

Celestial Sirens

*Nuns and their Music
in Early Modern Milan*

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r(u)ota: the revolving enclosed wheel at the gate of a female monastery through which food and supplies were to be passed

Sacra Congregazione dei Vescovi e Regolari: Lat. *Congregatio Episcoporum et Regularium*, post-Tridentine Vatican jurisdictional body, founded 1601, successor to the *Congregazione de' Vescovi* (*Congregatio Episcoporum*, this latter founded 1586), with ostensibly ultimate authority over all monks, male and female, in the Catholic world

S(u)or: normal title for nuns, *professe* and *converse*, in Franciscan, Augustinian, Humiliate, Ursuline, and other congregations, also used for *converse* in Benedictine houses

vicario delle monache: Milanese diocesan official whose major task was to monitor the condition of female monasteries, an office instituted by Carlo Borromeo

vicario generale: Eng. 'vicar-general', the diocesan official responsible for the daily functioning and discipline of diocesan institutions as a whole

visitation: the Council of Trent established the norm of an annual visitation by the bishop or regular superiors to female monasteries; the proceedings and disciplinary orders were to be recorded in writing

voice, active and passive: the right to speak and be spoken to inside *clausura*, often rescinded as a disciplinary measure

LIST OF ABBREVIATIONS

| | |
|---------|--|
| AEM | <i>Acta ecclesiae Mediolanensis</i> (Milan, 1890-7) |
| ASC | Archivio Storico Civico, Milan |
| ASDM | Archivio Storico Diocesano Milanese (<i>olim</i> Archivio della Curia Vescovile) |
| ASF, MP | Archivio di Stato, Florence, Mediceo Principato |
| ASL | <i>Archivio storico lombardo</i> (Milan, 1889-) |
| ASM | Archivio di Stato, Milan |
| ASMod | Archivio di Stato, Modena |
| ASV, VR | Archivio Segreto Vaticano, Sacra Congregazione dei Vescovi e Regolari |
| BA | Biblioteca Ambrosiana, Milan |
| BT | Biblioteca Trivulziana, Milan |
| Cant. | Song of Songs (with chapter and verse) |
| DBI | <i>Dizionario biografico degli italiani</i> (Rome, 1962-) |
| DCA | <i>Dizionario della chiesa ambrosiana</i> (Milan, 1988-93) |
| fasc. | fascicle |
| JAMS | <i>Journal of the American Musicological Society</i> |
| MSDM | <i>Memorie storiche della diocesi di Milano</i> (Milan, 1954-68) |
| NG | <i>The New Grove Dictionary of Music and Musicians</i> , ed. S. Sadie (London, 1980) |
| p.a. | parte antica (in ASM, Fondo Religione and Fondo Culto) |
| pb | part-book |
| RISM | <i>Repertoire International des Sources Musicales</i> |
| RSCA | <i>Ricerche storiche sulla chiesa ambrosiana</i> (Milan, 1972-) |
| SCVR | Sacra Congregazione dei Vescovi e Regolari |

I have not expanded the following conventional abbreviations:

| | |
|-----------|---------------------------------|
| R.V. | Reverenza Vostra |
| Sig.re(a) | Signore/Signora |
| V.R. | Vostra Reverenza |
| V.S. Ill. | Vos[tra] Signoria Illustrissima |

Part-book and voice-type names are abbreviated as follows:

| | |
|---|---------------|
| C | Canto, Cantus |
|---|---------------|

| | |
|------|--------------------|
| S | Soprano |
| A | Alto, Altus |
| T | Tenor, Tenore |
| B | Basso, Bassus |
| 5 | Quintus |
| Bc | Basso continuo |
| Bp | Basso principale |
| BpO | Basso per l'Organo |
| Org | Organo |
| Part | Partitura |

RISM sigla are used for music libraries. Clef names use the standard letter/line system (C₃ = alto clef). Pitch names are designated by the Helmholtz system (middle C = *c'*). Expansions of abbreviations in documents are italicized; editorial additions or notes are in square brackets. I have neither modernized spellings nor changed consonantal *i* and *u* and vocalic *j*. I have used the Vulgate numeration of the Psalms. All translations and transcriptions, musical and documentary, are mine unless otherwise noted.

