

Aleksandra Patalas

Musical Life in the Church of San Domenico in Bologna

The turn of the sixteenth and seventeenth century was one of pivotal moments in the history of music, because at that time the European musicians started zealously exploring the ancient idea of expressing the content of literary texts — especially the great variety of hidden emotions — by means of music. That new spirit in music turned out to be a perfect vehicle for putting into practice the guidelines on the shape and aim of religious art (declared, for instance, by the Council of Trent). The new music, also known as *seconda pratica* or *stile moderno*, was expected to attract people's attention with its simultaneous mixture of vocal and instrumental elements. Because it was a domain of Italian composers, the churches and monasteries on the Apennine Peninsula quickly started providing the masses and other God's services with richer and richer musical setting.

In the seventeenth and eighteenth century Bologna was one of the most lively centers of Italian musical life, flourishing in the field of composition, performance, theory and education. Its *accademias* associated many professional musicians. the most prominent of them was the *Accademia Filarmonica* (est. 1666). In 1749 pope Benedict XIV granted it a privilege to supervise the musical activity in all the churches within the city. Since the early sixteenth century Bologna had been one of the Papal States. Therefore, the ensembles maintained by the biggest local churches had gradually become the core of its musical life. In 1700 there were about 200 of them. The most important were performing in the San Pietro cathedral, in the basilica of Santa Maria Maggiore and in other churches such as San Francesco, San Giovanni in Monte, San Michele in Bosco, Santa Maria dei Servi or Madonna di Gallera. But, of course, the ensemble from the basilica of San Petronio was the best of all.

Among the churches of Bologna the church of San Domenico is exceptional. Because St. Dominic Guzman established the nearby monastery and was buried there, the place has become crucial and dear for the Order of Preachers. And, of course, music has always accompanied both the everyday liturgy and more momentous occasions in San Domenico. Similar policy towards music was adopted in all of the churches run by the Dominican friars at that

time, which is evident for anyone who studies the history of San Domenico church in the seventeenth and eighteenth century¹.

Plainchant melodies to the organ accompaniment were the most common musical compositions played in San Domenico. Both the singers and organists were recruited mainly from the friars. It took almost ten years to build a new chapel intended to house the sarcophagus of St. Dominic. When it was finally finished in 1605, the ceremony of translation of the relics, however plain, was solemnized by chants, organ play and tolling bells.

In the course of the seventeenth century the church of San Domenico was many times enlarged and rebuilt. Some of the old chapels underwent refurbishment. They were fitted with new interior decoration and works of art in order to make the space of the temple more open and focused on the main altar, in compliance with the post-tridentine architectural agenda. Hence, in 1625 Giacomo Barbieri, a wealthy inhabitant of Bologna, was entrusted with a serious task: his contribution was to build — entirely at his own cost — a new organ loft and (one year later) to provide it with pipe organ bearing the coat of arms of his house². It was not the first such instrument in San Domenico. On 06.07.1605 the Bolognese *consiglio* (council) of the Dominical Order decided to employ four external cantors and musicians and pay them one scudo per month for singing to the organ accompaniment³. Besides, the nave was flanked by two small organs⁴. The friars took advantage of the fact that many excellent musicians resided and worked in Bologna. In 1609 they employed Domenico Brunetti, a well recognized composer of local origin who was to establish the famous Accademia dei Filaschisi⁵ (in 1633, together with Francesco Bertacchi) and to be appointed as the chapel master of the San Pietro cathedral (1611–1646).

Although the economic situation of the Order of Preachers in Bologna was strained, in the early years of the eighteenth century, its authorities decided to thoroughly rebuild the church of San Domenico. The new project, under the supervision of Carl Francesco Dotti, was im-

¹ See in particular: Alfonso D'Amato OP, *I domenicani a Bologna, II:1600–1987*, Studio domenicano, Bologna 1988.

² The organ loft was finished owing to the efforts of Giuseppe Pasqualini, a brother convert and meritorious sacristan from the San Domenico church. He has spared no pains to embellish the shrine and its surroundings. For instance, he was the spiritus movens of placing the fourteen meter high column of the Blessed Virgin of the Rosary on the square in front of the temple (1632).

³ „[...] cantores et musici ut singulis diebus festivis canerent in organo”. See *Liber consiliorum* I, k. 76^r, quoted after: ibidem, s. 639, footnote 10.

⁴ The sketch of the interior of the church before 1712 is reproduced in: Marc Vanscheeuwuck, *Giacomo Antonio Perti (Bologna, 1661-1756), "oriundo di Crevalcore"*, „Rassegna storica crevalcorese” 4, dicembre 2006: Paolo Borsellino, *Giacomo Antonio Perti, numero monografico*, p. 26.

⁵ It was active until 1666 when most of its members joined the newly established Accademia Filarmonica.

plemented mainly between 1727 and 1730. In order to obtain a brighter and more stylistically uniform interior Dotti was forced to destroy many architectural elements of the basilica, including the organs in the nave. Thus, in 1735 cardinal Gotti endowed a new instrument whose costs were valued at 4000 lire. Its construction was at first entrusted to the Bolognese organ masters i.e. brothers Traeri Bersani (Annibale and Filippo), but eventually it was finished by Gian Giuseppe Gatti Amori. The organ was to be adjacent to the main altar *in cornu Evangelii* (on the side dedicated to preach the Gospel). The friars ordered a big 40-stop instrument, being a match for the organ from the San Petronio cathedral⁶. The construction process was dragging along, but in 1743 one could employ the organist Giuseppe Lucchesini. The instrument, which partially survived until now, was finished in 1760 by the Venetian organ master Pietro Nachini⁷.

