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 5*) 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 Antient 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