LIST OF MUSIC EXAMPLES

- 2.1. Anonymous, *De tel traga*
- 7.1. Cozzolani, *Dixit Dominus* (1650), bars 20–34
- 7.2. Voice-ranges in Cozzolani's motet books
- 7.3. Cozzolani, *Ave regina caelorum* (1642), bars 20–6
- 8.1. Antegnati, *Laudate pueri* (1592), bars 18–24
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- 8.3. Orfeo Vecchi, *Gloria Patri octavo tono all'alto* (1600), bars 1–7
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- 8.24. Rusca, *Salve regina caelorum* (1630), bars 1–19
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The concern with limiting ostentation also emerges from the rules prohibiting polyphony with more than two choirs, or with instruments besides organ and regal. Three of the volumes of the largest-scale music with dedications to nuns of this period, the Vespers settings of Antegnati (1592) and Mangoni (1623) and the Office settings of Federigo's protégé Orfeo Vecchi (1600) fall within the permitted categories of Federigo's term, being scored for eight voices in two choirs, with organ in Mangoni's book (possibly in the Vecchi collection as well). This provision might have been an administrative, not musical, category designed to limit dissension among musicians and to organize performances equitably.⁷⁴

In an order more severe than the prelate's own (another mark of ecclesiastical dissension), Federigo's curia also targeted the 'ostentation' of solo singing in liturgy, especially as a distraction from the reception of the Eucharist (App. A, Doc. 32):

No [nun] is to sing solo. And at Communion at Mass, no motet should be sung or [instrumental piece] played after the Agnus Dei, so that nuns may prepare themselves for Holy Communion and show more devotion and attention in receiving it . . . Nor is it permitted, as has been ordered several times, that any nun sing solo, and music (established for the glory of God and the comforting of the faithful) should be made with gravity and devotion, without any use of secular tunes adapted to sacred words.⁷⁵

Still the restrictions, hortatory or administrative, rarely worked. The motets dedicated to sisters in two separate collections of 1598 by Giuseppe Gallo and Agostino Soderini (composers working in patrician circles) are pieces for eight or nine voices in two choirs; Gallo's include one choir of instruments, which were to perform canzona phrases between the vocal sections of motets. Whether these pieces were performed by their addressees at S. Radegonda, S. Agnese, or S. Paolo, or executed by the ducal band in the *chiese esteriori*, the scorings and the techniques directly transgressed the curial rules. Nor did matters change later in Federigo's tenure: in 1622 the parish priest of Legnano wrote the *vicario delle monache* Mazenta, complaining of

⁷⁴ One wonders which polychoral repertory was being banned; there is almost no Milanese music for more than two choirs extant from Federigo's time, excepting the Duomo-specific Vespers and masses for sixteen to twenty-one voices (in four choirs) written by Donati in the 1630s. Antegnati's three-choir masses of 1603 are actually dedicated to Borromeo; hence, the prelate probably had no objections to large-scale polychorality in and of itself.

⁷⁵ Unsigned orders, 10 July 1624, ASDM XII, vol. 46, fos. 288 ff.

singing, instrument-playing, and dancing at S. Chiara during Carnival.⁷⁶ In nuns' churches, over-elaborate celebrations were forbidden around this time; the practices seemed especially prevalent on the name-day feasts (App. A, Doc. 28):

Most Reverend Mother: . . . Setting fires, shooting mortars and archebusses, playing trumpets, and similar things, are actions totally foreign to nuns' tradition and piety, and thus are expressly forbidden . . . Music is to be made only by nuns, with no instruments other than organ and regal, and for two choirs only; nor should any nun sing solo, and the pieces should be sacred and serious, far from any worldliness.⁷⁷

A clear distinction lies between the two generations who professed vows under Federigo: the first around 1600, represented by such singers as Sessa, and the second, women like Confaloniera. They—and the music written for and by them—represent two rather different cultural moments in Federigo's Milan: the first came to maturity during the polystylistic ferment of the new century's first decade, with the public projects of the Ambrosiana, rhetoric, art, and music that eddied around Borromeo, while the growing monastic population began to display a higher and more public level of prominence in art, music, and liturgy. The second generation reflected a move away from public activity towards concern with internal spiritual states on the part of sisters, the prelate, and indeed the city as a whole.