However, to find an event that was really fundamental for the shape of musical life in San Domenico one must step back to the end of the sixteenth century. Since 22.09.1575 the Confraternity of the Holy Rosary (Congregazione del Santo Rosario) has regularly gathered in the Guidotti Chapel⁸. Its activity was the immediate answer to the establishment of the feast of the Blessed Virgin Mary of the Rosary by the pope (1571). As such, the rosary prayer is believed to be introduced by St. Dominic at the direct demand from the Holy Mary who manifested herself and instructed him to say the so called Marian Psalter (i.e. the rosary) while preaching — between the parts of a sermon. But the beads took its contemporary shape in the fifteenth century owing to Alan de la Roche, a Dominican monk who founded the first rosary confraternity. It quickly became a very popular form of prayer. On 07.10.1571 a Christian coalition defeated the fleet of the Ottoman Empire at the battle of Lepanto, which undermined and halted the Turkish expansion into the European continent. That victory was widely believed to happen due to the intercession of the Blessed Virgin beseeched by means of mass

⁶ „[...] a fabricar [...] nella cassa situata dalla parte dell’epistola dell’Altar Maggiore, un organo di piedi quattordici, secondo l’uso e lo stile moderno, della qualità et armonia di quello che è nella chiesa di S. Petronio di Bologna dalla parte del Pavaglione, ma di mostra e incassamento si faranno due canne più grosse di quelle che vi sono di presente nell’altr’organo di rimpetto. [...] deve essere con più reggistri di ripieno” i „deve riuscire d’un ripieno che il simile no vi sarà in Bologna quanto a perfezione”. Quoted after: Alfonso D’Amato OP, *I domenicani a Bologna, II...*, op. cit., p. 767.

⁷ Oscar Mischiati, *Notizie di storiaorganaria e cembalarianelle carte di Padre Giambattista Martini*, „L’Organo” XXXII (1998-1999), pp. 89–222, in particular pp. 165–166.

⁸ The Confraternity has been active since about 1480. In the beginning it was a smaller organization gathering for prayer in the Ghelli Chapel. The number of its members soon increased, and it moved to the Guidotti Chapel (built in the years 1460–1465) which was more spacious. *Atti della Congregazione*, a series of books being the most important and valuable source of information on the history of the Confraternity and on its internal functioning, have been written since 1656.

rosary prayer. Hence, the then pope Pius V — a member of the Dominican Order — established the Marian feast falling on the date of the victorious engagement⁹. In 1712 Pius V was canonized, and in Bologna a series of celebrations¹⁰ were held on that occasion. They lasted eight months, from May to November, and very often required musical setting, which pushed the monks from San Domenico to employ several guest chapel masters¹¹, and to commission Giacomo Antonio Perti, the then *maestro di cappella* of the Confraternity, to write the compositions for the opening and closing ceremony of the octave.

The Confraternity of the Holy Rosary was a tightly-structured organization for Bolognese noblemen. Its general aim was the promotion of the cult of the Blessed Virgin of the Rosary. The Confraternity focused particularly on celebrating various devotions at the altar of the Holy Mary, but it also maintained and “embellished” the Guidotti chapel, not to mention the task of the management of its own assets. One of the most important duties of the organization was to support poor maids, especially those that could not afford a dowry required to marry or to become a nun. The sources of its financing were donations, bequests and investments. The members were obliged to say whole rosary in the chapel at least once a week. Every month they ought to have attended the mass, which included the sermon and the procession in honor of the Holy Rosary. The most solemn and important procession took place once a year, on the first or second Sunday of October (in order not to overlap with the feast of St. Petronius, the patron saint of Bologna, celebrated on the 4th of October). During that procession the statue of Holy Mary was carried through the streets from San Domenico to the Franciscan church of Santissima Annunziata. It was recorded that in 1613 the procession was attended by multiple dignitaries, including a papal legate, but also by musicians and trumpeters.

In the years 1629–1630 Bologna was severely stricken by a plague which claimed up to 30% of the population of the city. As a result, the people zealously turned to the Blessed Virgin of the Rosary begging her intercession. Despite the imposed ban on public gatherings, in the summer 1630 they assembled at the church of San Domenico, filling the basilica and

⁹Initially it was called the Feast of the Blessed Virgin of Victory. In 1716 pope Clement XI made the celebration of that feast obligatory in the entire Catholic Church to commemorate the victory over Turks at Belgrade.

¹⁰Lidia Testoni, *La canonizzazione di S. Pio V*, in: *Il magnifico apparato: pubbliche funzioni, feste e giuochi bolognesi nel Settecento*, a cura di Silvia Camerini et al., CLUEB, Bologna 1982, pp. 106–111.

