

METODA KOKOLE
Slovenian Academy of Sciences and Arts, Ljubljana

EARLY SACRED MONODY
AND ITS JOURNEY FROM THE EASTERN SHORES OF THE ADRIATIC
TO THE AUSTRIAN LANDS NORTH OF THE ALPS

The publication of the collection of *Cento concerti ecclesiastici* by Lodovico Grossi da Viadana in 1602, and its reprints of 1603, 1604, 1605, 1607, and 1612, was followed by a great vogue of this allegedly 'new' style. In Italy alone, between the years 1602-1630, more than 150 collections of small-scale motets were issued from various and notably Venetian printing houses. However, the idea of sacred music for a few voices with compulsory instrumental accompaniment as well as Viadana's twelve rules on how to realise the *basso continuo*, reverberated not only in Italy, but even well beyond as far as the Northern German states. This new style very soon found its way to non-Italian lands firstly through imported music literature, local reprints of Italian music and the activities of Italian composers in these lands, to then be finally adopted by local composers and writers on music.

Already in 1619, the foremost German writer on music, Michael Praetorius, published in the third volume of his *Syntagma musicum*, his own detailed explanation of this new genre. He summarized the novelties of Viadana's 1602 collection with its rules and also listed some different expressions used in his own time for motets with *continuo*, which in Germany were called *geistliche Konzerte*: apart from *Motetti*, there were also compositions entitled *Concerti*, *Concentus*, *Symphoniae*, *Falso bordone*, *Harmoniae*, *Gesängelein* etc., and even combinations of two complementary expressions such as *Motetti Concertati* or *Concentus*, *Sacra Cantica*, and *Sacras Cantiones*.¹ The described 'first method' (*Die erste Manier*) of *concertato* writing was, according to Praetorius, codified by «Lodovico Viadana, Giovanni Damasceno, Antonio Cifra, Giacomo Finetti, Seraphino Patta, and other innumerable Italian musicians devoted to the new style». Viadana's work was by then available in Germany through Italian editions as well as German reprints, among which the most influential were those by Nicolaus Stein of Frankfurt issued between 1609 and 1626.²

¹ He mentions Lodovico da Viadana and his importance in the third book of his *Syntagma musicum*, in the chapter 'Von denen Gesängen Welche Geistliche vnd graviteteische weltliche Texte haben: Alls Concerti, Motetae, und Falso Bordoni'. MICHAEL PRAETORIUS, *Syntagma musicum*, III, ed. Wilibald Gurlitt, Kassel, Bärenreiter, 1963 (Documenta Musicologica. Erste Reihe: Druckschriften-Faksimiles, 15), pp. 6-9. See also HAROLD E. SAMUEL, *Michael Praetorius on Concertato Style*, in *Cantors at the Crossroads. Essays on Church Music in Honor of Walter E. Buszin*, ed. Johannes Riedel, St Louis (MO), Concordia, 1967, pp. 102-104.

² Stein included in his reprints also a German translation of the preface 'An den günstigen Leser' as well as his own Latin dedication to the collection. See also LODOVICO VIADANA, *Cento concerti ecclesiastici (1602)*, ed. Claudio Gallico, Kassel, Bärenreiter, 1964 (Monumenti musicali mantovani, 1), pp. 7-9, and 126-129. In the dedication Stein also offers an explanation of the needs of organists in Germany: «Quae res, Illustriss. Princeps in causa fuit, cur toties praesens hoc opus in Italia editum, toties à multis iisque

This paper concentrates on the first-hand introduction of this new Italian style in the transitory geographical area between Italy and the Germanic North, the territory which today in great part belongs to the Republic of Slovenia, but which in the past was divided between the Inner-Austrian provinces of Carniola, Carinthia, and Styria (the hereditary Habsburg lands), and Venetian Istria, with their respective cultural and administrative centres: Ljubljana, Klagenfurt, and Graz (the latter was also the capital town of all Inner-Austria with the only court chapel in the whole region), and finally the coastal town of Koper (It. Capodistria).³

The new music genre was especially suitable for smaller circles and more or less private devotions. As in the afore-mentioned geographical area and period – between 1595 and 1628 – and despite the zealous efforts of the Counter-Reformation, many Inner-Austrian local aristocratic families remained clandestinely faithful to the Lutheran teachings, where such a repertoire was most welcome, and where the coexistence of the official Catholic and private Protestant worship actually encouraged early local reception of the small-scale *concertato* style.

The period around the mid-second decade of the seventeenth-century seems to have functioned as a turning point for the introduction in these regions of the new style of small-scale motets with *basso continuo*. In 1614 an Italian composer, Gabriello Puliti, sent from Koper, the capital town of the Venetian Istria (then called Capo d'Istria) to a Venetian printer, his first of five collections of solo motets. In the same year, the Venetian organist and composer Giovanni Priuli was appointed to the vacant post of the *maestro*

magnis ac grauibis viris mihi ob singulares Symphoniarum suarum concinnitates atque nouas inuentiones Organistis nostris in Germania placituras, commendatum, toties ut in usum Germaniae publicum sumptibus meis prodiret, efflagitatum; quorum quidem precibus ac monitis victus, tandem cessi, ac publici commodi rationem expendendo, ipsorum petitionibus obsecundauit». On the German reprints of Viadana's collection and its impact in Germany, see also FRIEDRICH CHRYSANDER, *Lodovico Viadana's Bericht von der Erfindung und Einrichtung seines Basso Continuo*, «Allgemeine Musicalische Zeitung», XII, 1877, cols. 85-88; and HELMUT HAACK, *Anfänge des Generalbass-Satzes. Die "Cento Concerti Ecclesiastici" (1602) von Lodovico Viadana*, 2 vols., Tutzing, Schneider, 1974 (Münchener Veröffentlichungen zur Musikgeschichte, 22), I, pp. 44-47.

