



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti  
Under the honorary patronage of the Slovenian Academy of Sciences and Arts

**Nedelja / Sunday, 8.8.2021, 20:30**  
**Soteska, Hudičev turn / Devil's tower**

*Renesančna glasba najstarejše objavljene zbirke za instrumente s tipkami.  
Plus ne regrets: tablature in diminucije renesančnih frottol.  
Dela Andree Antica in Marca Antonia Cavazzonija*

*Renaissance music from the earliest keyboard collections ever published.  
Plus ne regrets: Frottolas tablatures and diminutions from Renaissance.  
Works by Andrea Antico and Marco Antonio Cavazzoni*

**FABIO ANTONIO FALCONE**  
(Italija / Italy)

clavicytherium, ottavino, čembalo  
clavicytherium, ottavina, harpsichord

## **Sporočilo umetnika obiskovalcem**

Zelo sem vesel, da vas lahko povabim na to čudovito potovanje po italijanskih renesančnih dvorih. Ta program vas bo popeljal na prefinjene dvore Isabelle d'Este in Lukrecije Borgia. Tu boste našli tisto, kar bi lahko šteli za »prvi primerek« glasbene publikacije: v tem programu bom predstavil skladbe verjetno najstarejšega primerka tiskane zbirk del za instrumente s tipkami: Frottole Intabulate da Sonare Organi, libro primo Andree Antica da Montona (1517) in Recerchari, motetti, canzoni, libro primo Marca Antonia Cavazzonija (1523). Izvajal bom na dveh čudovitih kopijah brenkal s tipkami, ki sta se ohranila: clavictherium, čembalo, ki spominja na zvok harfe, in ottavino, mali virginal namenjen za pedagoško rabo ali za potovanja. Veselim se, da vam lahko predstavim ta neverjeten renesančni repertoar v čudovitem prostoru festivala Seviqč Brežice!

## **Moje umetniško poslanstvo**

Moja glasbena dejavnost gre po dveh poteh, ki sta tesno povezani: kot koncertant se še posebej posvečam repertoarju 16. stoletja. Ne le solističnemu repertoarju, ampak tudi vokalnemu in instrumentalnemu ansambelskemu, ki ga raziskujem z ansamblom L'Amorosa Caccia, ki sem ga osnoval leta 2015. Ob svoji koncertni dejavnosti pa namenjam pomemben del svojega dela raziskovanju na univerzi v Ženevi in sicer o rekonstrukciji učnih praks, kot jih lahko razberemo iz analize zgodovinskih virov.

## **Artist's message to visitors**

I am very glad to invite you all to this beautiful journey through the Italian Renaissance courts. This program will bring you all to the refined courts of Isabelle d'Este and Lucrezia Borgia. You will find here what may be considered such as a 'first specimen' of music publication: in this programme I will present pieces from the possibly most ancient example of printed keyboard music sylloge: the Frottole Intabulate da Sonare Organi, libro primo by Andrea Antico da Montona (1517) and the Recerchari, motetti, canzoni, libro primo by Marco Antonio Cavazzoni (1523). I will play two beautiful instruments copies after the most ancient, plucked keyboard instruments survived until our days: a clavictherium, an up-right harpsichord that remind of the sound of the harp and an ottavino, a little virginal conceived for pedagogical use or for travelling. I am looking forward to playing this amazing Renaissance repertoire in this beautiful venue at the Seviqč Brežice Festival!

## **My artistic mission**

My activity as musician follows two paths that of course cannot be separated: as a concertist I particularly work on 16<sup>th</sup> century repertoire. Not only solo repertoire but also ensemble (vocal and instrumental) repertoire, which I can explore with L'Amorosa Caccia, ensemble that I found in 2015. Beside of my concert activity I dedicate an important part of my work to research, at the University of Geneva, namely on the reconstruction of teaching practices as we can deduce them from the analysis of historical sources.