¹¹These musicians (Giacomo Cesare Predieri, Floriano Aresti, Giacinto Rossi, Pier Giuseppe Sandoni, Pier Paolo Laurenti and Giacomo Guccini) are nowadays hardly known. See Francesco Lora, *Mottetti grossi di Perti per le chiese di Bologna*, „Rassegna storica crevalcorese”..., op. cit., p. 51.

the square in front of it. They started incessant prayer. After several days, the Bolognese authorities finally decided to join the crowds. Guido Reni, one of the most famous Italian painters, was entrusted with a task of making a gift for the Blessed Virgin i.e. the altar painting presenting Our Lady holding the baby Jesus in the heavenly glory and surrounded by saints. This so called *Pala della Peste* or *Pallione del Voto* was introduced into San Domenico on 28.12.1630. The day before a penitential procession had taken place attended by the authorities of Bologna and many prominent guests. The municipal government decided to establish an annual feast commemorating that event.

Guido Reni — who painted, among others, a fresco entitled *Gloria in San Domenico* — in August 1642 was ceremonially buried in the Guidotti Chapel. The chapel, which nowadays is called the Chapel of the Holy Rosary, was originally gothic, but underwent serious rebuilding works intended to change it into baroque style; it was provided with several Marian frescoes, too. The Confraternity of the Holy Rosary, responsible for the place, had been very much involved in musical life even before those construction works, as its authorities had founded two cantorias (singing lofts) there¹² — one of them contained pipe organ. In 1631–1632 both the instrument and the cantoria were refurbished on the wave of enthusiasm for the abatement of the plague. A little bit later, in 1644–1645, the Confraternity ordered new organ. Built by the Venetian masters and put in gilded casing, it had served the church for many years. In 1671 earl Carlo Sforza Attendoli Manzolio endowed another organ (it was to stand in the second cantoria), as well as other instruments, for instance viols and flutes. These instruments were, however, sold in 1677 in order to gather the funds for a general overhaul of Manzolio's organ. Indeed, in 1678–1679 the organ master Gian Battista Giacomazzi completely rebuilt the instrument and agreed to tune it twice a year (together with the older organ standing in the opposite loft). Also Giacomo Antonio Perti, since 1701 the chapel master of the Holy Rosary Chapel in San Domenico, took care of both organs; their inspection and tuning was the very first thing he did after taking his post. Unfortunately, the major reconstruction of the church conducted by Dotti seriously affected the chapel, because he decided to raise the level

¹² Venturino Alce OP has conducted more detailed research into the music performed in the Chapel of the Holy Rosary. See Id.: *La Cappella musicale del Rosario in S. Domenico di Bologna*, „Strenna storica bolognese”, anno XXIII, 1973, pp. 11-32; Id., *La cappella del rosario in San Domenico di Bologna*, „Il Carrobbio” 2, 1977, pp. 3–28. Venturino Alce has studied the surviving books from the archives of the church of San Domenico in Bologna regarding the Confraternity of the Holy Rosary. I have partially studied those books, too. See, for instance, *Liber magistralis (Mastri) 1601-1652*, sygn. F I–20100; *Atti e Decreti del S.mo Rosario*, 1656 al 1671, sygn. F I–2000; *Ephemeris et liber magistralis 1653-1688*, cat. no. F I 20210g.

of the floor in the entire temple by about 60 centimeters. Before 1727 the musical performances in the chapel were frequent. The works forced the Confraternity to dismantle the organ and move it high above. For more than three years the Confraternity and the musicians gathered, prayed and performed in the Chapel of St. Thomas. They took there also the miraculous statue of the Blessed Virgin with the baby Jesus standing in the main altar. In 1731 the reconstruction was finally finished and the Guidotti Chapel was regained, but the old organ turned out to be irreparable. However, for a long time the Confraternity couldn't afford a new instrument. In 1737–1740 the chapel underwent next refurbishment — this time the Confraternity, the musicians and the miraculous statue were moved to the Pepoli Chapel — which included the construction of two new cantorias. For many years these cantorias stood empty and only on the occasion of the most important feasts a portable organ was rented for 2 lire. The contract regarding the construction of new organ was signed only on 22.11.1759, and the biggest contribution to this work was made by fra Ambrogio Onorio Barsotti, the head of the Confraternity and man of great faith; after his death in 1775 Barsotti was hailed as a saint. The above-mentioned instrument was made by Andrea and Petronio Giovanoni¹³ under the supervision (also financial) of Giambattista Martini, a famous Franciscan composer and music theoretician. The old organ was sold for 200 lire, and the new cost 2000 lire. Eight-stop instrument¹⁴, finished in 1760 and recognized as perfect by Martini, was placed in the Chapel of the Holy Rosary in the right cantoria (*in cornu Epistolae*)¹⁵. According to the tradition, Wolfgang Amadeus Mozart played it at the age of fourteen, on the 6th of October 1770 i.e. on the eve of the feast of the Blessed Virgin of the Rosary¹⁶. The organ resounded for the first time on the 2nd of October 1761 on the occasion of the same feast. The organist was Giuseppe Lucchesini, a newly employed musician who had already worked for the Dominican Order.

In the second half of the eighteenth century the Confraternity changed its character. Till that time an association run by laypeople, it started to be more and more subordinated to clergymen. Its financial management was also worse than before: the number of received bequests decreased and the charged interest on the invested capital was lower. Subsequently, the

¹³ The Confraternity was so content with the services of the organ master Petronio Giovagnoni that its authorities entrusted him with the task of tuning the instrument twice a year.