³ In the past fifteen years I have already discussed this subject in a series of articles and also in my book on the central personality for this type of discussion, Isaac Posch. In this contribution I therefore rely – except for the discussion of the littoral areas and music by Gabriello Puliti – on the facts brought forward in the following publications in the English language and further literature cited there: METODA KOKOLE, *The Compositions of Isaac Posch. Mediators Between the German and Italian Musical Idioms, in Relazioni musicali tra Italia e Germania nell'età barocca*, Atti del VI convegno internazionale su "La musica italiana nei secoli XVII-XVIII" (Lovenjo di Menaggio, Como, 11-13 luglio 1995), eds. Alberto Colzani - Andrea Luppi - Maurizio Padoan, Como, A.M.I.S. - Centro italo-tedesco Villa Vigoni, 1997 (Contributi musicologici del Centro Ricerche dell'A.M.I.S., 10), pp. 85-120; EAD., *Venetian Influence on the Production of Early-Baroque Monodic Motets in the Inner Austrian Provinces*, «Musica e Storia», VIII, 2000, pp. 477-507; and EAD., *Isaac Posch "diditus Eois Hesperisque plagis". Praised in the Lands of Dawn and Sunset*, Frankfurt am Main, Lang, 2009, especially pp. 177-235 (on the collection *Harmonia concertans* of 1623). For a general overview of the situation on the territory of the present day Slovenia see also METODA KOKOLE, *Baroque music in Eastern Europe, Music in Slovenia*, in GEORGE J. BUELOW, *A History of Baroque Music*, Bloomington, Indiana University Press, 2004, pp. 429-437, and notes on pp. 606-610.

di cappella at the court chapel in Graz, where he was joined by another important Italian master, Giovanni Valentini, who had been sent from the Polish court.⁴

Together with other Graz court musicians, there were also composers of small-scale *concertato* motets which were published in 1615 in Venice and entitled *Parnassus Musicus Ferdinandaeus*. This large anthology was dedicated to Archduke Ferdinand, the future Holy Roman Emperor Ferdinand II, then still resident in Graz. Heinrich Pfendner, a pupil of Antonio Cifra, spent the year 1614 in Graz, where he published his collection of *concertato* motets entitled *Delli Motetti. Libro primo*. Only one year earlier, another Italian court musician active in Graz, Bartolomeo Mutis, Conte di Cesana, had published in Venice the very first collection of sacred monodies ever produced by a composer working in the Austrian provinces: *Musiche a una, doi e tre voci*. Last but not least, in 1614 Isaac Posch, a non-Italian author of one of the earliest collections of highly Italianised *concertato* motets printed in Nuremberg in 1623, settled in the Carinthian capital of Klagenfurt. Music by the above-mentioned masters and other similar Italian editions, which soon spread throughout the discussed geographical area, are to be found in three early seventeenth-century inventories of collections of music used at the time in Ljubljana, in Gurk and in Villach.⁵

The early reception of the new style on the eastern shores of the Adriatic sea, in the then Venetian territory, was as such hardly surprising. So it comes as no surprise that a Minorite friar, organist at the cathedral of Koper, also composed motets for a few voices and *continuo*, which at that time were especially popular in Venice and where most of his earlier works had also been printed. Gabriello Puliti⁶ was born in the Tuscan town of Montepulciano, probably in 1583. He took holy orders before 1600, and he also received his musical education, probably in Florence during that period. He then spent

⁴ The fundamental reference book on Italian musicians active in Graz is still Hellmut Federhofer's monograph and some of his articles: HELLMUT FEDERHOFER, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564-1619)*, Mainz, B. Schott's Söhne, 1967; ID., *Graz Court Musicians and their Contribution to the Parnassus Musicus Ferdinandaeus (1615)*, «Musica disciplina», IX, 1955, pp. 167-244. However see also STEVEN SAUNDERS, *Cross, Sword and Lyre. Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619-1637)*, Oxford, Oxford University Press, 1995.

⁵ Full transcriptions of these were published in: JANEZ HÖFLER, *Glasbena umetnost pozne renesanse in baroka na Slovenskem* [Late Renaissance and Baroque music in Slovenia], Ljubljana, Partizanska knjiga, 1978, pp. 134-156; HELLMUT FEDERHOFER, *Italienische Musik am Hofe des Fürstbischofs von Gurk, Johann Jakob von Lamberg (1603-1630)*, in *Collectanea historiae musicae*, 2 vols., Firenze, Olschki, 1956, II, pp. 163-178: 172-177; ID., *Das Musikleben in Villach bis zum Anfang des 18. Jahrhunderts*, in *900 Jahre Villach. Neue Beiträge zur Stadtgeschichte*, ed. Wilhelm Neumann, Villach, Magistrat der Stadt Villach, 1960, pp. 301-307. For compositions and collections of sacred monodies in these inventories see also KOKOLE, *Venetian Influence*, pp. 502-505.

⁶ On Gabriello Puliti in Koper see my latest article on this composer with a comprehensive list of earlier literature in note 5: METODA KOKOLE, "Servitore affetionatissimo Fra Gabriello Puliti" and the dedicatees of his published music works (1600-1635): from institutional commission via a search for protection to an expression of affection, «De musica disserenda», III/2, 2007, pp. 107-134. For a wider consideration of music in Puliti's time Koper see also EAD., *Sacred music in "Capo d'Istria" in the 17th century*, in *Barocco Padano*, IV, Atti del XII Convegno Internazionale sulla Musica Italiana nei Secoli XVII-XVIII (Brescia, 14-16 luglio 2003), eds. Alberto Colzani - Andrea Luppi - Maurizio Padoan, Como, A.M.I.S., 2006 (Contributi musicologici del Centro Ricerche dell'A.M.I.S., 16), pp. 225-261.

short periods in Pontremoli and Piacenza, fulfilling the positions of *maestro di coro* and organist at respective monasteries of his order. It is in these two towns that he committed to print his earliest surviving publications, two collections of traditional four and five-part motets and psalms. From January 1604, when «frater Gabriel de Monte Puliciano» is recorded as being attached to one of the houses of his order in Pula, one of the other larger towns in Venetian Istria, he apparently remained in the minorite province of San Girolamo for Istria and Dalmatia until his death in Trieste in 1644. He is recorded as «Ecclesiae Metropolitanae Iustinopolis Organista» from 1606 to 1609 and from 1613 to 1624 (with an interval of absence between 1621 and 1622). Very late, in 1633, he was promoted to the rank of *magister musices*, while still belonging officially to the minorite province of Tuscany. He was elected a full member of the Dalmatian province only at its General Chapter in 1636.