For this younger group, the career of Chiara Margarita Cozzolani provides a typical example: wealthy-class origin, high monachization rate, family ties to monasteries, later service as abbess or prioress, and musical ability.⁷⁸ She had been born on 27 November 1602 to Giovanni Battista Cozzolani and his wife Valeria, in the parish of S. Tecla, the former summer cathedral co-extensive with the Duomo; her baptismal name was Margarita.⁷⁹ Two of the family

⁷⁶ Copy in ASDM XII, vol. 46, fo. 241^r.

⁷⁷ A printed order on the same points, especially music for more than two choirs and solo singing, was issued on 10 Oct. 1603 by the vicar-general Antonio Albergati; this remarked on the connection with the name-day celebrations (App. A, Doc. 22).

⁷⁸ Cozzolani's family ties to S. Radegonda and the relatively plentiful documentation of her life can be contrasted with Badalla's more obscure career.

⁷⁹ Milan Cathedral, Metropolitana, Battesimi 1598–1608, fo. 86^r: [Nov. 1602] '16. Ad 28 suddette. Fù battizzata una figlia del Sr. Gio. Battista Cozzolani et della sua moglie nata alli 27 del presente et gli fu dato lo nome Margarita. Il compadre fù il Sig. Gio. Battista Gussano di questa parrocchia.' S. Tecla had been razed in 1542, but still exists as the Duomo's administrative parish. There are no surviving records earlier than mid-1598; thus there is no

(including the dedications by Casola and Caifabri to the latter's inhabitants around 1660).

The mention in the *Regole* of music's purpose—to arouse devotion—seems related to the mission of the whole order.⁷² In Milan, male Franciscans figured among the leading composers of the diocese.⁷³ Several (Cossandi, Egidio Trabattone, and especially Reina) dedicated music to nuns, or were requested as outside teachers. The penitential, predicator, and Marian-intercessory themes of Franciscan spirituality are apparent in their motet books.⁷⁴ But curial efforts to split the male from the female branches of orders were directed primarily against the friars. The 1621 orders for the Clarissans of S. Orsola mandated a limit on name-day liturgy (a mere seven hours of Masses) and male mendicants' access (App. A, Doc. 31):

In order to end the large turn-out of friars at this church and monastery on the occasion of the titular feast of St Ursula, we order that on the said feast no more than eight Low Masses are to be celebrated, along with the sung Mass; as for the nuns, they are to celebrate it in the usual fashion, singing and responding as the choir . . . Vespers is to be sung by the nuns only, with no priest brought into the exterior church for the prayers.⁷⁵

Among the Augustinians the picture was more varied: some monasteries (S. Marta, S. Agnese) had an active musical life, while others had problems (S. Caterina in Chiusa, with Federigo's 1606 orders). Early testimonies to polyphony include Morigia's praise of S. Maria Maddalena in Porta Romana (1595), and Gallo's dedication of a canzona to the Mantegazza sisters at S. Agnese in 1598, while S. Marta's traditions were clear. Several of Federigo's sermons (*ragionamenti*) that mention music might have been given at this latter house. Certainly Grancini's 1631 inscription to the Fissiraghi sisters, along with the documents, implies the performance of remarkably large-scale *concertato* by the end of the archbishop's tenure. Later evidence is found at S. Ambrogio in Cantù, while Carlo Cossoni's inscription

⁷² See 'Musica' in the *Dizionario degli istituti di perfezione*, vi (1980); B. Baroffio on the Benedictines (cols. 209–10); S. Pallini on the Observant Franciscans (219–26); and S. Zaccaria on the Conventuals (226–30).

⁷³ Of the roughly 450 extant single-composer editions of musicians working in the diocese between 1585 and 1700, something like eighty were by Franciscans.

⁷⁴ Kendrick, 'Genres', 265–6.

⁷⁵ In Seicento Milan, Ursula's feast-day was 21 Oct. (not marked 'solemne' in the *Missale Ambrosianum*). Despite the restrictions, Grancini would dedicate a Marian motet, *O anima sanctissima*, in 1628 to Clara Virginia Preda, the organist at the house.

of his op. 1 reprint to Maria Vittoria Terzaga at S. Maria del Cappuccio testifies to polyphony at another house.