¹⁴ The new organ had six mixture stops, one flute stop and the vox humana.

¹⁵ The left cantoria (*in cornu Evangelii*) was provided with the fake organ prospect (facade) in order to preserve architectural symmetry.

¹⁶ In 1770 Mozart took private lessons from the father Giambattista Martini, because he wanted to become a member of Accademia Filarmonica.

funds spent for musical life were reduced, and the organ play started to be the leading form of musical setting in the Chapel of the Holy Rosary. Father Barsotti endowed even a special grant so that to remunerate organist for his services.

However, in the Holy Rosary Chapel the activity of musical ensemble has always been more spectacular and influential than the organ performances. In the early seventeenth century the monks from San Domenico employed the chapel master, eight singers and organist paying everyone regular monthly salary (in 1634 it amounted to 27 lire per month). They were all brilliant musicians taken from the ensemble of the San Petronio cathedral. The practice of personal transfers of illustrious artists between that church and San Domenico had lasted for the next two centuries. The repertoire played by the ensemble consisted mainly of the compositions pertaining to the Blessed Virgin of the Rosary. The performances took place on every Saturday as well as on important Marian feasts and their eves (i.e. Purification, Annunciation, Coronation and Assumption of the Holy Virgin falling, respectively, on 02.02, 25.03, 05.05, and 15.08 — not to mention the feast of the Holy Rosary celebrated on the first or the second Sunday of October¹⁷). Apart from that, in December the ensemble played during the Christmas novena (16-14.12) and, since 1630, on the anniversary of the introduction of *Pallione del Voto*. The feast of the Holy Rosary was the most sumptuous of all. On that occasion the musical accompaniment was provided to the mass, vespers and procession crowning the entire celebration. The Confraternity was spending its own funds to pay the members of the ensemble for the services mentioned above, but the source of money for other musical performances were private donations. For instance, marquis Ugo Pepoli in his will (1636) made a bequest to the ensemble in exchange for performing lauds (hymns in praise of the Holy Mary) and litanies on Saturdays, Marian feasts and their eves. He bequeathed the musicians 200 lire of interest on invested capital, and that fee could have been increased if the ensemble had been enlarged (employing e.g., a cornett player or other instrumentalist). He bequeathed also 500 lire for the purchase of an instrument.

The standard of the ensemble has been proven by the professional rank of its chapel masters chosen and remunerated by the Confraternity. They were elected by means of casting black and white balls into the ballot box by the members of special commission. Many of them were remarkably gifted. For example Francesco Milani — *maestro o cappella* in San Petronio between 1630 and 1649 — was also employed as the chapel master in the Holy Ro-

¹⁷ In order not to overlap with the feast of San Petronius.

sary Chapel. The earliest mentions regarding his work in San Domenico are from 1624, but his ties with the Chapel of the Holy Rosary must have lingered, on and off, until 1652 (perhaps until his death). One recorded an interesting event during Milani's employment there. On 04.01.1631, when Bologna was still plague-stricken, "all the musicians from the whole city came to the Holy Rosary Chapel and sang a solemn mass, and very piously donated twenty candles"¹⁸. When Milani was absent, other musicians were taking the post of "auxiliary chapel master". These were Domenico di Benedetti (1627–1628) and Alberto Marescalchi (1631, 1635). The legacy of Milani comprises, among others, a collection of compositions dedicated to the Confraternity and consisting of litanies and motets for two choirs (cappella choir and choir concertante). They were probably performed in the Holy Rosary Chapel¹⁹, because it has enough room for two separate choirs. Milani's style in these compositions is thought to be surprisingly expressive, although his treatment of choirs remains quite traditional²⁰.

Between 1653 and August 1658 the chapel master of the Chapel of the Holy Rosary was Domenico Manzoli. His successor was elected don Maurizio Cazzati — a brilliant composer of international fame (his works were well known, for instance, in the Polish Commonwealth) who personally applied for that post, and did not quit when in 1668 his salary was decreased from 30 to 25 lire per month. Cazzati had managed the ensemble for 13 years before he left Bologna in 1671. One should add that since 1657 he had been the chapel master in San Petronio. Because he imposed serious changes that shaped the character of music performed there, he has been considered as a founder of the so called Bolognese school of music. Cazzati has focused on increasing the number of performing musicians (he wrote some compositions for multiple choirs) and on emphasizing the role of instruments which turned out to be a perfect ornament for homorhythmic choir in compositions with the text. Owing to Cazzati the ensemble of San Petronio has started using less wind instruments at the cost of string ones. His five-voice sonatas for string ensemble and trumpet have smoothed the way for the invention of instrumental concerto. He was also the first composer in Bologna writing sonatas for violin

¹⁸ „Il 4 gennaio 1631, vennero tutti li musici di Bologna et cantorno una messa solenne e offersero vinti candelotti con sua devotione”; cyt. za Venturino Alce, *La cappella musicale del Rosario...*, op. cit., p. 17

¹⁹ *Letanie, et Motetti a doi Chori Da Concerto, e da Capella, di Francesco Milani Maestro di Capella di S. Petronio di Bologna Nell' Accademia de Filomusi il Solitario, Dedicati All' Illustrissima Congregazione del Santissimo Rosario Per cui dell' armoniche lodi di Maria è Moderatore*, Alessandro Vincenti, Venezia 1638 (RISM A/I: M-2729). Perhaps the Confraternity paid for that publication.