Gabriello Puliti was a prolific composer of 36 printed sacred and secular works in various musical forms – not only motets, psalms, and masses, but also secular madrigals, *mascherate*, and instrumental pieces. All but two of his surviving editions were published in Venice between 1600 and 1635. Unfortunately, more than half of his compositions seem to be lost.⁷ The focus of this article is on four of Puliti's five recorded collections of sacred monodies, printed between 1614 and 1620 in Venice, all composed in Koper for the musical needs of the local cathedral and other institutions, possibly the Accademia Palladia.

Puliti's first attempt to write in a new monodic style is found in his 1614 collection of motets for one to three voices and organ (*Bassus pro Organo*), entitled *Sacri concentus*. The collection is only partly preserved (the tenor part book is missing). As such, only eight out of the twenty one motets have come down to us in a complete form.⁸ Originally there were thirteen solo motets that outnumbered six duets and two motets for three voices. Besides the texture for a small number of voices with organ, and some limited use of expressive turns in his treatment of melodic formula, the musical structure of these motets is, however, still strongly reminiscent of Puliti's earlier, traditional polyphonic style of sacred music, and the organ part bears more of a resemblance to a sparsely figured *basso seguente* than to a proper *continuo*.

This collection of *concerti* – as Puliti calls his motets – was dedicated to the Bishop of Krk (It. Veglia), Giovanni Turriani, a well-known patron of the arts. It was accompanied by a Latin epigram by Alexander Bruti, a member of a noble family from Koper known for its cultural interests.⁹ Unlike the dedication, which was written in high Latin, the

⁷ All of his completely preserved works are published in six volumes of the *opera omnia* within the series of *Monumenta artis musicae Sloveniae*, volumes 40, 42, 44, 46, 48, 50, and 54, printed between 2001 and 2008. Separate volumes of these critical editions with introductory essays were edited by Metoda Kokole, Bojan Bujić, Ennio Stipčević, Ivano Cavallini, and Nikola Lovrinić.

⁸ RISM A/1 P 5652 (the only copy is now in I-Fn, Mus. Ant. 142). Modern editions of these are included in GABRIELLO PULITI, *Sacri concentus (1614)*, *Pungenti dardi spirituali (1618)*, ed. Metoda Kokole, Ljubljana, ZRC SAZU, 2001 (*Monumenta artis musicae Sloveniae*, XL).

⁹ For more on the dedicatee and other mentioned personalities see KOKOLE, *Servitore affectionatissimo*, p. 116 (especially note 38).

instructions for the singers which were added by the printer, Giacomo Vincenti, are written in vernacular Italian, in order to be better understood by potential performers. In this note Vincenti reminds the singers that Puliti could have added ornaments to his motets, but he chose to leave it up to the singers themselves – «con tirate di gorgia far Passaggi» – to perform them. To leave the choice of phrasing to the performer was – in fact – not unusual at the time. In 1608 the Roman Ottavio Durante, for example, described in his *Arie divote* the way of writing ornaments («modo di scrivere passaggi ed altri affetti») and in 1615 Francesco Severi published his *Salmi passaggiatti per tutte le voci alla maniera che si cantano in Roma*.

LO STAMPATORE A I CANTORI

Mi è parso, benigno lettore di dirti, che questo gentil spirito haurebbe potuto, e saputo molto bene inserire in questi suoi libri de gli accenti, Scherzi e Passagi con molta gratia, e leggiadria alla Romana, essendo il suo valore tale, che niun'artificio gli è nascoso: egli nondimeno ha atteso a sodisfare al Cantore, et non alla penna, dandogli campo di poter da sè, doue gli parerà, con tirate di gorga far Passagi a suo gusto, non lo sforzando punto con l'amassar note veloci, che sogliono (chi non è più più che eccellente) generar confusione e questa ha giudicato esser via più sicura, e meno intricata. State sani [Puliti's *Sacri concentus* of 1614].

This practice, called *alla Romana* by Vincenti, was also explicitly practised by the composer, singer and theorist Bartolomeo Barbarino, who published precisely in 1614 his *Secondo libro de' motetti* both in a simple and ornate version. We should note here, that Puliti knew Barbarino's works very well. He even published, in his subsequent book of monodic motets in 1618, a slightly simplified version of Barbarino's motet *O quam dulcis est nomen Jesu* from the latter's first book of motets of 1610. Barbarino's piece closes the selection of motets in Puliti's volume entitled *Pungenti dardi spirituali*, which was also printed in Venice.¹⁰

This first extant and entirely monodic collection of Puliti's music contains twenty solo motets for soprano or tenor and two for bass.¹¹ The pieces are printed in one book alone so that the instrumental bass is below the corresponding voice part. It was most interestingly dedicated on 15 March 1618 «alli molto reuerendi Padri del Convento di Santa Croce di Fiorenza», as a sign of Puliti's gratitude for being accepted into this monastery. However, the motets themselves were explicitly intended for use in Koper, as the separate motets were – to borrow the composer's own words – written at the request of («Ad istantia del») certain musicians, priests and composer's noble friends from Koper and members of the local Accademia Palladia.¹² Of the musicians should be mentioned

¹⁰ At the top of the score of this piece is the following comment: «Del Sig. Bartolomeo da Fabriano detto il Pesarino. Ristampato ad istantia d'un suo seruitore».

¹¹ RISM A/1 P 5654 (the preserved copies are now in United Kingdom, London, The British Library, hereinafter GB-Lbl, K. 8 h 29 and in Poland, Biblioteka Uniwersytecka in Wrocław, II. S. 1596). Modern edition is included in GABRIELLO PULITI, *Sacri concentus (1614)*, *Pungenti dardi spirituali (1618)*; see note 8.

