

History and Scope of the Catalogue

1. History of the Catalogue

1.1 This catalogue began to take shape in the minds of its compilers in the 1970s. Anne Schnoebelen had completed her dissertation on the concerted mass at San Petronio in 1966, and Jeffrey Kurtzman had finished his dissertation on the Monteverdi Vespers of 1610 and the contemporary sacred repertoire to which it is related in 1972.¹ Both of us had discovered a sizeable contemporaneous Mass, Office, and motet repertoire not only in the Museo Internazionale e Bibliografia della Musica di Bologna (formerly the Civico Museo Bibliografico Musicale), but in many other European libraries and archives as well. By this time, the series A/II, *Einzeldrucke vor 1800* of RISM (Répertoire Internationale des Sources Musicales) had begun publishing its early volumes, and from these volumes, from Claudio Sartori's catalogue, *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence: Leo S. Olschki, 1952-1968), and from the catalogues of individual libraries, it was clear to us that there was an immense body of printed sacred music from Italy dating from the second decade of the sixteenth century to at least the first quarter of the eighteenth century that was almost completely unknown to modern scholarship. Other scholars at the time had frequently spoken of the need for a “sacred Vogel,” a companion to Emil Vogel’s original catalogue of Italian secular music, later updated as *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700*.² However, except for a few catalogues, the citation of sacred music sources was most often too brief to do much more than identify a print by composer and short title naming only the principal elements. Even those few catalogues that provided more complete information, such as dedications and indices, were often incomplete in ignoring dedicatory poems, performance practice prefaces, and the fact that the contents of a print don’t always match any particular index chosen from one or another of the partbooks for the catalogue. Our research had shown that there was often much more information available in these prints, derived from complete titles, dedicatory letters and poems, prefaces, tables of contents, and rubrics regarding the performance, liturgical function, and even dedicatees of individual pieces. Therefore, the most useful catalogue of this material would contain far more than even the most complete listing in any library’s or archive’s printed catalogue. What’s more, these prints *en masse* not only contain a goldmine of information about Italian music in the sixteenth–eighteenth centuries that was unavailable anywhere else, but their very quantity demonstrated the need for a significant re-evaluation of the history of music in Italy in this period. The catalogue reveals a remarkable variety and geographical dispersion of compositional activity and repertoire that was immense in scope and

¹ Anne Schnoebelen [Sister Mary Nicole], “The Concerted Mass at San Petronio in Bologna: ca. 1660-1730. A Documentary and Analytical Study” (Ph.D. diss., University of Illinois at Urbana-Champaign, 1966); Jeffrey Gordon Kurtzman, “The Monteverdi Vespers of 1610 and their Relationship with Italian Sacred Music of the Early Seventeenth Century” (Ph.D. diss., University of Illinois at Urbana-Champaign, 1972).

² Emil Vogel, *Bibliothek der gedruckten weltlichen Vocalmusik Italiens. Aus den Jahren 1500–1700. Enhaltend die Litteratur der Frottole, Madrigale, Canzonette, Arien, Opern etc.*, 2 vols. (Berlin: A. Haack, 1892); revised ed. by Alfred Einstein, François Lesure and Claudio Sartori as *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700*, 3 vols. (Pomezia: Staderini, 1977).

has been almost entirely ignored by music historians, with the exception of a very small number of prints.

1.2 In the 1970s, Kurtzman teamed with James Foster Armstrong of Colby College, whose Harvard University dissertation had been on the music of Maurizio Cazzati, to begin preparing a detailed catalogue of Office music printed in Italy during this period. Armstrong prepared a large working list of publications, and Kurtzman and Armstrong made advances on this catalogue for several years, greatly aided by a fellowship for Kurtzman in 1979–80 from the John Simon Guggenheim Foundation. A year later, Schnoebelen joined them in a larger project by beginning to catalogue all Italian Mass publications of the seventeenth century, eventually extending her research back to the earliest post-Petrucci prints of the sixteenth century and into the third quarter of the eighteenth century, by which time this golden age of continuous Italian print culture had died out.