²⁰ Jerome Roche, *Milani, Francesco*, w: *Grove Music Online. Oxford Music Online*, Oxford University Press. Web. 30 Jul. 2016.<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/18658>>.

solo²¹. Unfortunately, we cannot determine if he introduced such original musical solution in the Holy Rosary Chapel. All that we know without any doubt is that he took part in the performances of the lauds (see Fig. 1). According to the archival documents of the Confraternity, during Cazzati's employment in San Domenico two most important processions connected with the Blessed Virgin of the Rosary (on 03.05 and on the first or the second week of October) were many times accompanied by the play of the ensemble²². For instance, in 1659 a Dominican father said high mass to the accompaniment composed by the chapel master and performed by the ensemble; it required the attendance and contribution of some additional musicians, trumpeters and drummers.

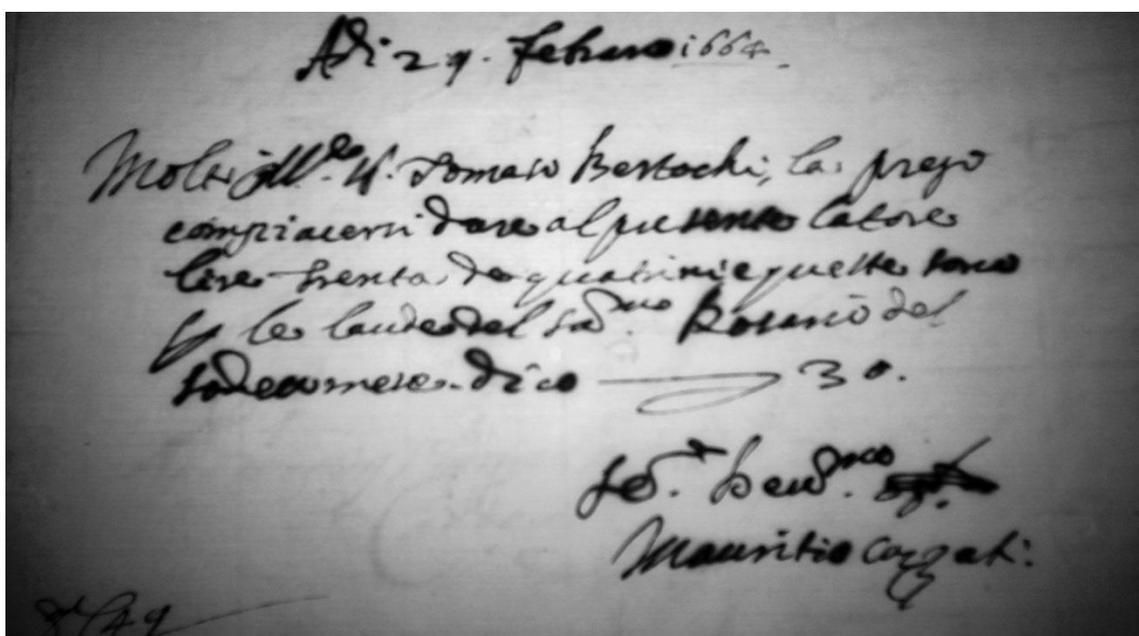


Fig.1 The Application by Maurizio Cazzati for a payment from the funds of the Rosary Confraternity (1664). The archives of the San Domenico monastery in Bologna; the document lacks catalogue number.

Due to the fact that under Cazzati the ensemble had become prestigious, after his resignation in 1571 there were no less than 5 candidates to fill a vacancy. Interestingly enough, among those eventually rejected by the commission was father Giovanni Antonio Manara (1627-1685) — a member of the Dominican Order. Manara was born and entered the Order of Preachers in Venice. Then was transferred to Bologna to finish his studies. Since 1651 he had

²¹ See Marc Vanscheeuwijck, *Musical Performance at San Petronio in Bologna: a Brief History*, „Performance Practice Review, vol. 8: no. 1, article 7. (available on <http://scholarship.claremont.edu/ppr/vol8/iss1/7>).

²² *Atti e Decreti del S.mo Rosario...*, op. cit., annual entries on pp.25^v–55^v.

been an organist in San Domenico. In 1666 he was admitted to the newly established Accademia Filarmonica after presenting his *concertato Dixit Dominus* for two choirs, string ensemble and basso continuo. In 1667 he was even elected the head of this association. According to the report prepared for the authorities of the Accademia Filarmonica, Manara — the document does not provide the exact date of that event — successfully organized the celebration of the feast of St. Dominic, the founder of the order he belonged to. Of course, music must have been involved in it²³. We know that Manara composed many religious works (e.g., motets, psalms, hymn in praise of St. Dominic), but also symphonies, secular oratorios and works written for the stage²⁴. Two surviving librettos for the oratorios to which Manara composed music shed some light on the San Domenico oratory, which was a Christian society connected with the main Dominican basilica in Bologna and focusing on prayer. In 1665 Manara's *La vera scorta al cielo appressada i documenti della morte* was played to solemnize the admission of a new member to that oratory²⁵. Manara had already joined another pious association — Compagnia di S. Giovanni Decollato, also known as de' Fiorentini²⁶. In the same 1665 his oratorio *La Decollazione di San Gio. Battista* (The Beheading of St. John Baptist) added splendor to the ceremony of admission of seven candidates to it. Manara wrote his oratorios in the period when that musical genre was for the first time thriving. The most esteemed oratorio composer of that era was Giacomo Carissimi of Rome. Following Carissimi's example, Manara was writing two-movement pieces for several performers, including the narrator (Testo) and choir.