Other orders were less present. Several Dominican houses occur; Morigia mentions S. Maria della Vittoria, and one of Andrea Cima's 1627 concertos was dedicated to Paola Maria Arconati at S. Maria delle Veteri, while Locatelli notes the singing at S. Agostino Bianco in 1664. Although Carlo Borromeo had personally encouraged the growth of the only congregation not bound to *clausura*, the Ursulines, this latter was relatively undistinguished musically in Milan, unlike Novara, where composers, organists, and singers flourished.⁷⁶ Capuchins show even less evidence for music-making, except for the visits from the ducal musicians to the *chiesa esteriore* of S. Barbara.

Yet despite the differences, certain occasions for polyphony were indeed common to most or all of the *religioni*. Certainly one little-studied but increasingly important ceremony was the Saturday (Commemorative) Office of the Virgin, which included the Marian litany that often concluded printed polyphonic editions. Torre's anachronistic hagiography of Veronica Negroni's life at S. Marta noted the custom; while Veronica had a dialogue with the Virgin,

The litany of the Mother of God was being sung by the nuns, since it was Saturday, and this devotion was carried out all year long . . . and while they sang, the Blessed Virgin said to her [Veronica] the *Salve regina*, the antiphon recited by the nuns after the litany.⁷⁷

This is one likely context for the Marian motets dedicated to or composed by nuns. Cozzolani's *Concerti sacri* and *Scherzi* both have three 'general' Marian intercessory motets not linked to any specific feast, while the former book includes settings of all four Marian antiphons, sung seasonally at the end of the Saturday Office.⁷⁸ *O Maria, tu dulcis*, a 1642 solo motet for alto, repeats the invocation and the ritual

⁷⁶ The curial files do not mention music; a dedication to Constanza Francesca Brasca (S. Marcellina) is in RISM 1679¹ (Angelo Zanetti, *Si Virgo pro nobis*).

⁷⁷ 'dalle Monache veniuano le Littanie d'essa Madre di Dio Cantate, essendo giorno di Sabbato, vsea questa diuozione tutto l'anno . . . e mentre cantuano la B.V. le andò dichiarando tutta la Salve Regina Antifona recitata dopo le Littanie da loro stesse': Torre, *Specchio per l'anime*, 203–4.

⁷⁸ Another puzzling text is *Venimus in altitudinem maris* (1650), which uses the language of Matt. 8: 23 ff. (Jesus and the storm at sea) in a Marian intercessory context.

Ex. 8.3. Orfeo Vecchi, *Gloria Patri octavo tono all'alto* (1600), bars 1–7

CI
AI
TI
BI
CII
AII
TII
BII

Glo - ri - a Pa - tri et Fi - li - o, et Fi - li - o, et Fi - li - o, et Fi - li - o, et Fi - li - o.

presentation, recall the flood of printed orders and rubrics for liturgy in the diocese as a whole and for female monastic life in particular, dating from Federigo's tenure.¹⁴

Only three of eight part-books survive from Giovanni Antonio Mangoni's *Messa, e salmi* (1623), dedicated to the Clarissans of S. Pietro in Treviglio. The overall style seems closer to Antegnati than to the Vecchi falsobordone collection. Here again, vocal scoring is an issue: the title-page describes the collection as being for two choirs, one of 'voci puerili', one of 'voci pari'. Frustratingly, the only extant part-books are from choir II (A: C4; B: F4). If the first choir were scored for something like CCAT, and the second for an ATTB *voci pari* ensemble (a unique combination of high and low equal-voice groups in the Milanese, and perhaps any other, repertory), then the Clarissans might have been able to perform the collection by transposing the whole second choir an octave up, avoiding inversions by using an organ. Although this would have entailed the loss of the registral contrast, still, in an echo of the *voci pari* tradition, another collection associated with nuns required restricted-range ensembles.

Yet composers working for the patriciate continued to develop other forms rooted in the late Cinquecento. The cross-section of such music afforded by associations with nuns highlights a number of new formal innovations, some with lasting effects; unlike the Office settings, these pieces might have been performed in the interior or exterior churches, or (in the case of the madrigal contrafacta and monodies) inside cloisters for spiritual recreation. The largest-scale pieces, and the ones most closely related to *stile antico*, are the double-choir settings in two publications of 1598: Gallo's *Sacer opus musici . . . liber primus* and Soderini's *Sacrae cantiones a 8–9*. These books were the first large-scale collections by composers working in the parishes and contained some of the first dedications of individual pieces to singers and religious male and female. These inscriptions (both feature four motets addressed to Milanese nuns) tie the social and devotional ambitus of the editions firmly to patrician families.¹⁵

Giuseppe Gallo's collection, edited and perhaps compiled by Aurelio Ribrochi, is divided into four sections: six double-choir motets *a 9*, most with four instruments and five voices; a mass; eight

¹⁴ Its printing in the Holy Year of 1600 may also bear on its 'monumental' presentation as a standard reference book for religious institutions in the diocese.

