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THE LAMENTO *UDITE LAGRIMOSI SPIRTI D'AVERNO*
BY LUCIA QUINCIANI IN MARC'ANTONIO NEGRI'S
AFFETTI AMOROSI (VENICE, 1611)

In 1611, a respectable Venetian publisher by the name of Ricciardo Amadino published the second part of a collection by Marc'Antonio Negri, a composer from Verona.¹ Entitled *Affetti amorosi*, the volume was dedicated to the Venetian lawyer Carlo Belegno and was made up of 16 monodic pieces, the last of which, *Udite, lagrimosi spirti d'Averno*, was composed by a woman composer, Lucia Quinciani.² The collection also included three pieces for two voices and two pieces for three voices, a cantata entitled *Aminta e Clori* and three sonatas for two violins and basso continuo, one of the earliest printed examples of the genre. Most of the scholarly attention concerning the *Affetti amorosi* has focused on the instrumental pieces in the collection,³ but the vocal music by the composer Negri

¹ RISM A/I N 363. A copy of the *Affetti amorosi* is preserved in I-Gu; one more copy is preserved in B-Br.

² The *Affetti amorosi libro secondo* was dedicated to the *illustrissimo e colendissimo Signore* Carlo Belegno di Alvise, who organised in Venice a *ridotto* in San Moisè and was the patron of Marc'Antonio Negri (on this topic see, in this same volume, RODOLFO BARONCINI, *La vita musicale a Venezia tra Cinquecento e Seicento: musicisti, committenti e repertori*, pp. 131-147). In the dedication, after a typical expression of appreciation and respect in addition to an affirmation of his devotion, the composer voiced his hope for Belegno's further protection promising his even greater commitment in the service of the illustrious patron. It is worth noticing that the two-voice compositions (*O vago Rossignuolo* and *Tempesta di dolcezza*) were dedicated, respectively, to Andrea Morosini, and to his father Giacomo Morosini. Andrea was a well-known historian (the author of *Historia Veneta*, among other things) and a politician (he was a member of Senate, *Consiglio dei dieci* and in 1610 became a *consigliere ducale*) and very active in the Venetian public life in the years 1575-1618. Between 1585-1602 Morosini led a famous *ridotto* in Venice with the participation of patricians and eminent intellectuals, who included, among others, Galileo Galilei and Giordano Bruno. They were interested in many topics and vividly discussed literature, politics and science, accompanied by music which was played in the background and played an important role in the meetings. Rodolfo Baroncini thinks that it was thanks to the contact with Morosini and Belegno that Marc'Antonio Negri received his post in San Marco. Taking into consideration the position and relations of the mentioned patricians, it could very well be the case; however, it still remains an open question when did Negri exactly approach Morosini for the first time. From the dedication one can also suppose that Morosini did not stop organising his *ridotto* after 1602. It is also worth pointing out that Lucia Quinciani is presented in *Tavola* as a *Signora*, which gives us the idea that she was a married woman with some musical experience, not just a beginner in musical art. Only two copies of Negri's publication have survived, one being in the possession of Biblioteca Universitaria di Genova (I-Gu), the second of Bibliothèque Royale di Bruxelles (B-Br): EMIL VOGEL - ALFRED EINSTEIN - FRANÇOIS LESURE - CLAUDIO SARTORI, *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700*, Pomezia - Genève, Staderini - Minkoff, 1977, n. 2015.

³ WILLI APEL, *Italian Violin Music of the Seventeenth Century*, ed. Th. Binkley, Bloomington, Indiana University Press, 1990; ELEANOR SELFRIDGE-FIELD, *Venetian Instrumental Music from Gabrieli to Vivaldi*, New York, Dover, 1994; ROARK MILLER, *Marc'Antonio Negri*, in NG², XVII, p. 740; BARONCINI, *La vita musicale*, p. 138.

has however attracted much less interest.⁴ If and whenever it happens to be mentioned, the name of Negri generally appears in the context of the life and works of Claudio Monteverdi: between December 1612 and 1619 Marc'Antonio Negri was deputy chapel master at St. Mark's Basilica in Venice, where Monteverdi was chapel master from September 1613 until his death in 1643.⁵

