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Giovanni Gabrieli's pupils at the Habsburg courts and the influence of his music in Austria

Hellmut Federhofer has presented the results of his researches about the music at the Habsburg court in Graz of the Archdukes Karl and Ferdinand around 1600 in 1967¹. From this book we can take a considerable amount of information about the contacts with and influences from Venice to Graz, which was the gateway for Italian music much earlier than other residences north of the Alps including Vienna. Andrea Gabrieli composed his madrigal *Felici d'Adria* in eight parts for the reception of Archduke Karl on his visit to Venice in 1569; it was published in the following year in his *Secondo libro di madrigali a cinque voci*. The text ends with a homage to the guest: Europe will honour him by saying "Viva il gran Carlo". Andrea then dedicated his *Primus liber missarum 6 vocum* in 1572 to the Archduke, who sent him 50 crowns as a reward in the following year². This sovereign had begun to replace composers from the Netherlands with ones from Northern Italy, especially from the Republic of Venice. He died in 1590. When his son and successor since 1595, Archduke Ferdinand, traveled to Italy in 1598, he of course visited Venice. There he heard vespers at S. Marco, and Count Hermes Porcia, who accompanied him, invited

¹ Hellmut FEDERHOFER, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: Schott, 1967).

² *Ibid.*: 234.

vice *maestro di cappella* and organist of the basilica, Giovanni Croce and Giovanni Gabrieli, to perform music during and after several dinners for the archduke. This was probably the reason for the gift he sent Gabrieli four years later, in 1602: a golden chain, worth 400 florins, and 150 florins in cash³. In 1605 and 1607 the organist received payments for having procured historical and medical books, objects in silver and crystal for the court in Graz⁴. How intensely the repertory of Ferdinand's music chapel was permeated by compositions of the Gabrielis and their school can be seen from an example of its choirbooks which were written during the first decade of the 17th century and are now preserved in the Austrian National Library (A-Wn Mus. Hs. 16703). All of these compositions are for eight voices, most of them divided in two choirs⁵.

List 1. choirbooks A-Wn Mus. Hs. 16703

- f. 133v *Laudate dominum in sanctis eius*. Rogerius Jannellus
- f. 142v *Jubilate Deo*. Rogerij Joannelli
- f. 150v *Quare fremuerunt gentes*. Asprilius Pacellus
- f. 156v *Exurgat Deus*. Asprilius Pacellus
- f. 167v *Regna terrae*. Asprilius Pacellus
- f. 176v *Cantate Domino*. Asprilius Pacellus
- f. 187v *Jubilate Deo*. Asprilius Pacellus
- f. 199v *Benedictus dominus Deus*. Andreas Gabrielis
- f. 205v *Beati immaculati*. Andreas Gabrielis
- f. 211v *Exurgat Deus*. Andreas Gabrielis
- f. 217v *Deus in nomino tuo*. Andreas Gabrielis
- f. 223v *Jubilate Deo omnis terra*. Andreas Gabrielis
- f. 230v *Domine exaudi orationem meam*. Joan: Gabriel
- f. 235v *Misericordias Domini*. Joan: Gabriel
- f. 242v *Beati immaculati*. Joan: Gabriel
- f. 248v *Domine Dominus noster* [index: Joannes Gabrielis]
- f. 256v *Diligam te Domine*. Joan: Gabriel
- f. 261v ***Hoc tegitur***. Joan: Gabriel
- f. 268v *Ego sum qui sum*. Joan: Gabriel
- f. 275v *In te Domine speravi* [index: Joannes Gabrielis]

³ Theophil ANTONICEK, *Italienische Musikerlebnisse Ferdinands II. 1598* (Graz: Böhlaus, 1968) (Mitteilungen der Kommission für Musikforschung 18), 91–111: 94, 96f.

⁴ FEDERHOFER, *Musikpflege*: 235.

⁵ Taken from Anthony F. CARVER, *Cori spezzati*, 2 vols. (Cambridge: Cambridge University Press, 1988), vol. 1: 251ff.