Unfortunately, that was not enough to become a chapel master in the Holy Rosary Chapel. Manara applied for that job twice, but in vain²⁷. At his first attempt, in the September 1671 the authorities of the Confraternity elected Giovanni Battista Vitali, a viola player and Cazzati's apprentice. Vitali was a very promising composer and a member of two Bolognese academies: de' Filaschizi and de' Filarmonici. In 1674 he was, nonetheless, appointed a vice

²³See *Verbali delle sessioni tenute dalla Accademia Filarmonica*, p. 128: „sotto il suo principato si fece la festa in S. Domenico con gran applauso”; quoted after: Elisabetta Pasquini, *Manara, Giovanni Antonio*, in: *Dizionario Biografico degli Italiani* 68 (2007); [http://www.treccani.it/enciclopedia/giovanni-antonio-manara_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/giovanni-antonio-manara_(Dizionario-Biografico)/)

²⁴The life and works of Manara are still to study.

²⁵The score is lost. The surviving libretto is in the collection of Biblioteca comunale dell' Archiginnasio in Bologna, cat. no. A10 and of Museo internazionale e biblioteca della musica di Bologna, cat. no. Lo.2794.

²⁶The score is lost. The surviving libretto is in the collection of Museo internazionale e biblioteca della musica di Bologna, cat. no. Lo.7473. Cf. Victor Crowther, *The Oratorio in Bologna 1650–1730*, Oxford University Press, Oxford 2001, p. 48.

²⁷At the second attempt Manara eventually decided to withdraw his application.

chapel master of the duke Ferdinand II d' Este and moved to Modena. In the title of his set of compositions — *Balletti, Correnti, Gighe, Allemande, e Sarabande à Violino, e Violone, o Spinetta con il Secondo Violino a beneplacito. Del Sig. Gio. Battista Vitali Maestro di Capella del Santissimo Rosario di Bologna, & Accademico Filaschise. Opera Quarta. Di nuovo Ristampata con nuova aggiunta* (Giacomo Monti, Bologna 1673) — Vitali boasted of his employment in the Chapel of the Holy Rosary. He achieved fame more due to his instrumental works whereas his vocal-instrumental pieces (motets, oratorios, cantatas) are of less importance. It is hard to say which of them were performed in the Holy Rosary Chapel. As I mentioned, until the second half of the eighteenth century the number of musicians, established in the first years of the seventeenth century, hardly changed. As the size of the chapel has always been average, one rarely needed to increase the ensemble.

After Vitali's resignation five candidates competed for the post of chapel master, including Pietro degl' Antoni from the San Petronio ensemble, a renowned composer and instrumentalist. But in December 1674 the commission decided to employ Giulio Cesare Arres-ti. He was an organist and author of many musical works, one of the founders of the Accademia Filarmonica and a member of the Accademia dei Filomusi. In 1661 he was dismissed from San Petronio because of his conflict with Cazzati, but in 1671 regained the position of the first organist in that church. Arresti had been the chapel master of the Holy Rosary Chapel for many years, until his death in 1701. One should notice that his oratory, nowadays lost, was entitled *La decollazione di S. Giovanni*, so it may have been connected with the San Domenico oratory and the Compagnia di S. Giovanni Decollato, as Manara's work.

I would mention that even in the beginning of the eighteenth century the San Domenico oratory was so much involved in musical life that the archbishop of Bologna, cardinal Boncompagni, on behalf of the Holy See, forbade to perform musical oratorios in the oratory regardless of their content²⁸.

It was, however, Giacomo Antonio Perti (1661–1756) who was the most influential person in the history of music played in the Chapel of the Holy Rosary. Perti was not only a composer of international renown, but also one of key figures of Bolognese musical life. His apprentices were, among others, Giuseppe Torelli and Padre Martini. Before his employment

²⁸ „[...] nella chiesa di S. Domenico si facciano in avvenire oratorii con musica o sinfonica, benchè fatti in lode di san Tommaso d' Aquino o d' altro santo”; See *Liber consiliorum* II, f. 242^{r-v}; quoted after Alfonso D' Amato OP, *I domenicani...*, op. cit., p. 782.

in San Domenico Perti had already been the chapel master in San Petronio²⁹ and started successfully enlarging and reforming its ensemble reduced after several years of financial crisis. He was the chapel master in the Holy Rosary Chapel from August 1701 to 1755 (almost until his death, see Fig. 2).