Until recently, it was believed that the *Affetti amorosi* (1611) marked the starting point of secular monody in Venice, paving the way for similar publications in the city. However, Roark Thurston Miller's research in the archives of Venice has revealed that the name of Marc'Antonio Negri was not mentioned in notary deeds until 1613, i.e. shortly after he took up position at St. Mark's Basilica.⁶ Although Negri had probably made visits to Venice before that date,⁷ Miller seems justified in suggesting that Negri's *Affetti amorosi* was a product of his work done earlier in Verona.⁸ Yet even if the claim that the *Affetti amorosi* pioneered Venetian secular monody no longer holds, the piece by Lucia Quinciani included in the collection still remains the first known published example of secular monody by a female composer. Lucia Quinciani takes her place among pioneering women composers such as Maddalena Casulana, author of the earliest music publication by a woman (her first book of four-voiced madrigals, 1568); Raffaella Aleotti – the first female composer to write sacred polyphony (1593); Francesca Caccini – the first female opera composer (*La liberazione di Ruggiero dall'isola d'Alcina*, 1625); or, later, Marietta Prioli, author of the earliest known publication by a woman containing instrumental pieces (*Balletti et correnti a due violini*, 1665) and Isabella Leonarda, whose op. 16 contains the earliest published sonatas ever composed by a woman.⁹ Coming from a notable family and herself a considerable vocal and composing talent with a high musical profile and many surviving pieces to her name, Francesca Caccini has attracted considerable scholarly attention, including a recent monograph by Suzanne G. Cusick.¹⁰ However,

⁴ ALBERTO GAJONI-BERTI, *Dizionario dei musicisti e cantanti veronesi (1400-1966)*, Verona, Cortella, 1966, p. 55; ENRICO PAGANUZZI, *La musica a Verona*, Verona, Banca mutua popolare di Verona, 1976, p. 4; ROARK MILLER, *The Composers of San Marco and Santo Stefano and the Development of Venetian Monody (to 1630)*, unpublished dissertation, University of Michigan 1993; ID., *Marc'Antonio Negri*, p. 740; NIGEL FORTUNE, *A Handlist of Printed Italian Secular Monody Books, 1602-1635*, «R.M.A. Research Chronicle», III, 1963, pp. 27-50.

⁵ On the impact of the so called 'bacio' madrigals from the *Affetti amorosi* by Negri on chosen compositions by Monteverdi's *Madrigals*, Book 7, see GARY TOMLINSON, *Monteverdi and the End of the Renaissance*, Berkeley, University of California Press, 1990, p. 167.

⁶ MILLER, *The Composers*, p. 14.

⁷ Rodolfo Baroncini suggests that Negri was in Venice already in 1608. See BARONCINI, *La vita musicale*, p. 138. It is worth stressing in this context that the first volume of *Affetti amorosi* was published that year and was dedicated to Giacomo and Andrea Morosini, Marc'Antonio's Venetian patrons (ALLI CLARISSIMI / SIGNORI GIACOMO, ET ANDREA / MOROSINI / DEL CLARISSIMO SIGNOR POLO / PATRONI OSSERVANDISSIMI). See *Affetti amorosi* (Venezia 1608), GB-Lbl, Music Collection D.189.

⁸ It means that the *status* of the first Venetian collection of secular monody belongs to *Il quarto libro de Madrigali* by Bartolomeo Barbarino (1614).

⁹ JANE BOWERS, *The Emergence of Women Composers in Italy, 1566-1700*, in *Women Making Music. The Western Art Tradition, 1150-1950*, eds. Jane Bowers - Judith Tick, Urbana - Chicago, University of Illinois Press, 1987, pp. 117-121.