¹⁵ Gallo was a Somascan priest, a member of a pedagogical order; Soderini was the organist at S. Maria della Passione, although there is no dedication to Sessa in his book.

(typically antiphonal) eight-voice (purely vocal) motets; and two canzonas. The dedications to nuns include three from the first group (*Veni electa mea*, *Ecce angelus de caelo*, and a Magnificat), the mass, and a canzona.¹⁶ Along with the other five motets in the first section, *Veni electa mea* (addressed to Archilea and Angelica Archinti at S. Radegonda, the first public tribute to the house's music) displays a formal novelty with important descendants in the Milanese repertory:¹⁷ a motet which appears at first glance to be the combination of a new vocal setting of the text (in choir II) along with a pre-existing canzona in the instrumental parts (choir I), in this case Claudio Merulo's 1592 *La Benvenuta* (in a simplified version without the virtuoso figuration of the printed keyboard edition).¹⁸

Yet the reworking is more complex than immediately apparent. For the *tuttis*, Gallo wrote new instrumental parts (not found in the original canzona) that meshed with the vocal lines, then dovetailed with Merulo's canzona phrases (marked off by dotted lines in the example); these latter formed instrumental interludes between the declamation of the motet text (Ex. 8.4). Furthermore, the original canzona was approached with some freedom; only two periods were reused in the new motet.¹⁹ The vocal sections, which stray little from the modal *finalis*, begin with brief imitation and cadence in homophony. The result is more like a vocal gloss on *La Benvenuta* than a simple dissection and reworking.

The next piece in the book, *Ecce angelus de caelo*, introduces a genre

¹⁶ The *Missa sine nomine* is inscribed 'Ad modum reverendis matribus S. Ioannis Baptistae Civitatis Laudensis'; S. Giovanni Battista was a female Benedictine house in Lodi. Ribbrochi signed the dedication on 1 Jan. 1598. A manuscript note (over the Magnificat) in the D-Mbs copy of the *partitura* reads 'Viola brazo'.

¹⁷ The piece is rubricated 'In festivitibus B.M.V., virginum ac mulierum sanctarum'; the generality of the destination implies that it is a cento. The surviving part-book (A1) is not texted, and the *partitura* gives only cues, from which, however, the entire text can be reconstructed: 'Veni electa mea, [et ponam in te thronum meum]; quia [concupivit Rex] speciem tuam; Specie [tua, et pulchritudine tua] intende, [propere, et regna], quia [concupivit Rex speciem tuam]', a responsory.

¹⁸ The original had appeared in the *Canzoni d'intavolatura . . . libro primo* (Venice: Gardano, 1592; mod. edn. by P. Pidoux (Kassel, 1941)); other pieces in Merulo's book also circulated in MS without the ornamentation; cf. the edition by B. Thomas (*Fourteen Canzonas for Four Instruments* (London, 1982)), based on a source now in Verona.

¹⁹ The pattern of reworking is as follows: Gallo's bars 1-8 are taken from Merulo's bars 1-8; 37-44 = 9-16; 62-73 = 17-27 (including the corrupt readings of the 1592 print, e.g. *c'* against *c'* on the downbeat of b. 62); 83-93 = 17-27 (displaced by a semibreve). Gallo's remaining material is new.

Ex. 8.4. Gallo, *Veni, electa mea* (1598), bars 31-42

Ex. 8.4. *cont.*

of greater importance: the dialogue.²⁰ This motet, rubricated as 'Dialogismum Angeli cum mulieribus', is inscribed to Maximilla Biumia at S. Radegonda, and includes one ensemble of voice (the angel at the Tomb) plus four instruments and another of four voices (the two Marys).²¹ Its melodic material in both choirs, however, is canzona-like, called *La Galla* in the instrumental ensemble but based on no known surviving piece (hence probably newly composed, possibly a self-identifying reference by Gallo).²² Easter dialogues of angels and the women at the Tomb, both favourite models among

²⁰ The text is taken from Matt. 28: 2 ff.; more cogently, it is a synopsis of the five antiphons for Easter Vespers in the Roman rite (*Angelus autem* to *Respondens autem*), with which it shares its eighth (or seventh) mode.

