

Chapter 10 Academies, Salons, and Music Societies

Anthology Repertory:

- No. 16 Barbara Strozzi, “Begli occhi”

Repertory Discussed:

- Ex. 10.1 Barbara Strozzi, “Ardo in tacito foco” from *Cantate, ariette, a una due e tre voce, opera terza* (1654)
- Ex. 10.2 Marc’Antonio Pasqualini, “Non temo di morte, m’impiaghi, m’uccida.”
- Ex. 10.3 Giovanni Maria Bononcini, Corrente No. 4 from *Primi frutti del giardino musicale*, op. 1 (1666)
- Ex. 10.4 Tomaso Antonio Vitali, Sonata no. 1, No. 12 (1693)

General

- Venues for music-making outside of court and ecclesiastical patronage systems: academies, salons, musical clubs (e.g. Florentine Camerata)
- Women sometimes allowed to participate and even organize (especially salons)

Singing at the Italian Academies

- 16th-17th-c. academies devoted to science, literature, art music; primarily masculine spaces
- Accademia degli Invaghiti, Mantua (funded Monteverdi’s *L’Orfeo*)
- Accademia degli Incogniti (contributed to development of public opera)
- Accademia Filarmonica in Verona allowed women to attend by permission of male members

Barbara Strozzi (1619-1677)

- Member of Accademia degli Unisoni (subgroup of the Accademia degli Incogniti)
- Renowned for singing, but never participated in Venetian operas
- Financially independent, lent money to prominent Venetians, may have been a *cortigiana honesta*
- May also have served as mistress of ceremonies, participated in Academy activities

To Instruct and Delight: Singers in the Roman Academies

- Singers were welcomed into formal and informal academies: choirboys, castrati, women sang in private and in academies due to ecclesiastical prohibitions and were excluded from churches and operas (neither private nor public productions)
- Roman women were known for their vocal abilities and training (Anna Renzi)
- Hundreds of cantatas survive from academy performances in Rome
- Marc’Antonio Pasqualini

Woman Patrons: The Salons

- *Les précieuses*: intellectually inclined women in mid 17th-c. France who hosted and participated in salons; became a derogatory term to indicate affected refinement
- Art of conversation: politeness, civility, *bonnêteté* (good breeding, taste, honor) achieved through the appreciation of literature, music, art
- Performances of excerpts from *tragédies en musique, opéras ballets*; sang *airs sérieux, airs à boire*

Salon Culture Beyond France

- Rome: French salon model adopted by Cardinal Mazarin's niece, Maria Mancini
 - Musical entertainments, *conversazioni*, etc.
 - Mancini's French upbringing pushed boundaries of acceptable behavior
- Rome: Queen Christina of Sweden (1626-1689)
 - Abdicated throne, converted to Catholicism, moved to Rome in 1655
 - Ingratiated herself to cardinals, high-ranking Church officials
 - Started what would become the Accademia degli Arcadi. Recruited Alessandro Scarlatti and Arcangelo Corelli

Music in Bologna

- Accademia Filarmonica of Bologna
 - "Sons of harmony" met at the home of Vincenzo Maria Carrati
 - Political power in Bologna concentrated in the Senate, which consisted of noblemen who supported musicians
- Concerto Palatino: wind band dating back to the 12th century; ceremonial music for civic festivities
- Festa della Porchetta (Festival of the Suckling Pig): Carnival-like celebration in August
- Venues
 - Central church, San Petronio
 - 2 public opera theaters by the mid 1650s
 - Several ecclesiastical institutions including a convent (see Ch. 9)
- Filarmonica
 - Promoted members' welfare
 - Establish standards for musical composition
 - Annual dues went into a fund for members' funeral services and supported the families of impoverished or deceased members
 - 2 evenings per week devoted to performing and workshopping composition exercises

Chamber and Church Sonatas

- Music for small instrumental ensembles and continuo, esp. trio sonatas (*sonate a 3*) for two solo instruments and continuo

- Sonatas for actual dancing in homes, colleges, theaters while *sonate da camera* (chamber sonatas) were based on these dance forms
- *Sonate da chiesa* (church sonatas) featured stile antico polyphony and could be used in liturgy; collections published in order of the *tuoni ecclesiastici* (church keys)
- Prototype of Baroque instrumental concerto may have been developed for the acoustics of San Petronio
 - Alternating groups of one or more soloists (the concertino group) and the orchestra (ripieno)
 - Labeled concerto, sinfonia, or concerto

Musical Entrepreneurs and the Rise of Public Concerts

- London: music societies and clubs sponsored concerts in pleasure gardens (e.g. Vauxhall Gardens), taverns, shops, coffeehouses for commercial and non-profit purposes
- France: Marseille and Lyon modeled their music academies on the Académie Royale de Musique (Paris)
- Britain: Edinburgh, Newcastle, Durham formed associations that promoted concerts by amateurs and professionals, nurturing enthusiasm for Italian music
- Paris: Concert Spirituel, alternative entertainment during Lent and other religious holidays; imitated in Vienna and Berlin
- Collegia musica: popular in northern Europe, esp. Germany
 - Amateurs and up-and-coming professionals played new repertoire
 - Telemann founded the collegium musicum in Leipzig, which Bach later directed
- Canon Formation: The Academy of Ancient Music
 - Academy of Vocal Music, founded 1726, modeled on the Bolognese Accademia Filarmonica
 - Specialized in music of the 16th and early 17th centuries
 - Led by Johann Christoph Pepusch, known for *The Beggar's Opera*
 - By the late 18th c., they also played music of Handel
 - Canonized a collection of classic works as masterpieces