¹² «Maestro Gregorio da Cagli Inquisitor Generale dell'Istria», «Pre Ludouico Daini Canonico della Catedrale di Capo d'Istria», «Signor Raimondo Fino», «Signor Mario Bonzi», «P. Maestro Iacomo Finetti

Figure 1. Gabriello Puliti, *O quam dulcis est nomen Jesu*
In Pungenti dardi spirituali (Venice, Vincenti, 1618), p. 36

Cantus, aut Tenor. Del Sig. Bartolomeo da Fabriano detto il Pefarino
 Ristampato ad istantia d'un suo feruitore

Qua dulcis est nomen Jesu O dulcissime
 Iesu O dulcissime Iesu O clementis sime Iesu O dul-
 cissime Iesu Fili Mariae O Iesu fili Mariae
 libera nos libera nos in ora mor tis no
 strae ab An gelo ab An gelo percu ti en-
 te & perduc nos & perduc nos in vitam e-

Figure 2. Gabriello Puliti, *Pungenti dardi spirituali* (Venice, Vincenti, 1618), title page



Giacomo Finetti, another priest of the order of Franciscans minor and an important composer, who was active in the convent of Santa Maria Gloriosa dei Frari in Venice, but whose fame interestingly soon spread into the Germanic world. Finetti was probably a personal acquaintance of Puliti if not a friend. As these separate dedications possibly call for a non-liturgical use, and the *basso continuo* is to be performed by any kind of instrument («in qual si voglia strumento chorista»), though in particular by *chitarrone*, *theorbo* or lute (as expressly indicated in the motet *O bone Jesu*)¹³, we can also speculate on the use of these pieces as being for private devotions and secular occasions.

The motets of *Pungenti dardi spirituali* are through composed as sequences of freely assembled melodic formulas, used more or less imaginatively. The phrasing is more complex than in his *Sacri concentus* and the madrigalisms are more frequent, especially on the words of joy or movement (certain *affetti* are also underlined with dotted rhythms) as for example the awakened heart depicted in *Ego dormio* (see appendix, music example 1).

Two years later in February 1620, Puliti put into print the third and fourth books of his *concerti a una voce*, entitled *Lilia convallium Beatae Mariae Virginis. Libro terzo delli concerti a una voce*, and *Sacri accenti. Libro quarto delli concerti a una voce*, each containing eleven motets.¹⁴ These were labelled opus 22 and opus 23 and were dedicated to two noblemen from Koper, Barnaba Bruti and Pietro Pola who had been recently ennobled as *Cavalieri di San Marco*. The two letters of dedication were signed within the space of only a few days.¹⁵ In these collections Puliti came closest to the popular early-Baroque style of the sacred monody. In the case of the second volume, it is also worth noting that the motets all bear a strict relation to the liturgical calendar of the Bishopric of Koper, such as the motet *Protector noster* «In festo Sancti Nazzarii Protectoris Justinopoli» (in appendix, music example 2) and *O quam pulchra est* «in festo Sancte Ursule» (Santa Ursula being second in importance only to San Nazzario).

In his 1618 collection, as well as the two dating from 1620, the instrumental bass can be performed on any kind of instrument but especially on plucked instruments.¹⁶

Maestro di Capella della Cà Grande di Venetia», «Signor Gauardo Gauardi», «Pre Iseppo Albanese canonico et Basso nella Cattedrale di Capo d'Istria», and «Signor Girolamo Zarotti». For more on these see KOKOLE, *Servitore affectionatissimo*, pp. 127-129.

¹³ «Da cantar con Chitarone ouero Teorba o Liuto.»

¹⁴ *Lilia convallium*: RISM A/1 P 5655 (the preserved copies are now in GB-Lbl, K. 8 h 30 and in Harding private collection) and *Sacri accenti*: RISM A/1 P 5656 (the preserved copy is now in GB-Lbl, K. 8 h 28). Modern editions are included in GABRIELLO PULITI, *Lilia convallium (1620)*, *Sacri accenti (1620)*, ed. Metoda Kokole, Ljubljana, ZRC SAZU, 2002 (Monumenta artis musicae Sloveniae, XLII).

¹⁵ On these dedications and local dedicatees see KOKOLE, *Servitore affectionatissimo*, pp. 117-118, 127 and 129.

¹⁶ In this connection it is telling that in Alessandro Vincenti's catalogue of music Puliti's collections *Pungenti dardi spirituali*, *Lilia convallium* and *Sacri accenti* are listed in the section dedicated to music to be sung and played on plucked string instruments, most of which are of a secular type, Vincenti's heading of this section is «Musiche per cantar e suonar nel chitaron tiorba arpicordo» and not «Motets», as one would have expected. See *Indice di tutte le opere di musica che si trovano nella stampa della pigna di Alessandro Vincenti, Venezia 1621*, «Monatshefte für Musikgeschichte», XIV-XV, 1882-1883, p. 40 [original page no. 31], and OSCAR MISCHIATI, *Indici, catalogi e avvisi degli editori e librai italiani dal 1591 al 1798*, Firenze, Olschki, 1984, pp. 135-153 (*Pungenti dardi*, *Lilia coualio* [sic], and *Sacri accenti* are listed on the original pp. 22-23).

The practice of accompaniment on plucked instruments was common at the time especially in Franciscan convents such as the Frari in Venice, where he possibly met Giacomo Finetti, to whom he dedicated two of his own motets, besides *Exulte et laetare terra* in his *Pungenti dardi spirituali* and *O quam spetiosa* in the *Lilia convallium*¹⁷ (see appendix, music example 3). With the three volumes of 1618 and 1620 Puliti made a decisive step away from the traditional motets towards the *concertato* motets. Indeed, apparently he was even criticised for writing music that was beyond the capabilities of local performers, so he thought it necessary to add a short note at the end of his 1620 collections stating «that having been told that his motets were too difficult, he would only say that he composes for virtuosos who know how to sing well».

Alli Lettori

Essendomi fato detto d'alcuni che questi miei Motetti sono alquanto difficili, io gli rispondo che l'ho composti solo per quelli Virtuosi, che sanno ben Cantare, et non per quelli che strapazzano il mestiero. State sani [Puliti's *Lilia convallium* of 1620].

Alli Lettori

Havrei potuto comporre, questi miei Motetti alquanto più facili ma, mi dichiaro, che l'intentione, e stata solo comporli per quelli Virtuosi, che sanno ben Cantare, con qualche accento alla Romana, et non per quelli, che si presumono sapere, et strapazzano il mestiero. State sani [Puliti's *Sacri accenti* of 1620].