²¹ Given the normal clef combination for instrumental choirs in this book (G2/C1/C3/C4 or F3), probably the third line down in choir I (C2) was texted.

²² *La Mantegazza*, dedicated to three eponymous sisters at S. Agnese, is a typical eight-voice canzona; *Quis es tu?*, a vocal eight-part motet addressed to the 'pudicissimae' Zanolbia Visconti and rubricated for St Agatha, may also have been a clothing piece for a novice, given the conflation of liturgical texts noted above. That Gallo could include canzona material (a genre that Carlo would have banned in 1576) in such motets is yet another testimony to the interplay of sacred and secular in Federigo's Milan.

Federigo's similes for sisters, would have a long tradition in nuns' polyphony. Ribrochi's preface makes much of this new mixture of styles, and it continued in use as late as Rusca's motets. The remarkable feature is that motivic ideas and melodic phrases from two seemingly diverse genres could be singled out and recombined in a new sort of piece, a concept that would recur in the early sacred concerto, and a formal experimentation not unknown in the other arts of Federigo's Milan. And the employment of popular patrician music in combination with religious texts would last well into the new century.

Agostino Soderini's book published later the same year contains a wide range of pieces, large-scale works destined for major and sanctoral feasts. Again, several motets are dedicated to nuns at S. Radegonda, with the name-day dialogue for Agata Sfondrati at S. Paolo. Soderini's volume opens with two double-choir dialogues, and the genre (not always explicitly named) is central to the collection as a whole, including: *Saule, Saule, quid me persecutis?*; *Ave Virgo, decus*; *Dic nobis, Maria*; *O rex gloriae*; *Angelus autem Domini*; *Quae est ista?*; and *Interrogavi Angelum*, the last a nine-voice piece with unspecified instruments.²³ The dialogue motets in both books extended the traditions of the genre to settings of scriptural texts, another formal idea that would have a long heritage in the new century.

For *Dic nobis, Maria*, inscribed to Francesca Stampa at S. Radegonda, Soderini selected the exchange section of *Victimae paschali laudes*, another Easter piece featuring the topos of women at the Tomb. The centrality of Mary Magdalene makes this a fitting dedication to nuns. The sequence melody is not directly quoted or paraphrased in this setting, but it may well have determined modal choice (1). Here, as in other dialogues, there is a tutti refrain ('*Dic nobis*'; Ex. 8.5), with the Magdalen's statements given to a series of smaller voice-groupings, rising in tessitura from Tenor and Bass II and increasing in texture from two to four voices as *bicinia* and *tricinia*. A large-scale tutti takes up almost the last half of the piece, with a remarkable *supplementum* on the *finalis* enlivened by cross-rhythms. Given the traditions of music at S. Radegonda, and the absolute lack of any evidence for performances in the *chiesa esteriore*, the Benedictines were presumably the intended performers of this

²³ The surviving copy of Soderini's book lacks both a *nona vox* and a *partitura*; although no pre-existing canzona melodies are used in the three nine-voice pieces with instruments, these are a clear imitation of (or parallel to) Gallo's.

APPENDIX C:
PRINTED MUSIC DEDICATED TO
NUNS IN THE DIOCESE,
1592-1679



1. Antegnati, Vespers a 8, 1592

Salmi a otto voci, di Costanzo Antegnati . . . alle Molto RR.MM. Osservandiss. D. Hortensia Marchi Abbatesse, D. Hieronima Birraga Priora, & Compagne del Monastero di S. Vittore in Meda (Venice: Gardano, 1592)

Dedication: in Gaspari, *Catalogo*, ii. 160

Domine ad adiuvandum

Dixit Dominus

Confitebor

Beatus vir

Laudate pueri

In exitu

Laudate Dominum omnes gentes

Laetatus sum

Nisi Dominus

Lauda Jerusalem

Credidi

In convertendo

Domine probasti me

De profundis

Memento Domine David

Beati omnes

Magnificat

RISM A1264

Modern edition: *Laudate pueri* in Kendrick, 'Genres', 915-42

2: Cortellini, Vespers a 6, 1595

Salmi a sei voci di Camillo Cortellini . . . (Venice: Vincenti, 1595)