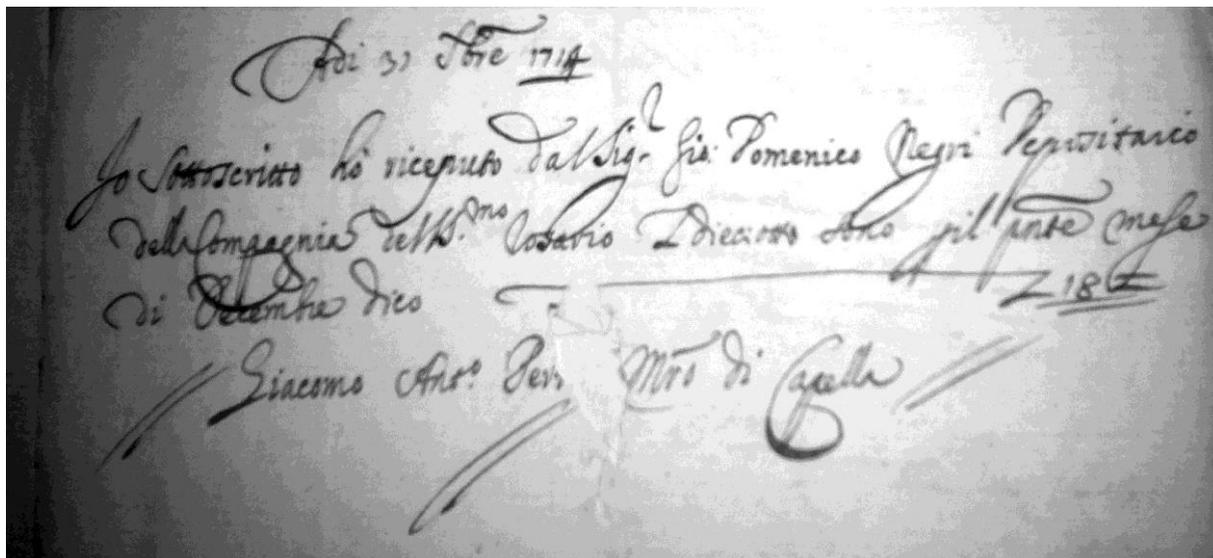


Fig.2 Giacomo Perti's autograph of 1714 (the confirmation of payment of remuneration by the Confraternity). It is one of the documents written by Perti that are collected in the archives of the monastery of San Domenico in Bologna; no catalogue number.

Many of Perti's works have been written in "monumental" church style suitable for the vast space of the San Petronio cathedral and requiring the engagement of soloists, choirs, string section, or even trumpets and other instruments. However, his a cappella pieces with the accompaniment of basso continuo may be easily performed in the Holy Rosary Chapel. Perti had always been enthusiastic about his work there, and even the decrease of his salary in 1733 (from 18 to 12 lire per month) hardly abated that zeal. One year later, at the age of seventy three, Perti asked the authorities of the Dominican Order and the Rosary Confraternity to appoint as his assistant Giuseppe Matteo Alberti, the chapel master in the church of San Giovanni del Monte³⁰. The request was approved. Alberti was even appointed as Perti's successor

²⁹ Cf. „Rassegna storica crevalcorese” 4, dicembre 2006: Paolo Borsellino, *Giacomo Antonio Perti, numero monografico...*, op. cit.; Anne Schnobelen, Marc Vanscheeuwijck, „Perti, Giacomo Antonio”, *Grove Music Online. Oxford Music Online*, Oxford University Press (accessed on 31.07.2015), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21394>.

³⁰ Quoted after: Venturino Alce OP: *La Cappella musicale del Rosario...*, op. cit., p. 23: „Giacom' Antonio Perti cittadino Bolognese, e mastro di cappella di S. Petronio di Bologna, havendo hauto l'onore di servire l'Ill.^{ma} Congregazione per lo spazio di anni trenta e trovandosi in età di 73, supplica humilmente le Signorie loro Ill.^{me} graziarlo di un sostituto, e successore nella persona del Sig. Giuseppe Matteo Alberti M.^{ro} di capella di S. Giovanni in Monte, virtuoso di tutto merito che s'obbliga in mancanza o di vecchiaia, o di malattia, sollevarlo

to be, but Perti was to hold his position for the next twenty years, and that nomination turned out to be purely theoretical.

Perti submitted his request separately to the prior of the Dominican Order and to the authorities of the Confraternity. It suggests that he was (occasionally, as it seems) *maestro di musica* of the church of San Domenico. Thorough research on that issue is still to conduct, but at least three surviving compositions by Perti may be a proof of it³¹. Their textual layer is connected with St. Dominic. The first one is short but solemn work to the text of medieval antiphon *Magne Pater Sancte Dominice* for four voices and organ i.e. in *stile antico* typical of the eighteenth century (see Fig.3). The second one is *Messa a 8 concertata per San Domenico* for two choirs and solo voices emerging from them³². Its internal architecture is typical of the late seventeenth century, because it is not divided into particular movements reflecting the liturgical parts of the mass. The work is beautiful in terms of harmony and melody. The third one is the elaborate motet *Gaude felix, parens Hispania* commissioned in 1712 by the Dominican monks from Bologna to solemnize the celebration of the canonization of Pius V³³ (all the compositions above might have been written on that occasion). According to Perti, it is *Motetto per il Glorioso S. Domenico à 4*, in spite of the fact that apart from four voices it requires the use of two trumpets, string section and oboe³⁴. It consists of three movements: the initial movement for choir and instrumental section is followed by recitative for alto and then by aria da capo for alto and oboe. In the end, the initial choral fragment — being a slightly altered arrangement of the text of the first antiphon from the vespers for St. Dominic's Day from 1256 — returns.

sempre, e servire con tutto decoro la Chiesa, onde con il più riverente ossequio supplica le Signorie loro Ill.^{me} a concederli questa grazia, ricevuta ancora benignamente dal M.^{to} Rev.^{do} Padre Priore, e RR. Padri di S. Domenico per la loro chiesa, assicurandoli che havranno due Maestri di capella tutti'intenti al buon servizio della Chiesa, che di tanta gratia etc. Quam Deus etc³⁷.