¹⁰ SUZANNE G. CUSICK, *Francesca Caccini at the Medici Court: Music and the Circulation of Power*, Chicago, University of Chicago Press, 2009.

she is somewhat of an exception – most women musicians in early modern Europe are poorly documented and largely unknown. This particularly applies to Lucia Quinciani, our female composer of *Udite, lagrimosi spiriti d'Averno*: we seem to know very little about her life and work other than that she was a pupil of Negri, composed one surviving piece, and that she was probably active in Verona.¹¹

Judging the talent of a musician by basing it on a single surviving composition is a difficult task and indeed we do not even know if Lucia Quinciani actually ever composed any other pieces besides the one in question. Such scarcity of source material is in fact quite typical of female musicians. In some ways, this is not surprising: a majority of their male contemporaries held distinctly unflattering ideas about the intellectual capabilities of women, and tended to disparage the idea of a sound education for women. Consequently, women's access to professional instruction was limited, and their musical education was focused mainly on singing, accompaniment and basic keyboard instrument skills. If they composed, they practised minor genres and simple techniques. This lack of opportunity limited women composers in the exploitation of their skills on a professional basis. Their publishing options were limited, and women composers found it difficult to find employment (with the possible exception of religious convents). Instances of undeniable artistic talent in women composers, when recorded, tended to be regarded by men as curiously freakish and paradoxical, if not indeed free compositions by men themselves and for men only.¹² In this article, I will examine more closely this kind of 'musical curiosity' created by Lucia Quinciani, placing her piece within the context of similar music, including that of Marc'Antonio Negri's collection, although certain questions will remain unanswered in my paper. By way of introduction, I would like to provide a brief background description to Marc'Antonio Negri before going on to explain the context in which his *Affetti amorosi* were composed.

Marc'Antonio Negri was born in the second half of the 16th century. In the dedication to his first volume of psalms (*Primo libro de' Salmi a sette voci*, Venice, 1613) he states that he had been working at the Duomo of Verona.¹³ He had previously attended the Scuola degli Accoliti, a school in Verona which offered grammatical and musical instruction to clerics of limited means and where his duties would have included taking the contralto parts in Verona's church choirs.¹⁴ According to Enrico Paganuzzi, Negri went on to become chapel master at the Duomo, where he was also a singer until 1612.¹⁵ As early as 1608, he published the first part of his collection, *Affetti amorosi a tre voci*. In the absence of surviving documentary evidence, Negri's potential membership in Verona's

¹¹ THOMAS W. BRIDGES, *Quinciani Lucia*, in oxfordmusiconline.com; ID., *Quinciani Lucia*, in *The Norton/Grove Dictionary of Women Composers*, eds. Julie Anne Sadie - Rhian Samuel, New York - London, Norton, 1995, p. 380. Bridges, without giving any evidence, states that Lucia was not related to the madrigalist Lucrezio Quintiani from Cremona.

¹² LINDA PHYLLIS AUSTERN, *Portrait of the Artist as (Female) Musician*, in *Musical Voices of Early Modern Women. Many-Headed Melodies*, ed. Thomasin Lamay, Aldershot, Ashgate, 2005, p. 29.

¹³ GAJONI-BERTI, *Dizionario*, p. 55.

¹⁴ *Ibidem*.

¹⁵ PAGANUZZI, *La musica*, p. 4.

most important academy, the Accademia Filarmonica, remains a matter of conjecture, but an inventory of the academy's possessions dated 1628 mentions a 1611 edition of the *Affetti amorosi* as being part of the academy's library.¹⁶ There is also no record of Negri's participation in private music events (*ridotti musicali*), such as those organised by count Mario Bevilacqua, Verona's most distinguished music lover and patron of the day. After the death of Bevilacqua in 1593 which marked the end of the Renaissance in Verona, the composers active in the city quickly discovered and implemented new musical trends such as the *concertato* style in church music or secular monody. Adriano Banchieri's extremely favourable reaction to a performance of one of his own masses in Verona provides us with a good idea of the dynamic nature of Verona's music life at the turn of the 16th century. Banchieri came to Verona late in 1605 and remained in the city until the summer of 1606. As he records, he composed for Palm Sunday

a concertato mass for four choirs that made it sound as if it were composed for eight; the first choir was made up of three *violini da braccio* and the tenor voice, the second [choir] – for other violas with suitable voices, the third [choir] was made up of four violas da gamba with as many other human voices and the fourth [choir] comprised three trombones and a contralto. It [the mass] was rehearsed at the *ridotto* held at count Bevilacqua's [palace], and was then officially performed on Palm Sunday, where the aforementioned resources were very sweetly augmented by the church organ [at S. Maria in Organo] played by Gio. Pietro Negri, with a basso continuo part comprising two violoni *in contrabasso*, two clavichords, three lutes and two chitarroni. [The mass] was well received thanks to the skilful arrangement of the parts and the excellent skills of the instrumentalists; those excellent virtuosi deserve all of the credit as little was owed to the merits of the piece itself.¹⁷