Dedication: ALLA MOLTO ILLVSTRE, ET R.DA DONNA PAOLA ORTENSIA SORBELLONI; SIGNORA, ET PADRONA OSSERVAN-DISSIMA. Hauendo deliberato mandar'alla Stampa questi miei Salmi, insieme ancora hò risoluto dedicarli à V.S. molto Illustre, & Reuerenda, si perche co'l fauorirmi di farmi comporre assai volte molte cose, posso immaginarmi, che in parte grate le siano le mie debole compositioni, come anco essendo lei non meno colma di nobiltà, che piena d'ogni virtù di Musica, si nel cantare, come nel sonare, non posso trouare soggetto, che più illustrare e dare forza possi à questi Salmi cosi composti da me in Musica per poterne con essi seruire a Iddio. Resta dunque che lei con la solita sua cortesia di fauorire tanto i virtuosi, voglia con benigno, e sereno occhio riguardare à questa opera, che essendo lei Religiosa, d'essa potra seruirsene se più l'affetto, che l'effetto considererà, che pregandoli da N.S. ogni prosperità humilmente li bacio le mani. Di Bologna il di xxv. d'Agosto 1595. Di V.S. molto Illustre, & Reuerenda Deuotissimo seruitore Camillo Cortellini detto il Violino.

Dixit Dominus

Confitebor

Beatus vir

Laudate pueri

Laudate Dominum

In exitu

Magnificat

Laetatus sum

Nisi Dominus

Lauda Hierusalem

RISM C4161 (reprints of 1609, 1617, and 1618 not considered here)

Modern edition: *Laudate pueri*, Kendrick, 'Genres', 943-56

3. Gallo, Mass and motets a 8, 1598

Sacer opus musicum alternis modulis concinendum, liber primus . . . Authore M.R.D. Josepho Gallo Mediolanensi (Milan: Tradate, 1598)

Veni electa mea, 'Concentus duplex, continens cantionem la Benvenuta nuncupatam Optimis, venerandisque Christi famulis D.D. Archileae, Angelicacque Archintis, Monasterij S. Radegundae; sanctitate, virtute, et umilitate osservatissime'

Ecce Angelus de caelo, 'La Galla Concentus duplex vocum, & Instrumentorum. Summe valdeque venerandae D. Maximillaie Biumiae S. Radegondae'

Magnificat, 'Canticum B.M.V. duplici concentu, vocibus instrumentisque; concinendum item multum, observandis DD. Annae Camillae, & Blancae Margaritae Sororibus Vicecomitibus, sacrarum Monialium S. Ursulae Mediolani'

La Mantegazza [Canzona], 'Cantio instrumentis Musicis, alternis modulis pulsanda. Venerabilibus D.D. Archangelae Mariae Coronae Sororibus Mantegatijis, praeclarissimi Monasterij S. Agnetis Mediolani'

RISM G270

4. Soderini, Motets a 8-9, 1598

Sacrae cantiones octo et novem vocibus, liber primus . . . *Auctore Augustino Soderino Mediolanensi* (Milan: Tradate, 1598)

Saule, Saule quid me persecutis, 'In die conv. S. Pauli' (a 8): 'Illustrissimae, ac Multum Reuerendae D. Angelicae Agathae Sfondratae ex Collegio Monialium S. Pauli Mediolani'

Dic nobis, Maria, 'In die Resurr. D.N. Jesu Christi Dialogus' (a 8): 'D. Franciscae Mariae Stampae Religiosissimae Matri Monasterij Sanctae Radagundae'

Vidi Dominum sedentem, 'In solennitate omnium Sanctorum' (a 8):

'D. Angelae Catharinae Briuiaae, Virgini lectissimae Monasterij Sanctae Radegundae'

Ipsi sum desponsata, 'In solemnitatibus Virginum novem vocibus':

'D. Angelae Catharinae Briuiaae, Virgini lectissimae Monasterij Sanctae Radegundae'

RISM S3820

Modern edition: *Dic nobis, Maria*, Kendrick, 'Genres', 957-85

5. Vecchi, Falsi bordoni a 4-8, 1600

Falsi bordoni figurati sopra gli otto toni ecclesiastici . . . *Magnificat, & Te Deum laudamus* . . . *di Orfeo Vecchi Milanese* (Milan: Tini, 1600)