Marco Antonio Cavazzoni (1490?-1560?): <b>Recercada</b> <sup>1</sup>	Marco Antonio Cavazzoni (ca.1490-ca.1560): <b>Lautre yor per un matin</b> <sup>3</sup>
Andrea Antico (1480?-1538+): <b>La non vol esser</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Hor che'l ciel et la terra</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>Gentil donna</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Per dolor mi bagno el viso</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>Per mio ben te vederei</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Son io quell che era quell di</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>Amor quando fioriva mia speme</b> <sup>2</sup>	Marco Antonio Cavazzoni (ca.1490-ca.1560): <b>Plus ne regrets</b> <sup>3</sup>
Marco Antonio Cavazzoni (ca.1490-ca.1560): <b>Madame vous avez mon cuor</b> <sup>3</sup>	Andrea Antico (1480?-1538+): <b>Odi cielo el mio lamento</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>Chi non crede</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Crudel fugge se sai</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>Stavasi amor</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Me lassera tu mo</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>O che aiuto o che conforto</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Vergine bella</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>Che farala che dirala</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Non più morte al mio morire</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>O che dirala mo</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Dolce ire dolce sdegni</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>Non resta in questa</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Frena donna I tuoi bei lumi</b> <sup>2</sup>
Andrea Antico (1480?-1538+): <b>Animoso mio desire</b> <sup>2</sup>	Andrea Antico (1480?-1538+): <b>Che debbio fare</b> <sup>2</sup>

**clavicytherium:** po originalu iz leta 1490, ohranjenem na Royal College of Music of London, faciebat Roberto Livi, 2016. / after the original instrument (1490) preserved in the Royal College of Music of London, faciebat Roberto Livi, 2016.

**ottavino:** po originalu iz okrog 1550, ohranjenem v Kunsthistorisches Museum Wien, faciebat Roberto Livi, 2020. / after an original instrument (1550 ca) preserved in the Kunsthistorisches Museum Wien, faciebat Roberto Livi, 2020

**napolitanski čembalo / Neapolitan harpsichord:** po originalu (okrog 1550) v Fine Arts Museum v Bostonu, faciebat Roberto Livi, 2017 / after the original (1550 ca) preserved in the Fine Arts Museum in Boston, faciebat Roberto Livi 2017.

<sup>1</sup> Castellarquato manuscript (Chiesa Collegiata at Castell'Arquato, Italia)y

<sup>2</sup> FROTTOLE INTABVLATE DA SONARE ORGANI / LIBRO PRIMO. (1517):

<sup>3</sup> RECERCHARI / MOTETTI / CANZONI / Composti per Marcoantonio / di Bologna. / LIBRO PRIMO (1523)

## O koncertnem programu

Zamisel o »celotnem sklopu« ali »celotni zbirki« v tiskani literaturi instrumenta zahteva, da vključimo katerokoli »prvo številko«. Če bi šlo za znamke, potem ne bilo mogoče jemati resno zbirko, v kateri bi manjkala viktorijanska Penny Black. Poslušalec bo tukaj našel tisto, kar lahko štejemo za »prvo številko«! Na tem koncertu predstavljamo dva najstarejša primera tiskane glasbe za instrumente s tipkami: Frottole Intabulate da Sonare Organi iz leta 1517, avtorja Andrea Antico in Ricechari, Motetti, Canzoni iz leta 1523, avtorja Marca Antonia Cavazzonija.

Andrea Antico se je rodil v Motovunu v Istri, med letoma 1470 in 1480. Mesto je bilo pod beneškim nadzorom in vplivom že od 13. stoletja, zato lahko domnevamo, da bi Antico del svojih zgodnjih let preživel v Benetkah. Do leta 1509 se je preselil v Rim in začel sodelovati z graverjem Giovannijem Battisto Colombom in tiskarjem Marcellom Silberjem (alias Franck). Leta 1510 so tu izšli Canzoni nove con alcune scelte de varii libri di canto, zbirko frottole.

Ta dela so bila natisnjena z ročno tehniko rezbarjenja iz lesa, namesto z novejšo in naprednejšo tehniko premičnega tipa, ki jo je takrat v Benetkah uporabljal tiskar Ottaviano Petrucci. Petrucci je pri tiskanju svojih partitur in tablaturn za glas, lutnjo in tipkovnico uporabil trojni prehod skozi tisk: en prehod za palice, enega za note in na koncu enega za besede.

