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Alla curatrice dell'edizione, condotta con rigore, densa di fatica, ricca di stimoli e utile per una riflessione personale e di gruppo, esprimiamo plauso e ammirazione per la coraggiosa impresa.

Giuseppe Avarucci

Barocco padano e musicisti francescani: L'apporto dei maestri conventuali. Atti del XVI Convegno internazionale sul barocco padano (secoli XVII-XVIII), Padova 1-3 luglio 2013, a cura di Alberto Colzani – Andrea Luppi – Maurizio Padoan (Barocco Padano, 8; Centro Studi Antoniani, 55; Contributi musicologici del Centro Ricerche dell'AMIS – Como, 20), [Piazza del Santo, 11; I-35123] Padova, Associazione Centro Studi Antoniani, 2014. 24 cm. XVI+528 p. ill. (€ 55,00) ISBN 978-88-85155-98-5

As explicated in its title, the book under review consists of the acts of the 16th International Congress on *Barocco padano* held on 1-3 July 2013 at the Theological Study for Laity attached to St Anthony's Friary in Padua. The absence of three of the papers delivered at the Congress in the acts has been made good with the inclusion of a new one by Michelangelo Gabbrielli (p. XV). The Congress was patronised by several famed cultural entities like SIDM – Società Italiana di Musicologia. Though the congresses got up under the auspices of the A.M.I.S. (*Antiquae Musicae Italicae Studiosi*) headquartered in Como are normally held in Lombardy, its 16th Congress took place in Padua precisely because of the centuried musical tradition represented by St Anthony's Basilica in Padua. It signals also a formal recognition of the great contribution made by the "Corpus Musicum Franciscanum" sponsored by Centro Studi Antoniani and its director Fr Luciano Bertazzo. In the *Introduction*, Prof Maurizio Padoan, President of the A.M.I.S. Como, makes it clear that the areas covered by the studies are not in fact strictly limited to the Franciscan Conventual ambience inasmuch as it forms part of a general interactive environment of the Po valley. "The Franciscan musicians, in effect, do not represent a segment on their own, an entity separate and independent from the other composers. Their musical production unlike what is found in other religious Orders does not seem to delineate distinct traits" (p. VII). These friar-musicians enjoyed a great degree of mobility, enabling them to diffuse their compositions and to learn from others.

The volume contains a total of twenty-two studies by international scholars. The scope of the present review is more to introduce these studies to a more diversified and wider audience than to make any critical analysis of them. In his inconclusive study, *Le pratiche della musica nelle chiese monastiche e parrocchiali di Padova (secc. XVI-XVIII). Primo bilancio di una ricerca in corso* (p. 1-16), David Bryant scrutinises the archival sources to arrive at an overview of the practice of music in over thirty out of about 120 places of cult in Padua. It goes without saying that one of the cultic centres studied is *La cappella musicale della basilica del Santo*. The sources provide information about the

office of the music director, the conditions for making available his services in other churches, his remuneration, and the names of outstanding musicians. Maurizio Padoan's essay, *La musica al Santo di Padova (1580-1650). Dinamiche finanziarie, organici e compiete quaresimali* (p. 17-78) is relatively long; it is solidly documented, and casts much light on the practicalities involved in the unfolding of the music activities at the Antoniana, the Basilica of St Anthony, in 1580-1650. The key areas in which money also comes into play in making music a concrete reality are brought out in this article. The musical part in the celebration of the feast of St Anthony and the Lenten complines at the Antoniana did not seem to have impacted much in the Po valley. However, the solemnity and magnificence of the Lenten complines show that the Baroque model still prevailed over the disciplines that took shape in the period after the Council of Trent.