Dedication: Alle Molto ILLVSTRI, ET REVER.^{de} SIGNORE, SVOR CLARA FRANCESCA, ET CLARA GIERONIMA GOSELINE, ET CLARA POMPILIA ADDA, nel Signore osseruandissime, Se gl'è vero, anzi de sapienti tenuto verissimo, che molto riguardevole sij la nobiltà congiunta con la virtù, e che l'una e l'altra venghi dalle honorate attioni aggrandita, ed' illustrata; che merauiglia, s'io scorgendo queste risplendere nelle SS.VV molto Illustri, come in proprio luogo ardisco presentarli questo virtuoso dono, ben picciolo à gran meriti suoi, e dedicare la presente opera mia di Musica à quelle che di cio (oltre l'infinite altre sue virtù) ne sono intendentissime pregandole insieme ad accetarla con quella grandezza d'animo, che sogliano le cose maggiori: Et io frà tanto terrommi molto pago del mio longo studio, quanto intenda questa mia fatica esser stata gradita, e cara alle S.S. loro, alle quali per fine prego da N. Sig. il compimento de gli alti desiderij suoi. Di Milano li 18. Marzo 1600. Delle molto Illustri SS.VV. affectionatiss. nel Signore Orfeo Vecchi

Domine ad adiuuandum (a 4). Falsi bordoni del: Primo tono, Secondo tono, Terzo tono alla bassa, Terzo tono all'alta, Quarto tono, Quinto tono, Sesto tono, Settimo tono, Ottauo tono all'alta, Ottauo tono alla bassa

Magnificat, 1. tono, spezzato (a 4)

Magnificat, 8. tono, intiero

Domine ad adiuuandum (a 5). Falsi bordoni del: Primo tono, Secondo tono, Terzo tono all'alta, Terzo tono alla bassa, Quarto tono, Quinto tono, Sesto tono, Settimo Tono, Ottauo tono all'alta, Ottauo tono alla bassa

Magnificat, 1. tono, spezzato (a 5)

Magnificat, 4. tono, intiero (a 5)

Gloria patri (a 8). 1. tono, 2. tono, 3. tono alla bassa, 3. tono all'alta, 4. tono, 5. tono, 6. tono, 7. tono, 8. tono all'alta, 8. tono alla bassa

Falsi bordoni à 8. nel Sicut erat: 1. tono, 2. tono, 3. tono all'alta, 3. tono alla bassa, 4. tono, 5. tono, 6. tono, 7. tono, 8. tono all'alta, 8. tono alla bassa

Domine ad adiuuandum (a 8)

Magnificat 6. tono (a 8)

Te Deum laudamus à 4. Primo choro

Te Deum laudamus à 5. Secondo choro

Tre versetti insieme. à 2. chori.

RISM V1069 + Milan, Biblioteca capitolare della Metropolitana

Modern edition: *Gloria patri octavo tono all'alta a 8*, Kendrick, 'Genres', 986-91

6. *Nova metamorfosi* a 5, book 1

Nova metamorfosi dell'infrascritti autori, opera del R.P.F. Geronimo Cavaglieri . . . (Milan: Tradate, 1600) (madrigal contrafacta and new motets by Lucio Castelnovato)

Dedication: All'Ill. & Reuer. Sor Ottauia Virginia Cattanca Organista meritissima nel Monasterio delle Reuer. Monache di S. Orsola, in Milano. Si come l'ingegnose api nel dolce tempo della Primaverae sogliono andar succhiando ne' verdi prati di fresche, e folte herbe: vestiti di vaghi fiori à guisa de bianche perle, verdi smeraldi, e lieti rubini distinti, la celeste rugiada, per farne quel liquore al gusto humano tanto grato, anchorche dall'istesse non gustato. Così io nel tempo della recreatione son' andato succhiando da molti valent'huomini quel liquore temporale, che al gusto mio, è parso più grato, e soaue, e l'ho conuertito in armonia spirituale con intentione d'adorarla solo in seruitio mio. Mà essendo gustata questa dolcezza musicale da molti miei amici, e giudicata non men grata, che soaue, mi persuasero non tenerla rinchiusa ne' buchi fra miele, e cera involta; mà