Različne tiskarske tehnike v dveh mestih niso bile zgolj tehnične podrobnosti, ampak so odražale pomembno družbeno razliko: v Rimu je prevladoval klerikalno-aristokratski vladajoči razred, za Benetke pa je bilo značilno trgovsko meščanstvo, kar se je politično izrazilo v izrazu Repubblica.

Leta 1513 je papež Leon X. Petrucciju podelil izključne pravice za tiskanje umetniške glasbe v papeški državi. Po treh letih pa je ta privilegij preklical, ker ni Petrucci ničesar objavil in je pravice podelil Anticu. Še pomembneje je, da je Antico dobil ekskluziven privilegij za tiskanje tabličnih tipkovnic za obdobje petnajstih let. Leto kasneje, leta 1517, je objavil svojo Frottole, njegovo rivalstvo s Petruccijem pa lahko pojasni ilustracijo naslovne strani, na kateri je upodobljen sam Antico, ki igra na čembalo, medtem ko ga gleda ženska (morda alegorija glasbe) in odvrne pogled od opice, ki igra lutnjo iz tabulaturn Petruccija. Grb Medičejcev na stojaku za note priča tudi o papeški zaščiti Antica, papež Leon X je bil član družine Medici.

Izraz frottola izhaja srednjeveške latinske frocta, kar pomeni »zlomljene, neskladne stvari«. Sprva je bila to priljubljena pesniška oblika, izvajana s petjem, ki je pripovedovala o čudovitih in norčavih vsebinah. Verjetno

## About the concert programme

The idea of a "complete set" or "an entire collection", of the printed literature of an instrument demands the inclusion of any "first issue". Were it stamps, then no collection missing a Victorian Penny Black could be taken seriously. The listener will find here what can be considered that "first issue"! In this concert are presented pieces of possibly the two oldest examples of printed keyboard music: the Frottole Intabulate da Sonare Organi of 1517, by Andrea Antico and the Ricechari, Motetti, Canzoni of 1523, by Marco Antonio Cavazzoni.

Andrea Antico was born in Montona on the Adriatic coast of Croatia, between 1470-80. The town had been under Venetian control and influence since the 13th Century, so we can presume that Antico would have spent a part of his formative years in Venice. By 1509 he had moved to Rome, and had begun an association with the engraver Giovanni Battista Colomba, and the printer Marcello Silber (alias Franck). In 1510 they published Canzoni nove con alcune scelte de varii libri di canto, a collection of frottole.

These works were printed using the handcraft technique of woodblock carving, rather than the more recent and advanced technique of movable type, which was then currently being used by the printer Ottaviano Petrucci in Venice. Petrucci had used a triple pass through the press when printing his scores and tablatures for voice, lute, and keyboard: one pass for the staves, one for the notes, and finally, one for the words.

Far from being just a mere technical detail, the differing production techniques found in the two cities reflected an important social distinction: Rome was dominated by a clerical-aristocratic ruling class, whereas Venice had become characterised by a trading bourgeoisie, and found its formal political expression in the Repubblica.

In 1513 Pope Leo X granted Petrucci exclusive rights to print figure music within the Papal States, though after three years the Pope rescinded this privilege because Petrucci had not published anything at all, and gave the rights to Antico. More importantly, Antico was granted an exclusive privilege to print keyboard tablature for a period of fifteen years. One year later, in 1517, he published his Frottole, and his rivalry with Petrucci may explain the title page illustration, which depicts Antico himself playing a harpsichord, whilst a woman (possibly an allegory of Music) looks at him, turning her gaze away from a monkey playing a lute, in crude disregard to the lute tablatures of Petrucci. The Medici coat of arms on the music stand also testifies to Antico's Papal protection—Pope Leo X was a member of the Medici family.