Karl's and Ferdinand's court *Kapellmeister* since 1570 all came from Venice: Annibale Padovano (1570–1575), Simone Gatto (1581–1590), Pietro Antonio Bianco (1595–1611), Giovanni Priuli (1615–1626) and — in Vienna — Giovanni Valentini (1626–1649). Annibale Padovano (1527–1575) from Padua, organist at S. Marco in Venice since 1552, was hired for Graz in 1565. Simone Gatto (†1594/95) from Venice was in Graz as trumpeter since 1572. He acquired singers and instruments for the archduke in Venice. Pietro Antonio Bianco (c. 1540–1611), also Venetian, was as tenor one of the singers hired by Gatto in 1578. He, too, was sent to Venice by the younger Archduke Ferdinand to hire musicians and buy instruments and music⁶.

The much younger Venetian Giovanni Priuli (c. 1575–1626) was as organist substitute of Giovanni Gabrieli at S. Marco and the Scuola di S. Rocco from 1600 until after Gabrieli's death in 1612, before he was hired as court *Kapellmeister* by Archduke Ferdinand, who retained him in this position after he was crowned as emperor of the Holy Roman Empire in 1619. Steven Saunders' dissertation from 1990⁷ gives a detailed survey of his sacred music. Especially a *Missa sine nomine* from the time before 1610, when he still worked in Venice, shows Gabrieli's influence in several parameters like clef dispositions, but also his sonatas, canzonas and later polychoral sacred works are modeled after this paragon⁸.

Since 1579 all the court organists were Italians and composers, too. Annibale Perini (c. 1560–1596), probably a nephew of Annibale Padovano, was brought to Archduke Karl from Venice around 1575, who had him instructed by an unknown teacher and hired him as organist in 1579. Some of his polychoral compositions are still extant in print and manuscripts. Francesco Rovigo (c.1542–1597) from Mantua had already been organist of the Duke of Mantua and made studies in Venice before he joined the court of Archduke Karl in 1582. When the musicians were dismissed after his death in 1590, he went back to Mantua. The Austrian National Library holds a mass for 12 voices and a motet for 8 voices in the polychoral style by Rovigo.

⁶ FEDERHOFER, *Musikpflege*, ad indicem.

⁷ STEVEN SAUNDERS, *Sacred Music at the Hapsburg Court of Ferdinand II (1715–1637): The Latin Vocal Works of Giovanni Priuli and Giovanni Valentini*, Diss. University of Pittsburgh (Ann Arbor: U.M.I, 1990), printed version: *Cross, Sword and Lyre* (Oxford: Oxford University Press, 1995).

⁸ *Ibid.*: 164, 177ff.

Born in Venice was Francesco Stivori (c.1550–1605), who studied with Claudio Merulo and in 1604 was called by Giovanni Gabrieli in a letter “mio cordialissimo amico”.⁹ Because he was about the same age as Gabrieli, he probably was not his student, but in contact with him when he served as organist in Montagnana near Padua from 1579 to 1601. From 1602 until his death three years later he fulfilled the same function at the court in Graz. His sacred printed compositions were all published during his time in Italy, but there are polychoral Magnificats, Hymns and a mass preserved in Vienna and Ljubljana which he apparently composed in Graz, like the *Madrigali e canzoni, libro terzo* in eight parts and the madrigals of his *Musica Austriaca* in eight, twelve and sixteen parts, printed in 1603 and 1605¹⁰.

Alessandro Tadei (c.1585 Graz?–1667) is the first organist of the next generation, born in the 1580s. He was sent by Archduke Ferdinand from Graz to Venice to study organ playing with Giovanni Gabrieli for two and a half years, beginning in 1604. After his return in 1606 he was immediately appointed court organist as Stivori’s successor. He had been reminded by the Signoria of Venice that presents to Giovanni Gabrieli were customary from princes and high lords who entrusted him with students. Therefore he returned to Venice in 1610 in order to deliver 100 florins to his teacher and “per megliorar et ben servir”, so he probably received new instruction for a short time¹¹. Like his colleagues Bontempo and Valentini he was retained in imperial service in 1619, but in 1628 he moved to the Benedictine monastery Kremsmünster (Upper Austria), where he was entrusted with the duties of *maestro di cappella*, which he fulfilled only for a few months. By 1630 he had entered the Carmelite order, and Emperor Ferdinand II granted him a pension. In 1640 we find him as a member of the Carmelite monastery in Venice and from 1642 to 1647 as organist at the cathedral of Udine. It seems that he died in 1667 in Gandria (Ticino), where his family had come from¹². His *Psalmi verspertini* in eight parts were printed in Venice in 1628, and a *Missa sine nomine* for four choirs in manuscript shows similar features to Priuli’s mass mentioned before, preserved

⁹ FEDERHOFER, *Musikpflege*: 214.