In terms of secular music, Verona would soon be able to boast publications in the new style, ranging from Ludovico Bellanda (*Musiche per cantare sopra il Chitarrone et Clavicembalo*, Venice, Giacomo Vincenti, 1607; *Le Musiche per cantarsi sopra Theorba, Arpicordo, e altri stromenti, à Una, et Doi Voci. Libro secondo*, Venice, Vincenti, 1610)¹⁸ to Marc'Antonio Negri's collections mentioned above. Importantly for Marc'Antonio Negri's future career, this suggests that he was not only a skilled composer and singer, but also a musically enterprising individual, who had kept abreast of the city's musical novelties before leaving Verona for Venice in 1612, never to return. This also meant that Lucia Quinciani had a capable and talented teacher in Negri – a composer and singer who not only was familiar with recent musical developments, but actually helped to shape them, and was able to introduce his pupil to the secrets of the new melodic style, something that her piece clearly shows.

¹⁶ GIUSEPPE TURRINI, *L'Accademia Filarmonica di Verona dalla fondazione (maggio 1543) al 1600 e il suo patrimonio musicale antico: [...] annunciando il prossimo quarto centenario*, Verona, La Tipografica Veronese, 1941, p. 196.

¹⁷ PAGANUZZI, *La musica*, p. 196.

¹⁸ *Ibidem*, p. 197.

It was probably Marc'Antonio Negri who chose the text to be set to music by his pupil. She settled on *Udite lagrimosi spirti d'Averno*, the famous lamento of Mirtillo from Battista Guarini's *Il Pastor Fido* (III, 6). Mirtillo's lines were one of the seven most popular passages from Guarini's tragicomedies to be set to music by various composers, mainly madrigalists and early composers of monody (the other six included «Ah, dolente partita»; «Cruda Amarilli che col nome ancora»; «Oh primavera, gioventù dell'anno»; «O Mirtillo, Mirtillo, anima mia»; «Oh misera Dorinda! Ov'hai tu poste»; and «Quell'augellin che canta»¹⁹). Composers who set to music passages from *Il Pastor Fido* at the height of popular interest in this work in 1595-1626 included such names as Claudio Monteverdi, Heinrich Schütz, Philippe de Monte, Claudio Pari, Giovanni Ghizzolo, Luca Marenzio, Scipione Cerreto, Sigismondo d'India, Marco da Gagliano, Francesco Saracini and many others.²⁰ It would seem that Negri consciously chose a text that made his pupil part of the productive and popular tradition of setting passages from Guarini's work to music. For his own compositions in his *Affetti amorosi*, Negri notably chose poetry by a different poet, the increasingly popular Giambattista Marino.²¹

The original lines in *Il Pastor Fido* are as follows:

Udite, lagrimosi
spirti d'Averno, udite
nova sorte di pena e di tormento;
mirate crudo affetto
in sembiante pietoso:
la mia donna, crudel più de l'inferno
perch'una sola morte
non può far sazia la sua fiera voglia
(e la mia vita è quasi
una perpetua morte),
mi comanda ch'i' viva,
perché la vita mia
di mille morti il di ricetta sia.

Lucia Quinciani's piece, which is 28 bars long, sets only the first six lines of Guarini's poetry to music.²²

The first obvious question, which can only remain unanswered, is: why does Lucia Quinciani only set part of Mirtillo's actual lamentation to music, so violating the syntax of his lines and interrupting his narrative? A comparable solution is not to be found in any of the other settings of the same passage that I am aware of.