Reconstructing the musical establishment of Santa Maria Gloriosa dei Frari, Venice by Jonathan Glixon (p. 79-98) profiles on the basis of extant archival material the complex world of music prevailing at the Antoniana. The author rightly laments the dearth of documentation in order to reconstruct accurately the unfolding of music at Frari. "In fact, this paper is as much a discussion of the obstacles standing in the way of such an attempt, as it is an account of musical life at the Frari", while the author's book *Honoring God and the City: Music at the Venetian Confraternities* (New York 2003) shows that "broader, synthetic histories of groups of institutions, such as confraternities or nunneries, covering several centuries" are possible (p. 79). Anne Schnoebelen's paper *New trends in masses by three Paduan composers from the early 17th century* (p. 99-108) outlines the three Maestri Amadio Freddi, Leandro Gallerano and Antonio Dalla Tavola, all connected with the Antoniana. The protagonist of Michelangelo Gabrielli's study *Giulio Belli. Cenni sulla vita e sulle opere. Nuovi contributi* (p. 109-140) and that of Jeffrey Kurtzman, *Vocal ranges, cleffing and transposition in the sacred music of Giulio Belli* (p. 141-164) is the Conventual Friar Minor Giulio Belli. While the first essay casts new light on Belli's life like pinpointing the year of his birth and the date of his death, the second is a technical analysis of his musical art especially by viewing it vis-à-vis the compositions of his contemporaries. The Franciscan Conventual friar Giovanni Ghizzolo was another *Maestro di cappella* of the Antoniana and his contribution to Baroque music as evidenced in some of his select creations is the theme of the paper *Giovanni Ghizzolo: Performance issues relating to the 1619 Messa, Salmi, Lettanie della B.V., Falsi Bordonni et Gloria Patri Concertati, Op. 15* by Fred Kiser (p. 165-178). Francesco Passadore, *Note bio-bibliografiche su Alvise Balbi "non secundus inter compositores musices"* (p. 179-193), speaks of Alvise Balbi's lifelong dedication to sacred music and presents his contributions to it.

Christine Getz, *Dal profano al sacro: una raccolta per San Francesco Grande a Milano* (p. 195-213) offers an analytical look into the repertoire going back to the second largest church building in the Early Modern Milan, the former basilica of San Francesco Grande then administered by the Conventual friars and makes some striking observations about the liturgical celebrations associated with the basilica. Daniele Torelli, *Un*

compositore francescano milanese tra conventi padani e fortuna d'Oltremarica: le opere di Giovanni Battista Cesati (p. 215-248), Tito Olivato, *La musica nel convento di Saronno nei secoli XVI e XVII e il suo maggiore interprete: fra Sisto Reina* (249-296), and Licia Mari, *Valerio Bona 'Prefetto della musica' nel Convento di San Fermo Maggiore a Verona (ca 1614 post 1619)* (p. 297-324) offer thumbnail sketches of some of the Conventual friars who were outstanding in the world of Baroque music in Northern Italy towards the close of the 16th century and in the early decades of the *Seicento*, while Robert Kendrick, *La musica per la Settimana Santa di Costanzo Porta* (p. 325-336), Tomasz Jeż, *La ricezione della musica dei compositori attivi al Santo di Padova nella Breslavia protestante del primo barocco* (p. 337-353); Stanislav Tuksar – Lucija Konfic, *Music connections of Antoniana with the Eastern Adriatic Coast* (p. 355-367), highlight certain Baroque pieces for special occasions and their territorial whereabouts in Europe. The final six papers: Ennio Stipčević, *Il compositore e le sue scelte poetiche: il caso di fra Gabriello Puliti e i suoi poeti istriani* (p. 369-378); Luigi Collarile, *La memoria del modello. Riguardo alle 'citazioni' nell'Annale di G.B. Fasolo (1645)* (p. 379-411); Stewart Carter, *From the singer's voice to the listener's ear: Zaccaria Tevo and the "Science" of Music* (p. 413-427); Gregory Barnett, *Vallotti, Martini, and the golden age of modal polyphony* (p. 429-453); Piero Gargiulo, *Francescantonio Vallotti. Una prima ricognizione sulla sua figura attraverso i trattati del XVII e XVIII secolo* (455-464); Ivano Bettin, *Francesco Antonio Urio. Catalogo tematico delle opere* (p. 465-497); Alan Maddox, *Francesco Antonio Calegari's Passion Recitatives, Padua 1718* (p. 499-513), may be jointly termed as case studies in the area of Baroque music associated with the Franciscan Conventual friars of *Antoniana*.

One may definitely say that the present volume with its particularised discussions are indeed illuminating for both lay readers and experts. They have also laid open further areas of research. The observation that Prof Padoan makes in the *Introduzione* may be cited here by way of conclusion: "These Acts show, besides, how their [of Baroque music] compositions often proceed under the name of originality and consequently express a real contribution to the evolution of taste and style in the period spotlighted. ... This close-up reading, but at the same time oriented towards the contextualization based on the criteria that are not *a priori* defined, seems to demand in the words of the theorists of micro-history a redefinition of the hierarchy of the significances, with the consequent emergence of new scenarios and unforeseen questions" (p. XV).

Benedict Vadakkekara

Ireneusz Pawlak, *De musica sacra in Polonia quaestiones selectae I*, redakcja i opracowanie Stanisław Garnczarski [Plac Katedralny 6, Pl-33-10] Tarnów, Wydawnictwo Diecezji Tarnowskiej Biblos, 2013. 24 cm, 429 p. – ISBN 978-83-7793-193-6