Frottola, from the Middle Ages Latin frocta, meaning "broken, incoherent things", was initially a popular poetic form, expressed in song and telling of fabulous and foolish subjects. It was eventually absorbed into Court Music during

se je v 15. stoletju vključila v dvorno glasbo (glavni skladatelji so bili Tromboncino, Cara in Vincentino) in se razvila v precej kanonsko obliko - običajno kot skladba za štiri glasove (Superius ali Cantus, Altus, Tenor in Bassus), ki jo spremlja polifoni inštrument, predvsem lutnja.

Transkripcije vokalne frottole za solistične instrumente so se razcvetele že precej zgodaj. Mayer Brown navaja triindvajset znanih priredb med letoma 1484 in 1549. Anticova zbirka je prva, namenjena izključno instrumentom s tipkami, sestavlja jo šestindvajset frottol, od katerih je vsaka od drugega avtorja. Nekatere so v seznamu pripisane predvsem Bartolomeu Tromboncinu in Marchettu Cari. Nekatere frottole so bile komponirane na Petrarcove verze: *Amor quando fioriva mia speme, Dolce ire, dolci sdegni, Hor ch'el cielo e la terra* itd.

Anticova transkripcija temelji na ohranjanju najbolj izpostavljenih in nizkih glasovih, Superiusu in Bassusu, vendar za vmesne uporablja bolj sproščen pristop, vključno z imitacijskimi dekoracijami ali nove glasove, ki v izvorniku ne obstajajo. Kot je opozoril Hogwood, Antico povezuje kratke odseke frottole s kratkimi melodičnimi mostovi (*Per dolor mi bagno il Viso*) in spreminja *abbellimente* v ponavljajočih se stavkih (*Si è debile el filo*). Nova je tudi uporaba tremolov in tremolettov v *Gentil donna se in voi* in *Dolce ire, dolce sdegni*, čeprav je ta razvoj le več kot stoletje kasneje kodificiral Girolamo Diruta v *Il Transilvano* leta 1610.

Leta 1520 je Antico zapustil Rim in se vrnil v Benetke, kjer je delal z drugimi tiskarji glasbe kot pripravljalec šablon in reznar. Nazadnje je omenjen leta 1537 kot vrezovalec (*»per Andrea Antigo da Montona intagliati«*) v *Terzo libro de' madrigali di Verdelotto [...]* e di Costanzo Festa, ki ga je izdal Ottaviano Scotto v Benetkah.

Marco Antonio Cavazzoni se je rodil v Bologni okoli leta 1485. Izhaja iz trgovske družine z lesom. Nimamo natančnih podatkov o njegovem glasbenem izobraževanju, vendar je verjetno, da je bil v stiku z Giovannijem Spatarom, maestro di Cappela v cerkvi San Petronio v Bologni (poznejša korespondenca med njima o glasbenih temah je ohranjena). Obstaja dokument iz leta 1512, ki ga je napisala vojvodinja Urbino Eleonora Gonzaga in se nanaša na *»Marco Antonio mio musico«* (Marco Antonio, glasbenik v moji službi), pozneje pa na Cavazzonija kot *»Marcantonio da Bologna detto d'Urbino«* (iz Bologne, imenovan iz Urbina). To bi pomenilo, da je bil Cavazzoni v Montefeltru vsaj do leta 1517, ko je dobil službo kot pevec v baziliki San Marco v Benetkah pod zaščito diplomata (in pozneje kardinala) Francesca Cornerja.

Po kratkem bivanju v Rimu na papeškem dvoru Lea X kot izvajalec na gravicembolo [čembalo] se je vrnil v Benetke, kjer je bil leta 1523 njegov zaščitnik imenovan

the 15th Century (the main composers being Tromboncino, Cara and Vincentino) and elaborated into quite canonical forms—usually a composition for four voices (Superius or Cantus, Altus, Tenor and Bassus) accompanied by a polyphonic instrument, mainly the lute.