¹⁹ ARNOLD HARTMANN JR., *Battista Guarini and "Il Pastor Fido"*, «The Musical Quarterly», XXXIX/3, 1953, p. 423.

²⁰ *Ibidem*, p. 424.

²¹ Besides *Udite lagrimosi Spirti d'Averno*, only *Donna voi vi credete* was composed to poetry by Guarini. The author of other texts was Giambattista Marino; see TOMLINSON, *Monteverdi*, p. 167.

²² We have examined the copy preserved in I-Gu, *RARI* L.VII.10 (7).

The composer sets the poetic lamentation to music as an accompanied monody with a free, mostly slow-moving bass-part. Her piece bears no resemblance to the famous *Lamento d'Arianna* by Monteverdi, which, soon after being first presented at Mantua as part of the 1608 opera *Arianna*, became the model for lamentos for future composers.²³ However, the very nature of Guarini's text would have made it impossible for her to base her solutions on Monteverdi's piece – the text is relatively short, concise and conventional, aimed at cleansing the soul of sorrow rather than conveying an outburst of uncontrolled female emotions. The lamento, as a dramatic recitativo piece, was a burgeoning genre at the time, and Lucia Quinciani's *Udite lagrimosi spirti d'Averno* seems to combine the model of polyphonic madrigal lamento by composers such as Giaches de Wert or Luca Marenzio with the general principles of the new style. She may have taken from the former tradition, the repeated notes, the unexpected modulations and the expressive chromaticisms.²⁴ On the other hand, Lucia Quinciani's decision to make the vocal part follow the slow-moving bass-line, was simply following the suggestions of Jacopo Peri, who recommended that feelings of sadness should follow the bass line «so that the voice would not seem to dance to the movement of the bass, particularly in sad or severe subjects, granted that other more joyful subjects would require more frequent movement».²⁵ Although Peri's recommendations applied mainly to the technique of composing and performing recitatives, they lent themselves easily to lyrical pieces, which likewise adhered to the idea of matching textual and musical affects.

Intended for a soprano voice, the piece was composed in the F mode, although some of the consonances suggest a degree of tonal instability. The composer uses expressive chromaticisms (e.g. on the word «lagrimosi», bars 2-4) to highlight words which were either highly emotionally charged or contained pleas to the listeners asking for their attention or empathy. The use of chromatic progression can be illustrated by the verb «mirate» (bars 15-16). She also relies on repeated or sequenced motifs, e.g. in the words «nova sorte di pena e di tormento» (bars 7-15). In so doing, she confirms and emphasises the painful experiences of Mirtillo at the loss of Amarilli. She uses the repetition of certain words, such as the opening «udite», which is obviously to help her catch the attention of those who are listening and whom she wants to inform about the amorous pain. She even repeats entire lines, such as «la mia donna crudel piu dell'inferno» (bars 21-28). In

²³ ELLEN ROSAND, *The Descending Tetrachord: An Emblem of Lament*, «The Musical Quarterly», LXV/3, 1979, pp. 346-359; SUZANNE G. CUSICK, 'There Was Not One Lady Who Failed to Shed a Tear': *Arianna's Lament and the Construction of Modern Womanhood*, «Early Music», XXII/1, 1994, pp. 21-43; EAD., *Re-Voicing Arianna (And Laments): Two Women Respond*, «Early Music», XXVII/3, 1999, pp. 436-449; TIM CARTER, *Intriguing Laments: Sigismondo d'India, Claudio Monteverdi, and Dido "alla parmigiana" (1628)*, «Journal of the American Musicological Society», XLIX/1, 1996, pp. 32-69.

²⁴ KYUNG-YOUNG CHUNG, *Reconsidering the Lament: Form, Content, and Genre in Italian Chamber Recitativo Laments, 1608-1640*, unpublished dissertation, University of North Texas, 2004, p. 19.

²⁵ «[...] ò non paresse in un certo modo ballare al moto del Basso, e principalmente nelle cose, ò meste, ò gravi, richiedendo per natura l'altre più liete, più spessi movimenti [...]», JACOPO PERI, *Preface to Le Musiche sopra l'Euridice, 1601*, in BARBARA RUSSANO HANNING, *Of Poetry and Music's Power: Humanism and the Creation of Opera*, Ann Arbor, Umi Research Press, 1980, p. 298.

several passages her music is clearly illustrative, such as the descending melodic line of the «inferno» (bar 23).