The last of Puliti's known volumes of sacred monodies is known only from Alessandro Vincenti's catalogue, where it appears as *Celesti ardori. Libro quinto delli concerti a una voce sola di tenore*, opus 26.¹⁸ It was printed by Alessandro Vincenti in Venice in 1622 and dedicated to the then Bishop of Pula, Umberto Testa; Puliti was at the time «Maestro di Cappella della nobilissima Terra d'Albona».

Gabriello Puliti was, indeed, a memorable personality and probably the most important musician active in seventeenth-century Istria. He was remembered long after his death as an example of a proficient composer, musician and teacher. He made a substantial contribution to musical life in Koper and Istria as a whole, not only as an organist, but also as an active composer who willingly responded to the musical needs both of the Istrian capital and its local patrons. Moreover, Puliti's works, in addition to being known in Istria and Venice, also found their way also into the neighbouring provinces of the Holy Roman Empire. Already during his lifetime, Puliti's published scores were apparently sought after in the Habsburg hereditary duchies of Carniola and Styria and elsewhere in the German-speaking world.¹⁹ An interest in his music in Carniola and Styria is confirmed on

¹⁷ The dedication in the original: «Ad istanza del p. F. Iacomo Finetti maestro di Capella alli Frari in Venetia».

¹⁸ The collection known to us from Alessandro Vincenti's catalogues as «libro quinto» (originally on p. 32), was also recorded under its full title in Bologna as being preserved in Carpi, but is now apparently lost.

¹⁹ At least five of Puliti's printed collections were once to be found in Fugger's library in Augsburg. This collection was transferred to Vienna where it was catalogued in 1655 by the imperial librarian Matteo Mauchter in his *Catalogus bibliothecae Fuggerianae* (Bibl. Pal. Vind. Cod. 12579 [Suppl. 363]). The recorded works are:

the one hand by the dedications of his works, for example the dedication of his madrigal book *Baci ardenti* of 1609 to the future Holy Roman Emperor, Ferdinand II, who at that time was still Archduke resident in Graz, and the dedication of his *Psalmodia vespertina* of 1614 to the Abbot of Stična (Lat. Sitticum), and on the other hand by the records of the presence of his works in some of the contemporary musical inventories. The complete musical inventory of the cathedral in Ljubljana for example lists as many as four of his printed works but none of the monodic collections were present.²⁰

The neighbouring Austrian lands were, however, quick to adopt early sacred monody. As early as 1615, certain Italian composers active as court musicians in Graz had produced examples of monodic motets to be published in the large anthology *Parnassus Musicus Ferdinandaeus*, dedicated to the Inner-Austrian sovereign, Archduke Ferdinand. This anthology, containing 57 *concertato* motets, was compiled by Giovanni Battista Bonometti, the Graz court tenor, and was published by the Venetian printer Giacomo Vincenti.²¹ Nine out of thirty-two authors were Graz court musicians and they contributed more than one third of the included motets. Apart from the Italian composers, Bonometti also sought music from some Southern-German and Austrian musicians active at the court in Graz, such as Reimundo Ballestra, Georg Poss and Alessandro Tadei. However, most of the composers whose names appear in the *Parnassus*, were Italians, including Claudio Monteverdi among others. It is indicative of this anthology that in following the newest Italian trends, the number of solo motets (only eight) compared to duets (twenty three) diminished as the latter provided greater possibilities of music expression and dramatic elements. The choice of texts, taken predominantly from the *Song of Songs*, reveals the same intentions.

The only solo motets by Graz composers were composed by the two foremost musicians then active in Graz: Giovanni Priuli and Giovanni Valentini, the chapel master and the first organist respectively. The old practice of doubling the vocal melody in the *continuo* part in the manner of the *basso seguente* is still present in some of the solo motets yet the composers achieved, as we have already seen in Gabriello Puliti's motets, a measure of melodic diversity primarily through the ornamentation in the vocal part. Interestingly, the editor of the *Parnassus* motets made a distinction between the term *partitura*, which is used for a figured instrumental bass part which complements the vocal bass part, and the *basso continuo*, used when there is a single figured bass part for both voice and *continuo* accompaniment. The *Parnassus Musicus Ferdinandaeus* constitutes, along with the *Musiche a una, doi e tre voci* by Bartolomeo Mutis of 1613 and a collection of *concertato* motets for two to eight voices by Heinrich Pfendner of 1614, one of the earliest printed collections of small sacred

«Psalmi Vesperarum | Puliti | in VI. libr.»; «Gabrielis de Pulitis Vesperae 4. et 5. vocum in lib. VIII.»; «Gabele Puliti Ghirlanda. 1^o»; «F. Gabrielis de Pulitis sacri concentus. 1.2.3. vocibus»; «Lunario Armonico perpetuo à 3. di Gabrieli Puliti». Today only *Ghirlanda odorifera* (1612) is still to be found in the National library of Vienna.

²⁰ «Madrigalia Gabrielis Puliti a 5 Vocum»; «Fantasie Gabrielis Puliti a 2»; «Lunario Harmonico Gabrielis Puliti a 3»; «Missae Gabrielis Puliti cum Parti[tura] a 4» all quoted in *Inventarium librorum musicalium* transcribed in HÖFLER, *Glasbena umetnost*, pp. 134-156.

²¹ This subject is amply discussed in FEDERHOFER, *Graz Court Musician*, and also in KOKOLE, *Venetian Influence*, pp. 481-482 (with further literature). See also note 4, above.

concertos for one to five voices with *basso continuo* to be directly conceived for Germanic music circles. It is also indicative of the role of Graz as the centre of dissemination of Italian music in Inner-Austria, that the *Parnassus Musicus Ferdinandaeus* as well as the collection by Pfindner are recorded in various music inventories as being locally used.²² The *Inventarium librorum musicalium* of the cathedral in Ljubljana was compiled between 1620 and c. 1628 and consists of 317 items. Its core was compiled in 1620 and was divided into several subsections, one of which was explicitly devoted to the *sacrae cantiones* with *basso continuo*. It contains twelve titles of the new type of *concertato* motets, to which ten were added later. It is interesting that with one exception only, all the composers are Italians. For instance, two items were recorded by Alessandro Grandi and five by Giacomo Finetti, these two authors being especially popular outside Italy.