Transcriptions of vocal frottole for solo instruments flourished quite early—Mayer Brown has listed twenty-three known arrangements between 1484 and 1549. Antico's collection is the first one intended exclusively for keyboard and consists of twenty-six frottole, each with a different author. Some of these are credited on the index, mainly Bartolomeo Tromboncino and Marchetto Cara. Some of the frottole were composed from Petrarch's verses—*Amor quando fioriva mia speme, Dolce ire, dolci sdegni, Hor ch'el cielo e la terra*, etc.

Antico's transcription is based on the conservation of the most acute and low voices, Superius and Bassus, but he uses a more free approach for the intermediate ones, including imitative decorations or developments for new voices which do not exist in the original. As remarked by Hogwood, Antico links the short sections of frottole with short melodic bridges (*Per dolor mi bagno il Viso*) and varies the *abbellimenti* in the repeated phrases (*Si è debile el filo*). The use of tremoli and tremoletti in *Gentil donna se in voi* and *Dolce ire, dolce sdegni* is also new, though these developments were only codified more than a century later, by Girolamo Diruta in the *Il Transilvano* of 1610.

In 1520 Antico left Rome and returned to Venice, where he worked with other music printers as a template cutter and carver. The most recent mention of him is in 1537, where he is referred to as the cutter ("*per Andrea Antigo da Montona intagliati*") of the *Terzo libro de' madrigali di Verdelotto [...]* e di Costanzo Festa, published by Ottaviano Scotto in Venice.

Marco Antonio Cavazzoni was born in Bologna around 1485. He came from a wood trading family. We have no precise information about his musical education, but it's plausible that he had been in contact with Giovanni Spataro, the Maestro di Cappela at San Petronio Church in Bologna (later correspondence between the two, on musical subjects, are preserved). There is a document, dated 1512, by Urbino Duchess Eleonora Gonzaga, referring to a "*Marco Antonio mio musico*" ("*Marco Antonio, musician at my service*"), and a later reference to Cavazzoni as "*Marcantonio da Bologna detto d'Urbino*" ("*from Bologna, so-called from Urbino*"). This would imply that Cavazzoni was in Montefeltro until at least 1517, when he was credited as singer in San Marco Basilica in Venice, and under the protection of diplomat (and later Cardinal) Francesco Corner.

After a brief stay in Rome at the Papal Court of Leo X as gravicembolo [harpsichord] player, he returned to Venice, where in 1523 his protector was appointed Procuratore in San Marco Church. This appointment also led to an

Procuratore v cerkvi San Marco. To imenovanje je pomenilo večje Cavazzonijeve prihodke, kar je nedvomno prispevalo k objavi njegovih Recerchari Motetti Canzoni istega leta. Cavazzoni bil takrat že uveljavljen in ugleden, kar nakazuje posvetilo v Gabbianovi izdaji Petrarcovih Remedese leta 1523. Cavazzoni je imenovan »nel sonare di que 'stormenti e' kvali hoggi Gravicembali si appellano, non pur enoughissimo, ma il primo« (ni le bolj sposoben, ampak je prvi, ki igra tiste instrumente, ki se danes imenujejo Gravicembali)

Recechari Motetti Canzoni, ki jih je natisnil Bernardino da Vercelli, so bili tiskani v tehniki izrezljanega lesa in dvema prehodoma stiskalnica - prvi za palice. To je edino znano Cavazzonijevo delo, edini primerek pa je ohranjen v Britanski knjižnici (Sgn. K.8 B.8). Sestoji iz osmih delov, dveh ricercarjev, ki vsakemu sledi motet (Salve Virgo, Stella maris) in štirih canzoni, transkripcij izvornih vokalnih šansonov. Za te canzone niso vokalnih predlog. Morda je Cavazzoni sam priredil svoje vokalne skladbe za orgle. Kar poznamo, so ti ricercari najzgodnejši za instrumente s tipkami in so pomembni kot prve instrumentalne skladbe, natisnjene v Italiji, povsem neodvisne od vokalnih predlog. Tematsko so le rahlo povezani z naslednjimi moteti in čeprav se zdi, da gre za zapisane improvizacije, se od zgodnjih komadov lutnje razlikujejo tako po dolžini kot po tematski rasti. Rececada »Ma [r] ca [ntonio] v Bologni« je med rokopisi za instrumente s tipkami v Castell'Arquatu.