¹⁰ See *ibid.*

¹¹ Hellmut FEDERHOFER, “Alessandro Tadei, a Pupil of Giovanni Gabrieli”, *Musica Disciplina* 6 (1952), 115–131: 116f.

¹² FEDERHOFER, *Musikpflege*: 217–218.

in the same set of choirbooks (see Table 1), and to Gabrieli's works: a *cappella* in normal clef disposition, a high choir, a low one and one in still lower clefs¹³.

Together with Tadei another organist was employed in Graz: Alessandro Bontempo (1586/87 Graz?–1625). He studied at the Jesuit college in Graz and contributed like many of his colleagues of the chapel to the collection *Parnassus musicus Ferdinandaeus*, printed in Venice in 1615, with a few-voiced motet with continuo¹⁴.

Certainly the most important composer of all those mentioned hitherto was Giovanni Valentini (c.1582/83 Venice?–1649). About 100 years after his birth, Antimo Liberati called him “Veneziano, della famosa Schola de’ Gabrieli”¹⁵. Of course this plural cannot be taken literally, because he could only have meant the younger Gabrieli. Valentini was employed as third court organist, coming to Graz from the service to the Polish king Zygmunt — by the way Ferdinand's brother-in-law — in 1614, where he had stayed about nine years. When Priuli resigned as Imperial *Kapellmeister* in 1626, he was appointed his successor and stayed in that position until his death in 1649. He was very highly esteemed by Ferdinand II and his son Ferdinand III, which fact is proven by excessively high money gifts he received from them and which surpassed his regular salary. Though the few-voiced modern works in Monteverdi's style predominate in his oeuvre, the Gabrieli school shows up in his prints *Missae concertatae* [...] *quatuor, sex et octo vocum, una cum Basso ad Organum* (Venice 1617), *Messa, Magnificat et Jubilate Deo a sette cori concertati con le trombe* (Vienna 1621) and *Missae quatuor partim octonis partim duodenis vocibus una cum basso generali ad placitum* (Venice 1621), also in several polychoral sacred works in manuscripts and in his canzonas in four to eight parts¹⁶.

After the *maestri di cappella* and the organists I have to at least mention other members of the Graz music chapel who had connections with Venice and were active as composers. The trumpet and cornet player Georg Poss was born around 1570 in Franconia and first served Archduke Maximilian, who sent him to Venice to study there for three years. Ferdinand's *Kapellmeister* Bianco on one of his trips to the Serenissima hired him in 1597 for Graz. Ten years later some

¹³ FEDERHOFER, *Alessandro Tadei*: 120.

¹⁴ FEDERHOFER, *Musikpflege*: 149–150.

¹⁵ [ANTIMO LIBERATI], *Lettera scritta dal Sig. Antimo Liberati in risposta ad una del Sig. Ovidio Persapegi* (Roma: Per il Mascardi, 1685): 52.

¹⁶ SAUNDERS, *Sacred Music*: 207–254.

of his works were printed in Graz: *Liber primus Missarum octonis et senis vocibus* and *Orpheus mixtus*, motets for eight to 16 voices; several other sacred compositions are preserved in manuscripts, e.g. his *Miserere* for four voices and four trombones, not in polychoral structure. In 1618 Poss was hired by Ferdinand's brother Archduke Karl, bishop of Breslau and Brixen, as court *Kapellmeister* at his residence Neisse in Silesia. Details on his compositions, especially on Gabrieli's influence, are given in a monograph by Hermann J. Busch¹⁷.