A comparable repertoire of small-scale motets was also in use at the cathedral of Gurk in Carinthia. The inventory, compiled in 1622, contains 44 items among which are 17 collections of early sacred monodies, including works by the above-mentioned Venetian masters, three copies of Viadana's *Cento concerti ecclesiastici*, Pfindner's *Delli Motetti*, and collections of Agostino Agazzari, Seraphino Patta, Antonio Cifra, and two copies of the *Parnassus*. An inventory of music dated 1626 which also survived in the parish church of the Carinthian town of Villach lists 52 items of which eight are collections of *concertato* motets. Apart from the works of Viadana, Finetti and Pfindner, it also contains two copies of a collection of motets for one to four voices and *continuo* by the local composer Isaac Posch.

Born around 1591 in Krems an der Donau, Isaac Posch was schooled from 1597 in Regensburg, where he remained in the city's humanistic Protestant *Gymnasium poeticum* until the autumn of 1606 or the spring of 1607. We still do not know where he spent the period between 1607 and 1614, when he became organist to the Carinthian Provincial Estates in Klagenfurt. As such, he was probably active among the Protestant nobility, notably his patrons, who were members of the Provincial Estates. From 1617 to 1622 he is frequently recorded in neighbouring Carniola, where he was temporarily employed as organ builder and repairer of instruments. In 1618 and in 1621 he published two collections of ensemble instrumental dances, printed in Regensburg and Nuremberg, respectively. Posch appears to have died between 24 December 1622 and 31 March 1623, leaving behind ready for the press *Harmonia concertans* that his widow later sent to the Protestant printer Simon Halbmayr in Nuremberg.

The publication of Isaac Posch's collection of strongly Italianate *concertato* motets for one to four voices and *basso continuo* seems, indeed, even more important than the early reception of monody at the court in Graz. Although the contents of Posch's collection *Harmonia concertans*, in addition to a few motets preserved in manuscript copies only,²³ possibly reflects his musical knowledge of the 'Parnassus type' of motets, known in Inner-Austria from the mid-sixteen-twenties, he rather refers, however, to direct Italian

²² See the excerpted monodic items listed in KOKOLE, *Venetian Influence*, pp. 502-505 (appendix 2).

²³ See ISAAC POSCH, *Pet motetov / Five motets*, ed. Domen Marinčič, Ljubljana, ZRC SAZU, 2008 (Monumenta artis musicae Sloveniae. Supplementa, 2).

Figure 3. Isaac Posch, *Harmonia concertans* (Nuremberg, Halbmater, 1623), title page



models in his work. He describes his motets as «Cantiones Sacrae, quas Concertus Itali vocant» and gives in his introduction Lodovico Grossi da Viadana as a model for his performers. This is possibly because Viadana's name and style were also by this time already widely known in Germany, where he had received his first musical training and education.

Lectori candido S.

Non malè certè de tota Musica Viadana noster est meritus, qui quod hactenus 6. 8. aut pluribus vocibus effici vix poterat, id nunc 2. 3. aut ad summum 4 voc. solius Organi beneficio impetrari posse, author fuit primarius. Et singularem quidem hujus inventionis esse, cum utilitatem, tum suavitatem, res ipsa loquitur. Admonendum igitur duxi Lectorem Musicum, Cantiones has sine Organo aut quovis alio Instrumento Organico non esse concinendas. Hanc ipsam enim ob causam adjecta est Partitura seu Bassus omnium vocum generalis et continuus in Organicorum usum, ne quis forsàn haec ignorans solâ eas humana voce decantare ausit, et tam sibi ipsi, quàm auditoribus taedium pariat. Reliqua ad Symphonistam spectantia ex ipso Ludovico Viadana petantur²⁴ [Posch's *Harmonia concertans* of 1623].

The collection *Harmonia concertans*²⁵ contains 42 Latin motets, from which no fewer than twelve solo motets count among his most advanced compositions. This is an unexpectedly high proportion considering that the collection was published by a German Protestant printer. Among Posch's duets there are three for equal voices, a most popular combination in Italy during the 1620s, as well as three motets for soprano and bass which in Italy was second only to equal-voice duets in popularity. The motets for three and four voices are for the most part written in a more traditional style, although Posch, interestingly, sought to reduce the number of voices by substituting instruments. Indeed in six of the motets, the actual vocal scoring of the ostensible three-part and four-part motets is equivalent to that of a duet. If the collection sought to imitate Viadana, it was indeed only in its outward appearance as the music itself seems more up-to-date and closer to the 'Parnassus style' or even to certain of Monteverdi's masterpieces of this genre.

²⁴ In English: «To the gentle reader. Music certainly owes a great deal to our Viadana. He was the first to achieve with two, three, or at most four, voices and organ what had previously been possible with six, eight or even more voices. The product of his invention is unique as regards both usefulness and sweetness. I therefore have to advise the musical reader that these songs must not be performed without organ or an organ-like instrument. For this very reason, the Partitura or Bassus generalis et continuus of all voices is added for the use of organists, so that no one, ignorant of this, should venture to perform these pieces with human voices only, thereby causing tedium as much to himself as to his listeners. Let all other information be sought from Ludovico Viadana himself.»

²⁵ *Harmonia concertans*: RISM A/1 P 5244 (the three completely preserved copies are now in London, Westminster Abbey Library, in Sweden, Universitetsbibliotek in Uppsala, and in Germany, Frankfurt am Main, Universitätsbibliothek Johann Christian Senckenberg, Musik- und Theaterabteilung; five other libraries have incomplete copies). A complete list including pieces published in printed anthologies or copies in manuscript sources all over Germany is given in KOKOLE, *Isaac Posch*, pp. 299-302. Modern edition is published in ISAAC POSCH, *Harmonia concertans (1623)*, ed. Metoda Kokole, Ljubljana, ZRC SAZU, 1998 (Monumenta artis musicae Sloveniae, 35).