1.3 In 1987, during the meeting of the International Musicological Society in Bologna, David Bryant, from northern Ireland, whose dissertation at the University of London had been on the music of the Gabrielis in Venice, and who had settled permanently in Venice, proposed forming a group under the aegis of the Fondazione Cini in Venice to devise a database catalogue of all sacred music published in Italy. By that time, Armstrong had left Colby College and academia as well as the cataloguing project, and Kurtzman and Schnoebelen had already catalogued well more than three-quarters of the Office and Mass repertoire. At the same time, Stanley Boorman of New York University was cataloguing all the surviving prints of Ottaviano Petrucci, Mary Lewis, of Brown University and then the University of Pittsburgh, was cataloguing the prints of the sixteenth-century Venetian publisher Antonio Gardano, and Jane Bernstein of Tufts University was cataloguing the prints of the sixteenth-century Venetian publisher Girolamo Scotto. All three of these projects were eventually completed and published in separate catalogues. Jerome Roche, who had been preparing his book *North Italian Church Music in the Age of Monteverdi* (Oxford: The Clarendon Press, 1984), based on his 1968 Cambridge University dissertation, “North Italian Liturgical Music in the Early Seventeenth Century: Its Evolution around 1600 and Its Development until the Death of Monteverdi,” and Graham Dixon, who had completed in 1981 his dissertation “Liturgical Music in Rome (1605–45)” at the University of Durham under Roche, were enlisted to catalogue the published motet collections of the period. Martin Morrell, an independent scholar with computer expertise, also contributed his experience and ideas to the project. A pair of meetings organized by Bryant in Venice and attended (at one or the other) by all the above-named scholars eventually led to a detailed set of cataloguing criteria that are reflected in the present catalogue. The untimely death of Jerome Roche, and the expanding professional obligations of Graham Dixon at BBC Radio in London eventually led to David Bryant and his wife Elena Quaranta undertaking the cataloguing of motets (including musical incipits), together with a group of students working under their supervision at the Fondazione Cini.

1.4 At the time, no commercially available database program was capable of the kind of searching and cross-referencing of these prints that was envisioned. Through Martin Morell, a colleague was enlisted to develop a database program to meet the needs of the project, but eventually his own professional needs took him away from the task before an adequate program could be devised. It was some time before Cristian Bacchi, employed at the Fondazione Cini, finally developed a suitable database program. However, for a variety of reasons, including

funding limitations at the Cini Foundation, progress had been slow, and in 2012, the data already entered at the Cini Foundation was shifted to a different database, entitled “Printed Sacred Music in Europe 1500-1800” with a grant from the Swiss National Science Foundation.³

1.5 In the meantime, the *Journal of Seventeenth-Century Music* undertook in 2007 a new series of publications of research data under the title *Instrumenta*. Since the cataloguing of motet collections still had many years to go, and we (Kurtzman and Schnoebelen) had virtually completed our cataloguing of Office and Mass music, we decided to make our catalogue available as soon as possible in the *Instrumenta* series in the form of PDF files, one file for each print. Thus we present not a complete “sacred Vogel,” but a catalogue of all Office, Holy Week, and Mass music published in Italy during the period 1516–1770. The catalogue is not a database, but rather a set of files in which the reader can see all the verbal material in a print at a glance in an orderly fashion. Though not a database, the catalogue is word searchable in its entirety. Many words, such as composer names, city names, psalm or hymn incipits, etc., will be obvious to anyone interested in this repertoire. However, there is a large quantity of information in this catalogue about many different subjects, such as ecclesiastical institutions; individual composers, performers, and dedicatees; liturgical usage; performance practices; the names of small towns; and other topics which will be unknown in advance to users and therefore inconvenient to access. To assist in identifying and locating such words, we have provided several alphabetical word lists under a variety of useful categories with search terms, including alternative spellings that are found in this catalogue. Since word searches must be precise, we have tried to provide all the variant spellings of particular words or phrases. Often the first few letters of a word or name are sufficient for a search and will turn up all versions that differ in subsequent letters. Because of the quantity of data, it is, of course, probable that we have overlooked some. Users are encouraged to search for whatever names, cities, composers, feasts, etc. that interest them. Approximately eighty prints in our catalogue are not listed in RISM. A word search “Not listed” or “Not listed in RISM” will turn up the complete set as well as cross-references to and from other editions of the same print that are listed in RISM. Apart from prints not listed in RISM, there are a number of partbooks not listed in RISM that belong to incomplete prints that do have RISM listings. The majority of these are from the libraries of the Biblioteka Jagiellónska in Kraków, Poland (PL-Kj) and the Cathedral Museum Archives in Mdina, Malta (M-MDca).