Lucia Quinciani's piece has little in the way of virtuosity; the music contains no melodic leaps or *passaggi* which were very popular at the time. Ornamentation is used very sparingly, the word *affetto* being a good example. Repeated notes of the same pitch are often used to construct melodic lines – a device clearly calculated at a declamatory and rhetorical style for a more realistic depiction of the downcast protagonist.

In terms of rhythm, *Udite, lagrimosi spiriti d'Averno* is not particularly inventive. The composer prefers long and longer note values; the slow-moving melodic line in the bass part occasionally comes to life when the text requires it. In this sense, the bass line serves not only as a harmonic foundation for the singer, but occasionally also to bring out the rhetorical meaning, and in this way it can be said to complement the solo part. One example of the bass line being used to emphasize the poetic message occurs in the setting of the words «nova sorte di pena e di tormento or più dell'inferno», which are illustrated by melodic lines built of descending quavers followed by crotchets (see appendix).

As I have already said, it is difficult to gauge a composer's talent based on a single surviving composition. Compared to Negri's melodic pieces, which are reminiscent of the canzonettas (which were popular at the time) rather than of the *recitativo* pieces, Lucia Quinciani's piece is more declamatory in nature. In terms of artistic quality, it falls well short of pieces such as the lamento *Lasciatemi stare solo* by another female composer, Francesca Caccini, or *Udite, lagrimosi spiriti d'Averno* by Claudio Saracini (*Le seconde musiche [...] per cantar et sonar nel chitarrone, arpicordo et altri stromenti, et nel fine il Lamento della Madonna in stile recitativo*, Venice, Vincenti, 1620). Nevertheless, it should be emphasized that Lucia Quinciani tends to implement the postulates of the founders and popularisers of the *seconda prattica*. I have already mentioned Peri's recommendation on varying the bass line depending on the emotional contents of the text; another theoretical tenet Lucia Quinciani seems to apply – one which is most strongly associated with the aesthetics of Giulio Caccini – is that music should be expressive and emotional, and that composers and singers should steer clear of excessive ornamentation. Although the composer worked far from the centre of the new style, her piece demonstrates her ability to quickly assimilate the new principles.

It remains an open question as to why Negri decided to include his pupil's composition in his collection in the first place. A woman wishing to see her music in print was typically seen as a case of dangerous immodesty. The first answer which comes to mind is that Negri might have wished to showcase his skills as a teacher, as one who was familiar with the new style. Given the growing popularity of home-based music making, which was particularly recommended to women, coupled with the growing popularity of music publications, the demand for teachers capable of offering music instruction in the homes of wealthy noblemen and aristocrats was on the increase. Negri may have been wanting to advertise his educational talents. It is also possible that Negri was in the service of Lucia's father and by adding a composition of his patron's daughter, he expected to reap some rewards.

Parents of talented girls occasionally wished to display their daughters' skills in the form of a music publication, particularly if the girl would be joining a convent. This was the motivation of Giambattista Aleotti, the father of Vittoria Aleotti, who personally wrote the dedication to his daughter's 1593 collection *Ghirlanda de madrigali*.²⁶

It is also possible, though not very likely, that Negri included his pupil's piece in his collection because he wanted to introduce her to fellow musicians or potential patrons. Lucia's piece may also have been recommended for inclusion by someone else, e.g. Carlo Belegno, the dedicatee of *Affetti amorosi*.²⁷ A look at the structure of the volume shows that Lucia Quinciani's attempt is inserted among pieces by Negri, where it is placed at the end of a series of Negri's monodic pieces, so preceding a section containing his works for two voices.

The piece by Lucia Quinciani is a good match for Negri's collection in terms of affect, given that *Affetti amorosi* is aimed at being a kaleidoscopic depiction of emotions connected to love. Negri's 15 monodic compositions contain not a single lamento, even though several of his monodic compositions are sorrowful complaints about merciless ladies.