A striking example of their common style and procedures can be seen in their settings of the text *Ego dormio*. Monteverdi's setting was published in the anthology *Sacri affetti* in 1625, but was probably composed some time earlier. He sets the text for soprano and bass with *basso continuo*; Posch, for two tenors with *continuo* and an *obbligato* part for trombone or violone (see appendix, music example 4). Both motets are therefore in essence for two voices. Posch treats the two vocal parts in dialogue by dividing the text between the two tenors, thereby achieving the effect of a monodic treatment, even though the composition is, formally speaking, for three voices. In a similar manner, the two composers set the introductory words «Ego dormio» [I sleep] by underlining it musically with longer note values, while in the second section they convey very effectively the waking state of the heart by introducing short note values.

Yet another example of comparable compositions by Monteverdi and Posch are their settings of *Cantate Domino*. That of Monteverdi was indicatively published in 1615 in the above-mentioned *Parnassus Musicus Ferdinandaeus*. Posch and Monteverdi use the same text and scoring. Both motets begin with an ascending passage in triple metre for the first soprano, followed by a rather refined imitation in the second soprano. Posch's duet texture features a constant interplay between the two voices and remains close to the earlier echo practice. The change of metre, moreover, also defines the musical form as ABA.

In his style Posch was, as we have seen, in many respects a faithful follower of his official model Viadana. However, with his musical texture he went much further than his Italian colleague Gabriello Puliti, who was active in Venetian Istria, some 150 kilometres south of Klagenfurt. He experimented with scoring and metrical structures, so creating various solutions of a formal structure for his motets. The introduction of *obbligato* instruments, settings of equal voices and duet scorings all lead towards a highly emotional monodic style. Posch's solo motets – and also certain of his duets – belong, naturally, to his most advanced compositions, where he makes abundant use of figures. Typically, he treats solo voices, even the bass voice, independently from the *continuo* part, at times in imitation or simply as two completely independent voices. An example of this is *Benedicam Dominum* for soprano solo (see appendix, music example 5). He does not, with exception of the examples of the special aural effect used to highlight the meaning of «omnis homo mendax» [all men are liars] in *Credidi propter*, double the voice in the *continuo*, as did Viadana.

A comparison of the music of Viadana and Posch on the one hand, and that of Posch with Monteverdi and Grandi on the other, shows, as I have demonstrated in my book on this composer,²⁶ how far the genre had evolved between 1602 and 1623, towards a more overtly expressive style, as exemplified by the small-scale sacred concertos of the foremost Italian masters of this genre, those being Claudio Monteverdi, Alessandro Grandi and Giacomo Finetti. The name of Isaac Posch is present alongside those of the above-mentioned in numerous mid-seventeenth century manuscripts of German origin and printed collections which were extensively produced for German consumers in the first half of the seventeenth-century. In the preface to the *Fasciculus primus* of the anthology

²⁶ KOKOLE, *Isaac Posch*.

Geistlicher wolklingender Concerten, printed in 1638 in northern Germany (Goßlar), we read that Posch was especially admired because of his compositional technique and that he was compared to Viadana and Finetti, all three being praised as ‘delightful nightingales’ and Italian [!] masters who had come to Germany to teach the local masters how to sing. In this respect Posch can be justly considered as of paramount importance in the general early dissemination of Italian born monody by non-Italian composers in the direction of Northern Europe.

ABSTRACT

Sacred monody reached the territory between Koper in Venetian Istria and Graz in Inner Austria by the middle of the second decade of the seventeenth century. In Koper, Gabriello Puliti composed five collections containing solo motets (from 1614 to 1622). A number of Graz court musicians were among the composers of the *Parnassus Musicus Ferdinandaeus* (1615). The first of such prints by local Italian and non-Italian composers were those by Bartolomeo Mutis (1613) and Heinrich Pfendner (1614). The most important local contribution was undoubtedly Isaac Posch’s *Harmonia concertans* of 1623.

La monodia sacra raggiunse il territorio tra Koper (Capodistria), nell’Istria veneziana, e Graz, nell’Austria Interiore, prima della metà del secondo decennio del Seicento. A Capodistria Gabriello Puliti compose cinque raccolte che contengono mottetti a voce sola (1614-1622). Un certo numero di musicisti della corte di Graz figurano tra i compositori del *Parnassus Musicus Ferdinandaeus* (1615). Le prime raccolte di questo genere di musica di compositori italiani e non italiani attivi in loco furono quelle di Bartolomeo Mutis (1613) e di Heinrich Pfendner (1614). Il più importante contributo locale fu senza dubbio la raccolta *Harmonia concertans* di Isaac Posch (1623).

APPENDIX

Music examples

Example 1. Gabriello Puliti, *Ego dormio*

In *Pungenti dardi spirituali* (Venice, Giacomo Vincenti, 1618); modern edition: Metoda Kokole, Ljubljana, ZRC SAZU, 2001 (Monumenta artis musicae Sloveniae, 40), pp. 23-25

Cantus
aut
Tenor

E - - - go dor - - - mi - o,

[Basso
sotto]

5

e - - - go dor - - - mi - o et cor me -

10

- - - - - um vi - - - gi - lat,

5 6 # 4

15

et cor me - - - - - um vi - gi - lat,

19

et cor me - um vi - gi - lat. Vox, _____

24

vox, vox _____ di - lec - ti me - i pul - san - tis,

EARLY SACRED MONODY AND ITS JOURNEY TO THE AUSTRIAN LANDS

30

di - lec - ti me - i pul - san - tis: A - pe -

36

-ri mi - hi, a - pe - ri mi - - - - hi,

42

a - pe - ri mi - hi, a - mi - ca

47

me - a, im - ma - cu - la - - - - ta me - a, for -

52

-mo - - - sa me - a qui - a,

59

qui - - - a ca - - - put me - - - - - um

Example 2. Gabriello Puliti, *Protector noster*

In *Sacri accenti* (Venice, Alessandro Vincenti, 1620); modern edition: Metoda Kokole, Ljubljana, ZRC SAZU, 2002 (Monumenta artis musicae Sloveniae, 42), pp. 47-48