The bass singer Michelangelo Rizzio, born in Brescia, came to Graz from Venice in 1613 and contributed two continuo motets to the *Parnassus musicus Ferdinandaeus* in 1615. He also had madrigals printed, now lost. And Reimundo Ballestra, a German who had italianized his name, received a stipend from the Fuggers for studies in Italy and Germany. It seems plausible that he was hired by Bianco in Venice, like Poss. From 1602 on he served Ferdinand as instrumentalist and composer; his collection *Sacrae Symphoniae* (Venice 1611) was dedicated to the Archduke. It contains motets for seven to 12 voices, a Magnificat for 13 voices and two canzonas. In 1616 another brother of Ferdinand, Archduke Leopold, bishop of Strassburg and Passau, hired him as his *maestro di cappella*.

No direct connections with Venice had Lambert de Sayve, born in the Netherlands near Liège, who served in the chapel at Graz, too, but only for six years, between 1577 and 1582, as instructor of the choirboys. Before he had been choirboy in the imperial chapel in Vienna and singing master of Melk Abbey, afterwards he was *Kapellmeister* at the court of Archduke Matthias, a nephew of Karl and between 1612 and 1619 emperor in Vienna and Prague. To him de Sayve dedicated his *Symphoniae sacrae* on occasion of his coronation in 1612. They contain among others 8-, 12- and 16-part polychoral motets, and masses and a magnificat for several choirs survive in manuscripts¹⁸.

Another example for the reception of the Venetian polychoral style in Austria can be provided with Sebastian Ertel, born around 1555 in Mariazell in Styria, where he was instructor of the choirboys at the famous sanctuary. As a Benedictine monk he was choirmaster at the monastery Garsten near Steyr in Upper Austria from 1605 until his death in 1618. He was a prolific composer, who had five collections of sacred works published in Munich, the first

¹⁷ Hermann J. Busch, *Georg Poss. Leben und Werke* (München: Katzbichler, 1972) (Schriften zur Musik 20).

¹⁸ FEDERHOFER, *Musikpflege*, ad indicem.

one in 1611 under the title *Symphoniae sacrae*, too. These consist of motets for 6 to 10 voices and instruments. The others contain masses, Magnificats and vesper psalms, all with basso continuo for the organ. His output has not yet been examined, but a dissertation about him is nearly completed¹⁹. He probably was not in Italy, but apparently under strong direct influences by the Gabrielis and indirect ones by Georg Poss and other musicians at Graz. Martin Fiala has identified the models for his parody Magnificats published in 1615 as being by Andrea and Giovanni Gabrieli, the Graz court musician Annibale Perini, Luca Marenzio and Leone Leoni²⁰.

Beside the fact that Ertel used the motet *Benedictus es Salvator Israel* from the Collection *Orpheus mixtus* by Georg Poss as model for his 8-part *Missa super Benedictus*, contained in his masses, printed in 1613, there is a remarkable similarity of the wordings of the long title of Ertel's *Symphoniae sacrae* from 1611 and that of Poss's *Orpheus mixtus* from 1607, which he apparently knew just as Gabrieli's prints from 1589 and 1598:

Georg Poss, Graz 1607

Orpheus mixtus, vel, si mavis, Con-
centus musici, tam sacris, quam profanis
usibus elaborati, tam simulatis instru-
mentorum, quam vivis hominum voci-
bus concinnati, quibus vox octava ini-
tium, sextadecima finem scribit.

Sebastian Ertel, Munich 1611

Symphoniae sacrae. Ad Dei divo-
rumque laudes in ecclesia qua instru-
mentis, qua vivis hominum vocibus
decantandas accomodatae, quibus sexta
vox initium, decima vero finem dabit.

Another connection between Ertel and the younger Poss is that both used Giovanni Gabrieli's motet *Hoc tegitur* (1597) for parody compositions, Poss before 1610 for a 17-part mass, Ertel for an 8-part *Magnificat*, published in 1615. In the same two sources we find Poss's *Missa In ecco* and Ertel's *Magnificat in Echo*.

The beginning of his 8-part "Salve Regina" from his Vespers, 1617, for a high and a low choir, shall stand as an example for Ertel's compositions²¹.