Why this particular text had been chosen as a lamento to be composed by a woman can be relatively easily explained by certain cultural factors and gender theory. Lamentations by women – and especially lamentations of spurned lovers such as Ariadne – represented a venerable tradition which went all the way back to antiquity. In the Mediterranean world, the cultural effort of vocalising such lamentations fell into the domain of women from all social classes.²⁸ The female nature was seen in the early modern period as irrational, tempestuous, unpredictable and emotional, and therefore dangerous to men and to the social order. Composing and singing lamentos was seen as an exercise that helped women to purge their souls of such turbulent emotions in a way that was predictable and deliberate. Ideally, this aim was to be achieved through pastoral poetry filled with plaints and lamentos. Guarini believed that poets such as himself and his contemporaries should use their poetry to cleanse the soul of sadness and to dispel melancholy. He also followed Augustin's belief that the art of the lamentation had certain educational or even therapeutic roles to play. Guarini had in mind mainly adolescent boys, who would compose and sing lamentos to vent their fears, anxieties, pent-up emotions and erotic longings. Through this kind of catharsis, they could learn to exert control over extreme emotions, a skill that made it possible for them to join the world of adult men.²⁹ But as we know, pastoral poetry, lamentations included, was also immensely popular with women, so much so that, as Suzanne G.

²⁶ BOWERS, *The Emergence of Women Composers*, pp. 128-129.

²⁷ One could imagine some ties between Lucia Quinciani and Carlo Belegno, but at the moment they are difficult to prove. It is worth stressing however that the link with the dedicatee Belegno seems to relate *Affetti amorosi* to Venice, not Verona.

²⁸ TULLIA MAGRINI, *Women's 'work of pain' in Christian Mediterranean Europe*, «Music and Anthropology», III, 1998; <http://www.fondazionelevi.org/ma/index/number3/magrini/magr0.htm> (17/12/2014).

²⁹ ANNE MACNEIL, *Weeping at the Water's Edge*, «Early Music», XXVII/3, 1999, p. 413.

Cusick observes, it was treated as «the musical equivalent of spinning, weaving, and sewing – a performance par excellence of womanhood itself».³⁰

Another difficult question is why the lines chosen by Negri for his pupil were originally spoken by a man, even though the third scene of the same act of *Il Pastor Fido* contains a lamento by Amarilli, *O Mirtillo, Mirtillo, anima mia*, a well-known piece no less popular than *Udite lagrimosi spiriti d'Averno*. In analysing a similar instance in the output of Francesca Caccini, Suzanne G. Cusick finds that «the aria's voice can sound to us like the artistic voice of a third sex; in the seventeenth century it may have sounded like a voice that sustained the contradiction between binary gender norms and the belief that all human beings shared a single sex».³¹ Another hint is supplied within the tragicomedy itself. The passage *O Mirtillo, Mirtillo, anima mia* ends with the following words:

quelle lagrime tue sono il mio sangue,
 que' sospiri il mio spirito e quelle pene
 e quel dolor, che senti
 son miei, non tuoi, tormenti.³²

As the reception of *Il Pastor Fido* suggests, those lines would have been present in the mind of audiences listening to Mirtillo's lamento.³³ Amarilli suffered because she could not love Mirtillo openly, destined as she was to marry another. In other words, Mirtillo's lamentation, although spoken by a man, also verbalises Amarilli's complaints. Where the gender comes into play is in the fact that Mirtillo's lamento is more rhetorical, well-structured and emotionally balanced than that of Amarilli. In setting Mirtillo's lines to music, Lucia Quinciani was demonstrating that, even though she was a woman like Amarilli, she was capable of harnessing and controlling emotion in her music no less than a young man might do. In this sense, by composing a young man's lamento, she was demonstrating her musical mastery and dispelling the myth of female nature as unbridled and uncontrollable.