Tenor
aut
Cantus

Pro - tec - tor

[Basso
sotto]

7
no - - - - ster, pro - tec - tor no - - - - -

13
-ster San - cte Naz - za - - - - - ri, qui in te

20
con - fi - ten - ti - bus sem - per ad - es, re - spi - ce, re - spi - ce,

27
re - spi - ce e - gi - da, e - gi - da ti - bi de - vo - ta,

34
per te tu - ta ab o - ste vi - vat, per te tu - ta ab o - ste vi - vat, per te tu - ta ab

METODA KOKOLE

39

o - ste vi - vat, per - pe - tu - a pa - ce, per - pe - tu - a pa -

45

-ce le - te - tur, le - - - - -

51

- - - - - te - tur, et

57

vi - - - tam de - ni - que con - se - qua - tur e - ter - nam, con - se - qua - tur e -

62

- ter - - - - nam, con - se - qua - - - - tur e - ter - nam.

Example 3. Gabriello Puliti, *O quam spetiosa*

In *Lilia convallium* (Venice, Alessandro Vincenti, 1620); modern edition: Metoda Kokole, Ljubljana, ZRC SAZU, 2002 (*Monumenta artis musicae Sloveniae*, 42), pp. 3-4

Tenor
aut
Cantus

[Basso
sotto]

8 O quam spe-ci - o - sa fac - ta es _____ Ma - ri - - -

4
8 -a, o quam spe-ci - o - sa fac - ta es _____ Ma - ri - - - a

9
8 et su - a - vis, et su - a - vis in de - li - - - ci - is, _____
6

13
8 in de - li-ci-is Vir - gi - ni - ta - - tis, Vir - gi - ni - ta - - - - -

18
8 -tis San - cta De - - - i ge - - - - - ni - trix,

23
8 quam vi - den - tes fi - li - e Si - on ver - nan - - - tem in

METODA KOKOLE

28

8 flo - - - ri - bus ro - sa - - - rum et li - li - is con-

32

8 -val - - - - - li - um, et li - li - is con-val - li -

36

8 -um, con - - - - - val - li - um

41

8 be - a - tis - si-mam pre - di - ca - ve - runt

46

8 et re-gi-ne, et re-gi-ne, et re-gi-ne lau - da - ve - runt e - am.

6 6

Example 4. Isaac Posch, *Ego dormio*

In *Harmonia concertans* (Nuremberg, Halbmater, 1623); modern edition: Metoda Kokole, Ljubljana, ZRC SAZU, 1998 (*Monumenta artis musicae Sloveniae*, 35), pp. 118-121

Tenor I

E - go dor - - - - mi - o, et cor

Tenor II

Tromb. aut Viol.

Partitura

4 3 6 5 6

4

me - um, et cor me - um vi - gi - lat, et cor me - um, et cor

4 3

6

me-um vi - gi-lat, e -

5 6 6 5

vox, vox di - lec - ti me - - - i pul - san - tis,

METODA KOKOLE

9

go dor - - - mi - o et cor me-um, et cor me-um vi - gi -

5 6 # 4 3

12

- lat, a - pe-ri mi - hi so -ror

vox, vox di - lec - ti me - - - i pul-san - tis,

15

me - a spon - sa, a - pe-ri

vox, vox di - lec - ti me - - - i pul-san - tis,

b 6

EARLY SACRED MONODY AND ITS JOURNEY TO THE AUSTRIAN LANDS

18

mi-hi so-ror me-a spon-sa, a-mi-ca me-

a-pe-ri mi-hi so-ror me-a spon-sa, co-

4 3

21

-a, for-mo-sa me-a, spe-ci-o-sa me-

-lum-ba me-a, di-lec-ta me-a, im-ma-cu-

4 3 4 3 4 3

23

-a, im-ma-cu-la-ta me-a, qui-a ca-put me-

-la-ta me-a, im-ma-cu-la-ta me-a, qui-a ca-put me-

3 4 3 6 6

METODA KOKOLE

26

-um ple - num est, ple - num est, ple - num est, ro - - - -

-um ple - num est, ple - num est, ple - num est, ple - num est ro -

6 5 4 3

32

-re, ple - num est, ple - num est, ple - num est ro -

-re, ple - num est, ple - num est, ple - num est, ro -

6

37

- - - - re, et cin-ci-ni me - i, gut - - - -

- - - - re, et cin-ci-ni me - i,

5 4 3 # #

EARLY SACRED MONODY AND ITS JOURNEY TO THE AUSTRIAN LANDS

41

- - tis noc-ti-um, et cin-ci-ni me-i,
 et cin-ci-ni me-i, gut - - - - -

4 3 # # #

44

et cin-ci-ni me-i gut - - - - - tis
 - tis noc-ti-um, et cin-ci-ni me-i gut - - - - - tis

4 3

47

noc-ti-um, gut - - - - - tis noc - - - - - ti-um.
 noc-ti-um, gut - - - - - tis noc - - - - - ti-um.

6 5 4 3 # 6 5 4 3

Example 5. Isaac Posch, *Benedicam Dominum*

In *Harmonia concertans* (Nuremberg, Halbmater, 1623); modern edition: Metoda Kokole, Ljubljana, ZRC SAZU, 1998 (*Monumenta artis musicae Sloveniae*, 35), pp. 3-4

Cantus

Partitura

4

7

10

13

17

21

Be - - - ne -
-di - cam Do - mi - num in o - - - - mni tem-po-
-re, be - - - ne - di - cam Do - mi - num in
o - - - - - mni tem - - - po -
-re, sem - per laus e - ius, sem - per laus e -
- ius, sem - per laus e - ius, in o -
- re me - o, in o - - - re me - o. In Do -

25

- mi - no lau - da - bi - tur a - ni - ma me - a, lau - da - bi - tur

28

a - ni - ma me - a, lau - da - bi - tur a - ni - ma me - a,

31

au - di - ant man - su - e - ti, au - di - ant man - su - e -

36

- ti, et lae - ten - - - - -

39

- tur, et lae - ten - - - -

42

- - - - - tur, et lae - ten - - - - -

45

- tur, et lae - ten - - - - - tur.

