7 with musical context. An excerpt of the description explaining the use of the appoggiatura reads, “This occurs mainly when several notes, (a) of equal duration, or (b) of equal pitch follow immediately after one another. Furthermore, (c) before skips, (d) before staccato notes, (e) at the beginning of a piece, (f) after rests, and in many other instances.”65


65. Ibid.
Concerto in D by Francesco Manfredini

Francesco Manfredini received his musical training in violin from Giuseppe Torelli and compositional training from Giacomo Perti at San Petronio. Manfredini left Bologna due to construction at the church around 1696, and accepted a violin position at a church in Ferrara. He returned to Bologna in 1704 to join the reformed music chapel of San Petronio and the Accademia Filarmonica. Manfredini wrote only one work for trumpet, a double concerto.

The Franceschini Sonata could also be compared to the three movement Manfredini Concerto, which uses more of a Bolognese tradition, with the solo instruments active in only the outer movements. Manfredini mimics Torelli, his former teacher, by placing the middle movement in a minor key and having it end in a Phrygian cadence leading into the final movement. The string parts carry most of the main thematic material in the movements, while the trumpets add support and color with their unison entrances. These factors made Manfredini’s concerto, more of a concerto grosso with prominent trumpet parts than a true trumpet concerto.

In Francesco Manfredini’s *Concerto in D*, the example from excerpt 8 measure 60, reoccurs numerous times throughout the first movement. This could set up an inverted mordent on beat 4 of measure 60.

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67. Ibid.
Excerpt 8.\textsuperscript{68}

Excerpt 9 is an example of a notated inverted mordent, and is performed in the following manner:
Excerpt 9.\textsuperscript{69}

The pedagogical process includes isolating the trouble spots, and practicing the more difficult ornaments slowly. Experimenting with new ornament placements allows the student to study each ornament and decide which placements are more appropriate and tasteful than others. This also allows the performer to prepare for spontaneous embellishments during a performance.

The \textit{Art of Baroque Trumpet Playing: Exercises from the Schola Cantorum Basiliensis} by Edward Tarr addresses the difficulty of the trill.\textsuperscript{70} Tarr states that he doesn’t intend his exercises as mandates “to perform trills as mechanically as possible or like a machine. When we can ‘do’ them properly, we will also be able to start them slowly and gradually speed them up, in which

\begin{itemize}
  \item \textsuperscript{68} Francesco Manfredini, \textit{Concerto con una o due Trombe (1711)}, ed. Edward H. Tarr (Cologne 2004), 2.
  \item \textsuperscript{69} Johann Ernst Altenburg, \textit{Trumpeters’ and Kettledrummers’ Art 1795} (Nashville: The Brass Press, 1974), 111.
  \item \textsuperscript{70} Edward H. Tarr, \textit{Art of Baroque Trumpet Playing: Exercises from the Schola Cantorum Basiliensis} (Chandler: Hickman Music Editions, 2008).
\end{itemize}
way a ‘musical’ feeling is generated.” Fortunately, modern trumpet players have the help of valves to produce the trill and do not have to rely exclusively on the strength of our embouchure and speed of air for trill production, but precise execution still requires practicing with a metronome. This helps the musician avoid the three most common deficiencies in modern execution of ornamentation: (1) longer trills stop before execution of their terminations; (2) the beginning of the trill is anticipated; (3) and the note of destination is slurred to the trill. Excerpt 10 is an example exercise from the Tarr book to refine the execution of the trill.

Excerpt 10.72

This exercise example can be transposed up a step to the next octave to cover several partials.

A supplemental method which may prove helpful Jean-Claude Veilhan’s *The Rules of Musical Interpretation in the Baroque Era* which contains a section on German, French and Italian ornamentation.73 The book provides insight and illustrates specific musical excerpts of original and written out ornamentation examples. For example, the Italian ornamentation section illustrates several examples of how Johann Quantz and Giuseppe Tartini decorated musical excerpts using various ornamentations. It also provides specific definitions and examples of


72. Ibid.

ornamentations in various musical contexts. This information will provide students several ways to apply ornaments in musical context.

Jean Baptiste Arban’s *Complete Conservatory Method for Trumpet* also addresses the trill and other ornamentation. It offers a chapter on ornamentation containing brief explanatory notes and many musical studies on the appoggiatura, trill, mordent and the turn.74 Arban provides informative descriptions and many different exercises of specific ornaments in different rhythmic variations and key signatures. The trill exercises benefit the performer with excellent finger dexterity due to some cross fingering passages, but Arban also provides alternate fingerings. Although he does not provide information on the appropriate application of ornaments in baroque works, Arban’s book is an excellent source for preparing proper execution of ornaments performed on modern three or four valve trumpets.

Giuseppe Tartini’s *Treatise on Ornamentation* provides valuable insight on Italian baroque ornamentation.75 Topics covered include the origin of the appoggiatura and appropriate placement, various kinds of trills and how to use them and appropriate use of vibrato and the mordent. Tartini provides thorough explanations of each topic including musical examples of appropriate and inappropriate ornament placements. He also describes various placements of the trill at cadences, descending and ascending stepwise passages and adding possible passing appoggiaturas if a particular trill provides time. Tartini also describes placing the trill on specific beats when encountering slurred notes and ascending and descending notes by step.


Conclusion

I believe San Petronio’s acoustics influenced composers at least as much as performers’ skill. The information I gathered from Vanscheeuwijck and Schnoebelen show that the reverberation and acoustics posed composers a difficulty. Composers had to be mindful when delegating the number of instruments or voices to a part to achieve the correct balance. A bass heavy approach supported the upper voices; composers assigned fewer people to the third of a chord due San Petronio’s acoustic qualities.

The information obtained, supports a correlation between the talent of the musicians in an area and the style composers have selected. Depending on the occasion, composers tended to stay within the known limitations of the instrument and performer. The talent of a particular trumpet player influenced the style even when a composer sought to challenge a musician to exceed past performances. A composer’s experience may influence his choices, as when the talented trumpet player Orfeo Gentilini influenced Maurizio Cazzati to begin to write solo trumpet works.

Overall, San Petronio’s acoustics enhanced the popularity of the trumpet’s powerful majestic sound. This inspired composers to write solo and paired pieces for the trumpet. My research did not pinpoint the first official double concerto for trumpet, but I believe it closely followed the introduction of Cazzati’s first trumpet sonatas to the Bologna area. This helped establish the trumpet as a soloistic instrument for one, two and four trumpets.
Bibliography


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