However, the education of girls in the early modern period was not aimed at developing the creative side of their personality. Conduct books on raising girls tended to focus on creating good Christian wives, mothers and housewives but they also drew attention to teaching girls how to consciously experience and express adolescent sorrows.³⁴ It was an important aspect of their education – as respectable matrons they would have been expected to forsake the sorrows, longings and emotional turmoil that once troubled their young souls, and become happy women overnight. Lamentations were seen as an important tool for achieving that ideal, as girls learned to express their sorrows by taking on the character of an Ariadne, a Dido or some other mythological or literary character. This

³⁰ CUSICK, *Francesca Caccini*, p. 136.

³¹ *Ibidem*, p. 133.

³² GIOVANNI BATTISTA GUARINI, *Il Pastor Fido*, ed. Elisabetta Selmi, Venezia, Marsilio, 1999, p. 165.

³³ MARIA RIKA MANIATES, *Mannerism in Italian Music and Culture, 1530-1630*, Manchester, The University of North Carolina Press, 1979, pp. 78-79.

³⁴ CUSICK, 'There Was Not One Lady', p. 22.

is why many women composers tried their hand at lamentos but, as Lucia Quinciani's example seems to suggest, those anguished songs were usually their swan song; disappointingly, the lamentos that showed them as creative and well-rounded human personalities were usually followed by a life-long silence.

ABSTRACT

The second book of *Affetti amorosi* by Marc'Antonio Negri was published in Venice in 1611. Until some years ago, it was considered to be the first collection of secular monody published in Venice. Nowadays, it seems more plausible to connect it with Negri's native Verona. In the collection, amongst the songs and instrumental pieces by Negri, one can find a unique composition (*Udite, lagrimosi spirti d'Averno*) by Lucia Quinciani, a woman composer better known as the first female composer of secular monody. Lucia Quinciani was a pupil of Negri and worked probably in Verona or in Venice. For her composition, she used a text from Giovanni Battista Guarini's *Il pastor fido* (III, 6).

The present article concentrates mainly on Quinciani's piece. It seems worth pointing out that women composers quite quickly adapted their talents to a new style. How did Lucia Quinciani set Guarini's poetry to music? Why did she choose a text arranged for a male hero? Did she carry out the ideas of the first monodists? and why did Negri decide to insert his pupil's composition in his collection?

Il secondo libro degli *Affetti amorosi* di Marc'Antonio Negri apparve a Venezia nel 1611 e fino a pochi anni fa era considerata la prima collezione di monodie profane mai scritta a Venezia. Oggi sembra più plausibile connettere questa raccolta a Verona, città natale di Negri. Nella stampa, tra canzoni e brani strumentali dello stesso Negri, si trova una composizione unica (*Udite, lagrimosi spirti d'Averno*) di Lucia Quinciani, una donna compositrice che deve la sua fama proprio all'essere stata la prima compositrice di una monodia profana. Negri dichiara Lucia Quinciani sua allieva e probabilmente fu attiva a Verona o a Venezia. La sua composizione usa un testo tratto dal celebre *Il pastor fido* (III, 6) di Giovanni Battista Guarini.

Questo studio si concentra principalmente sul brano della Quinciani. Sembra molto interessante che donne compositrici abbiano adattato piuttosto presto il loro talento ad un nuovo stile compositivo. Come musicò Lucia Quinciani il testo poetico di Guarini? Perché scelse di mettere in musica un testo pensato per un eroe maschile? Realizzò le idee dei primi monodisti? E perché Negri decise di inserire questa composizione della sua allieva nella sua raccolta?

THE LAMENTO *UDITE LAGRIMOSI SPIRITI D'AVERNO*

APPENDIX

Lucia Quinciani, *Udite lagrimosi spiriti d'Averno*
 In Marc'Antonio Negri, *Affetti amorosi* (Venezia, 1611)

Canto

U - di - te, la - gri - mo - si spir - ti d'A - ver - no, u -

Basso continuo

6

di - te no - va sor - - - te di pe - na e di tor - men -

11

to, no - va sor - - - te di pe - na e di tor - men - to; mi -

16

ra - te cru - do af - fet - to in sem - bian - te pie - to -

21

so; la mia don - na, cru - del più del - l'in - fer - - - no, la mia

25

don - na, cru - del più del - l'in - fer - no, più del - l'in - fer - no.