2. Scope of the Catalogue

2.1 Very few prints have been inaccessible and remain to be catalogued to the best of our knowledge: one at the cathedral of San Ruffino in Assisi, where the library has for several years been under renovation, and two at the Oratorio Filippini in Naples. Kurtzman gained access to the Oratorio Filippini for one day in 1989, but when he returned the next day to complete his work, he was refused admittance by the mercurial director of the library. The problems of access have in the last few years been complicated by the arrest of the recent director for the theft and

³ This database will also contain musical incipits. The grant was awarded to the University of Fribourg, Luca Zoppelli project coordinator, under the title “Printed Sacred Music in Europe, 1500-1800: Switzerland and the Alpine Region as Crossroads for Production, Circulation, and Reception of Catholic Musical Repertoire.” The principal individuals involved in the project are Claudio Bacciagaluppi, Luigi Collarile, Laurent Pugin, and Rodolfo Zitellini.

sale of materials from the library. These items are nevertheless included in the catalogue for purposes of identification and to make the catalogue as complete as possible.

2.2 Anyone familiar with music prints of this period is aware that not all copies of a print run are identical. Stop-press and printed paste-over corrections are common, and a number of publishing anomalies can be found in the partbooks of various copies of a print, including even different dedications or somewhat different layout of the same dedication from one partbook to another. It has not been our objective to consult every copy of every partbook, which would have been impossible, but rather to consult at least one copy of every surviving partbook of each print. Where we have noticed discrepancies between different copies of the same partbook, we have made note of these in the Remarks section of the print's file. But any user of this catalogue should be aware that copies of partbooks we have not consulted are not necessarily identical in all respects to those we have consulted.

2.3 Undoubtedly, new prints or previously unknown partbooks will emerge from time to time as they are discovered in small archives or libraries, especially in Eastern Europe, or as material hidden or lost during the Second World War comes once again to light as many prints have in the past thirty years. These items, too, will be added to the catalogue when we become aware of them, and we encourage anyone who knows of any print or partbook not in our catalogue, including any we may have overlooked in well-known collections, to contact us with the information at jgkurtzm@wustl.edu or aschnoeb@rice.edu so that they may be added to the catalogue.

2.4 Many prints devoted principally to Office or Mass music also contain motets. Moreover, Office and Mass music does not appear solely in prints devoted primarily to the liturgical needs of the Office and/or the Mass, but also in books comprising primarily motets. While we can be reasonably certain that we have included all known prints of principally Office music or masses, there are numerous prints of motets that contain a single mass, one or two Magnificats, one or more vespers psalms, or a hymn, which are not identified on the title page. Through the examination of catalogues as well as all the motet prints in the Museo Internazionale e Biblioteca della Musica di Bologna, the British Library, and a number of smaller collections, we have been able to identify many motet books that contain one or more of the liturgical genres that are the subject of our catalogue. However, more motet books containing a small number of Office or Mass items are certain to come to light in the future and will be added to the catalogue as they do. Because the number of books principally of motets in our catalogue is already large, we have decided, with the approval of the Editorial Board of the *Journal of Seventeenth-Century Music*, to include at a later date a separate collection of pdfs containing motet books without Office, Holy Week, or Mass music that we have from time to time catalogued, as a convenience for researchers interested in motets or in the entire range of sacred music from this period. It will be better to have this information and these files available, as few as they are in comparison with the more than 1,700 such prints that survive, than to have it sitting inaccessible in our computers. We will gradually be adding more such motet books as well as books of litanies and seasonal Marian antiphons as time goes by, including materials collected and transcribed by David Bryant and Elena Quaranta, but the user should be aware that unlike the catalogue of prints of Office and Mass music, the collection of pdfs of motet books, litanies, and seasonal Marian antiphons will not pretend even remotely to represent the entire published repertoire.