¹⁹ By MMag. Martin Fiala under my guidance at Vienna University.

²⁰ Martin Fiala, "P. Sebastian Ertel (about 1550/60 Mariazell – July 13th, 1618 Garsten) and his Sacred Works (1611–1617)", *De musica disserenda* 13/1-2 (2017): 267–280, in course of being published online.

²¹ The score was transcribed and written by MMag. Martin Fiala.

XXII. Salve Regina

Sebastian Ertel
(1550/1560 - 1618)

1

Cantus I (d'-e')

Altus I (d'-e')

Tenor I (a-a')

Bassus I (G-e')

Organum (Paritura) (A-e')

Cantus II (a-a')

Altus II (c-f')

Tenor II (c-c')

Bassus II (D-a)

Organum (Paritura) (D-a)

4

C. I. na ma - ter, ma - ter mi - se - ri - cor - di -

A. I. na ma - ter, ma - ter mi - se - ri - cor - di -

T. I. -na ma - ter, ma - ter mi - se - ri - cor - di -

B. I. -na ma - ter, ma - ter mi - se - ri - cor - di -

Org. #

C. II. Ma - ter, ma - ter mi - se - ri - cor - di -

A. II. Ma - ter, ma - ter mi - se - ri - cor - di -

T. II. Ma - ter, ma - ter mi - se - ri - cor - di -

B. II. Ma - ter, ma - ter mi - se - ri - cor - di -

Org. #

Looking in RISM A I for collections of multi-voiced motets with the designation *Sacrae symphoniae* or *Symphoniae sacrae* in the succession of Gabrieli, we find the following list with a culmination in the years 1611 to 1615:

Giovanni Gabrieli, *Sacrae symphoniae [...] senis, 7, 8, 10, 12, 14, 15, et 16, tam vocibus, quam instrumentis, editio nova*. Venezia: Angelo Gardano, 1597.

Sacrae symphoniae, diversorum excellentissimorum authorum, 4–16 voc., Nürnberg: Paul Kauffmann, 1598, 1601 (Giovanni Gabrieli, Annibale Padovano, Tiburzio Massaino, Giovanni Battista Mosto, and others).

Reimundo Ballestra, *Sacrae symphoniae [...] septem, octo, decem, duodecim vocibus, liber primus, editio nova*. Venezia: Angelo Gardano e fratelli, 1611.

Sebastian Ertel, *Symphoniae sacrae, ad Dei divorumque laudes in ecclesia qua instrumentis, qua vivis hominum vocibus decantandas accommodatae, quibus sexta vox initium, decima vero finem dabit*. Monaco: Nikolaus Heinrich, 1611.

Mikołaj Zieleński, *Offertoria totius anni, quibus in festis omnibus Sanctæ Romanæ Ecclesiæ uti consuevit septenis, et octonis vocibus tam vivis, quam instrumentalibus accommodata. His accesserunt aliquot sacrae symphoniae cum Magnificat vocum duodecim*. Venezia: Giacomo Vincenti, 1611.

Lambert de Sayve, *Sacrae symphoniae, quas vulgo motetas appellant, tam de totius anni festis solennibus, quam de tempore, 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 15. et 16. tam vocibus quam instrumentis accommodatae*. In Monasterio Lucensi [Klosterbruck, Bohemia]: Johannes Fidler, 1612.

Sacrae symphoniae excellentissimorum authorum, 4–16 voc. Nürnberg: Paul Kauffmann, 1613 (Andrea and Giovanni Gabrieli, Annibale Padovano, Tiburzio Massaino, Giovanni Battista Mosto, and others).

Giovanni Gabrieli, *Symphoniae sacrae [...] liber secundus, senis, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, et 19, tam vocibus, quam instrumentis, editio nova*. Venezia: stampa del Gardano, aere Bartolomei Magni, 1615.

Hieronimus Bildstein, *Orpheus christianus, seu symphoniarum sacrarum prodromus 5. 6. 7. et 8. vocum, cum basso generali*. Ravensburg: Johann Schröter, 1624.