(Faber Fabbris)

**Fabio Antonio Falcone** je strasten izvajalec, specializiran za renesančni in zgodnjebaročni repertoar. Zanima ga predvsem italijanska glasba na klaviaturah iz šestnajstega stoletja, pa tudi vokalni in instrumentalni repertoar baročnega obdobja. Kot solist in izvajalec na continuu nastopa na mednarodnih prizoriščih in festivalih z več zasedbami, med katerimi so Ensemble Elyma, Stile Galante, Genève Baroque, Ensemble Lucidarium in Ensemble Odissee, s katerimi gostuje po Evropi in snema zgoščenke za različne založbe. Mednarodna kritika je njegove posnetke zelo pohvalila, predvajajo jih najpomembnejše radijske postaje (BBC, Radio RAI, Radio France, BR-Klassik, WDR3, RTVE, Radio Classica, CKRL 89,1). Poleg koncertne dejavnosti se posveča raziskovanju glasbene didaktike in rekonstrukciji učnih praks iz analize historičnih virov. Trenutno je član raziskovalne skupine za didaktiko umetnosti (DAM) na univerzi v Ženevi. Študiral je na Nizozemskem pri Bobu van Aspernu, v Italiji pri Mariji Luisi Baldassari in Jesperju Bøje Christensenu in v Švici pri Francisu Biggiju in Kennethu Weissu.

[www.fabioantoniofalcone.com](http://www.fabioantoniofalcone.com)

increase in Cavazzoni's income, which undoubtedly helped in the publication of his Recerchari Motetti Canzoni that same year. Cavazzoni's reputation had by then been established, as instanced by a dedication to him in Gabbiano's 1523 edition of Petrarch's Rime. Cavazzoni is referred to as "nel sonare di que' stormenti e' quali hoggi Gravicembali si appellano, non pur sufficientissimo, ma il primo" ("to be not more than able, but the first one playing those instruments that are nowadays called Gravicembali").

The Recechari Motetti Canzoni, printed by Bernardino da Vercelli, was created using the wood carved technique, and two passes of the press—the first being for the staves. It is the only known work by Cavazzoni, and the only complete specimen is preserved in the British Library (Sgn. K.8 B.8). It consists of eight pieces, two ricercari, each followed by a motet (Salve Virgo, Stella maris) and four canzoni, transcriptions of original voice chansons. No vocal models have been found for these canzoni—Cavazzoni may well have arranged his own vocal compositions for the organ. The ricercares are the earliest known for keyboard and are important for being the first instrumental compositions printed in Italy to be completely autonomous from vocal models. Thematically, they are only slightly related to their ensuing motets and although they still seem to be documented improvisations, they differ from the early lute pieces in both length and thematic growth. The Rececada by a "Ma[r]ca[ntonio] in Bologna" appears among the keyboard manuscripts at Castell'Arquato.

(Faber Fabbris)

**Fabio Antonio Falcone** is a passionate performer specialised in Renaissance and early Baroque repertoire. He is especially interested in sixteenth-century Italian keyboard music, as well as vocal and instrumental repertoire of the Baroque period. He performs as a soloist and continuo player at international venues and festivals with several ensembles among which Ensemble Elyma, Stile Galante, Genève Baroque, Ensemble Lucidarium and Ensemble Odissee with which he tours Europe and records CDs for different labels. His recordings are highly appreciated by international critics and broadcasted by the most important radio broadcast stations (BBC, Radio RAI, Radio France, BR-Klassik, WDR3, RTVE, Radio Classica, CKRL 89,1). Besides his activity as a concert performer, he devotes himself to research in music didactics, to the reconstruction of teaching practices from the analysis of historical sources. He is currently a member of the research group in didactics of the arts (DAM) at the University of Geneva. He studied in the Netherlands with Bob van Asperen, as well as in Italy with Maria Luisa Baldassari and Jesper Bøje Christensen, and in Switzerland with Francis Biggi and Kenneth Weiss.

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