³¹ The musical archives of the San Petronio cathedral in Bologna contain a number of manuscripts of Perti's compositions that may have been performed both in the Holy Rosary Chapel and in the church of San Domenico. However, that issue is still to study. Cf. Francesco Lora, *Mottetti grossi di Perti...*, op. cit., pp. 51–56.

³² The manuscript of this composition is in the collection of the musical archives of the San Petronio cathedral in Bologna. Owing to Michele Vannelli, the current chapel master of San Petronio, it was recently performed.

³³ Carlo Vitali, *Preghiera, arte e business nei mottetti di Perti*, «MI», a. XII, n. 4, ottobre-novembre 2002, pp. 29-30.

³⁴ Two versions of that composition survived. They are now in the collection of the musical archives of the San Petronio cathedral in Bologna, cat. no. Lib.P.13.8 and Lib.P.48.2.

The translation of the text *Muzyka w kościele San Domenico w Bolonii w czasach Cazzatiego i Pertiego* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 226–242), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

MAGNE PATER SANCTE DOMINICE
Antifona di San Domenico
Giacomo Antonio Perti

[Canto] Ma - gne Pa - ter San - cte Do - mi - ni - ce mor - tis ho - ra nos - te - cum -

[Alto] Ma - gne Pa - ter San - cte Do - mi - ni - ce mor - tis ho - ra nos - te - cum

[Tenore] Ma - gne Pa - ter San - cte Do - mi - ni - ce mor - tis ho - ra nos - te - cum

[Basso] Ma - gne Pa - ter San - cte Do - mi - ni - ce mor - tis ho - ra nos - te - cum

[Basso continuo]

C
- sci - pe et hic sem - per sem - per nos pi - e - res - pi - ce.

A
su - sci - pe et hic sem - per sem - per nos pi - e - res - pi - ce.

T
su - sci - pe et hic sem - per sem - per nos pi - e - res - pi - ce.

B
su - sci - pe et hic sem - per sem - per nos pi - e - res - pi - ce.

Bc

Fig.3 Giacomo Antonio Perti, *Magne Pater Sancte Dominice*, manuscript in Museo internazionale e biblioteca della musica di Bologna, cat. no. II.136(3)

The archival sources from the eighteenth century contain less information on the analyzed issue. In the 1760s the Confraternity put a lot of effort into providing the October rosary feasts with musical setting. Beside the chapel master, singers and organist it sometimes employed oboe and horn players. In 1763 there were, however, some complaints about the lack of music during the Marian feast in May. In the same years the choir and organist formed the permanent core of the ensemble, although soloists were occasionally engaged to perform with them. Since 1774 lauds have been no longer played and the choir members, whose number was reduced, were receiving meager annual fee for singing the litany once a week. In 1791 an endowment from the Olivetan Benedictines temporarily brought financial stability to the ensemble allowing it for the restoration of regular performances of lauds. But the French Revo-

lution upset it. On 18.06.1796 French army entered Bologna. On 06.06 1798, under pressure from Napoleon Bonaparte, the Bolognese senate issued the act of dissolution of all orders within the city. The Dominican fathers got ten days to return to secular life leaving their monastery and church. Their entire property was confiscated and they had been expelled, as it turned out, for the next thirty years. San Domenico had become a parochial temple managed by a diocesan priest. However, the Confraternity, recognized as a secular organization, avoided liquidation and remained active in the whole nineteenth century.

A look at musical life in the church of San Domenico in Bologna and at the institutions connected with that place may be a basis for some general conclusions. In the seventeenth and eighteenth century San Domenico was one of the most important churches belonging to the Order of Preachers. It served as a model in terms of using polyphonic music in liturgy and other forms of religious activity. The Bolognese Dominicans focused on plainchant songs, but they also paid close attention to the organ accompaniment. They used to introduce polyphonic music to some outdoor ceremonies such as processions and to the devotions gathering the members of the Confraternity of the Holy Rosary and the San Domenico oratory. On occasion, they “invited” guest ensembles to the church of St. Dominic — the canonization of Pius V was an excellent opportunity to do it, which obviously met the needs of their faithful. The Confraternity of the Holy Rosary took great effort to maintain high artistic standards with regard to music. Therefore, it employed chapel masters connected with the ensemble of the main church of Bologna i.e. the San Petronio cathedral. San Domenico was a church run by the Dominican order, and it resulted in writing many compositions either thematically involved in “Dominican issues” or dedicated to meet the particular repertorial needs of the Holy Rosary Chapel. One should stress that since the very birth of oratorio it has been the San Domenico oratory that has played a great role in the popularization of that musical genre among the faithful (thinking very high of it).

translated by Piotr Plichta