Heinrich Schütz, *Symphoniae sacrae [...] varijs vocibus & instrumentis accomodatae. A 3. 4. 5. 6. Novissime in lucem editae [...] opus ecclesiasticum secundum*. Venezia: Bartolomeo Magni, 1629.

Id., *Symphoniarum sacrarum secunda pars Worinnen zubefinden sind Deutsche Concerten Mit 3. 4. 5. Nehmlich einer, zwo, dreyen Vocal, und zweyen Instrumental-Stimmen, Alß Violinen, oder derogleichen Sambt beygefügetem gedoppeltem Basso Continuo Den einen für den Organisten, den andern für den Violon [...] Opus decimum*. Dresden: Johann Klemm, Alexander Hering (Gimel Bergen), 1647.

Id., *Symphoniarum sacrarum tertia pars Worinnen zubefinden sind Deutsche Concerten mit 5. 6. 7. 8. Nehmlich, Dreyen, Vieren, Fünffen, Sechs Vocal- und zweyen Instrumental-Stimmen, alß Violinen oder derogleichen, Sambt etlichen Complementen [...] Opus Duodecimum*. Dresden: Christian & Melchior Bergen, 1650.

It might be surprising that three of the six prints of these years were composed by authors we have dealt with. In the next decade there is another composer in this list who should not go unmentioned: Hieronimus Bildstein. He had been born in the Austrian city Bregenz about 1570, trained in Venice in 1592²² and employed by Jacob II Fugger (1567–1626), the prince bishop of Konstanz — at that time part of the Austrian territories, too — as organist in 1604.

So we can find the influence of the Venetian school around 1600 in Austria from the courts of Graz, Vienna and also Innsbruck, where Johann Stadlmayr was *Kapellmeister*, to episcopal courts like Konstanz, Salzburg with Tiburtio Massaino and Stefano Bernardi and Neisse with Poss and Bernardi, monasteries like e. g. Garsten and churches like Mariazell. Of course the influence was much wider than I was able to demonstrate here with few examples.

²² Annemarie BÖSCH-NIEDERER, *Bildstein, Hieronymus*, in: *Oesterreichisches Musiklexikon online*, last visited on 14.1.2017 (http://www.musiklexikon.ac.at/ml/musik_B/Bildstein_Hieronimus.xml).

List 2. choirbooks A-Wn Mus. Hs. 16702²³

[These manuscripts represent the repertory at the Graz court c1600]

Ms. 16702. Four choirbooks, the music for one choir in each book. Foliation as in the first book.

- f. 2v *Missa Jubilate Deo* à 16. Joan de Croce
- f. 21v *Missa sup. Audite me* à 16. Franciscus Stivorio
- f. 39v *Missa sine nomine* à 16. Franciscus Stivorio
- f. 55v *Missa* à 16. D. Gregorio Zuchinio
- f. 75v *Missa Dominus regnavit* à 16. Lampertus de Sajve
- f. 93v *Missa sine nomine* à 16. **Alexandro Thadei**
- f. 115v *Missa* à 16. Georgius Poss
- f. 140v *Missa* à 16. **Di Giovan Priuli**
- f. 161v *Missa* à 16. Con le trombe. Reimundo Ballestra
- f. 182v *super Hoc tegitur* à 17. Georgius Poss
- f. 206v *Missa* à 26. In ecco. Georgius Poss
- f. 240v *Missa* à 24. Hannibal Patavinus [In books 1-3 only]

Summary

Graz was the gateway for Italian music much earlier than other residences north of the Alps including Vienna. Andrea and Giovanni Gabrieli had contacts to the archdukes and trained their musicians like Giovanni Priuli, Giovanni Valentini and Alessandro Tadei, who later worked also at the imperial court in Vienna. Quite a number of other musicians — e. g. Georg Poss — were hired in Venice for the Graz court, and the polychoral style was predominant also with composers working at other courts, at monasteries and churches like e. g. Sebastian Ertel.

Keywords: Andrea Gabrieli, Giovanni Gabrieli, Polychorality, Venice, Graz, Vienna, parody, Ferdinand II Archduke and Emperor

²³ Taken from CARVER, *Cori spezzati*, vol. 1: 251ff.

