

# The Instrumental Music for Small Ensemble of Antonio Bertali: The Sources

By Niels Martin Jensen

There are still many unsolved problems concerning the life and works of Antonio Bertali, the Italian violinist, composer, and *maestro di cappella* of the Habsburg court in Vienna from 1649 until his death in 1669. It is not surprising that the exact dates of his birth and of his death only recently have been discovered; such lack of information holds good for many of his contemporaries too. It is striking, however, how much inaccurate and contradictory information exists in music literature from the late 17th century up to our day about his published and unpublished works. Lost works as well as uncertain and spurious attributions still hamper a clear view of this prolific composer as an important link between the instrumental traditions of Southern and Northern Europe.

Through the dissemination of his instrumental music Bertali became one of the most well-known Italian composers to his contemporaries in Northern Europe, but the sources of his works present us with some essential problems as regards the holdings of music manuscripts of the 17th century. The manuscripts of his music lead us to some of the important collections of instrumental music: The Liechtenstein-Castelcorn collection at Kroměříž in the Czech Republic; the Düben collection, now in the University Library of Uppsala in Sweden; and the Rost manuscript in the holdings of the Bibliothèque Nationale in Paris.

Bertali's operas and church music as well as his large-ensemble sonatas are the best known part of his oeuvre and until now have received the lion's share of scholarly interest<sup>1</sup>. His small-ensemble instrumental music, i.e.: his music for from one to three instruments and *basso continuo*, still awaits a thorough investigation and integration into the mid-century traditions of 17th-century instrumen-

tal music. This article will deal with some problems of dissemination, transmission, and authenticity of this important repertory of Bertali in order to establish a preliminary thematic catalogue of his small-ensemble works.

If it is true that we have many names for the things we love, Antonio Bertali must have been an extremely popular composer through the ages. We find his name spelled in so many different ways in contemporary sources that the names of few other composers can compare with this odd medley of misspelling in the Italian, Latin, French, and English<sup>2</sup>.

He was born in Verona on 11 March 1605<sup>3</sup>. We know from a text of a laudation belonging to an engraved portrait, made in Vienna October 1664, that at that time Bertali was 59 years and 7 months of age:

Bertali hic ille est praeclara Antonius arte,  
Caesarei eximius Praeses et Alpha chori.  
Qui velut hoc summis in munere et arte Magistris  
Posterior, sic est omnibus arte prior.  
Aetatis suae 59 ann. et 7 Mens. in Octobr. 1664.<sup>4</sup>

He died in Vienna on 17 April 1669 at the age of 64<sup>5</sup>.

Bertali became a highly praised pupil of Stefano Bernardi in Verona<sup>6</sup>, where Bernardi was *maestro di cappella* at the cathedral from 1611 to 1622. In that year Bernardi left Verona to become a musician in the service of the Archduke Carl Joseph, Bishop of Breslau and Bressanone as well as brother of Emperor Ferdinand II. An imperial resolution from 1666 states that Bertali at that time had served the Viennese court for 42 years which means that he must have entered the service of the imperial court in 1624 and he perhaps moved to Vienna already in 1623<sup>7</sup>.

In 1631 we find him registered among the instrumentalists of the imperial *cappella di musica*<sup>8</sup>. He seemed to have succeeded Pietro Verdina, who was also a pupil of Bernardi in Verona in the 1610's, as vice-Kapellmeister at Ferdinand III's court in 1641, and 1 October 1649, the same day as Johann Heinrich Schmelzer was employed as a court musician, he was appointed to the highest musical post at court, *maestro di cappella*, succeeding another Italian, Giovanni Valentini. In 1655, Gabriel Bucelinus lists Bertali as *Supremus Musices Praefectus* of the court orchestra of Ferdinand III and the head of 22 instrumentalists<sup>9</sup> and he retained this position until his death.

Together with Verdina and Valentini, Bertali belongs to the outstanding representatives of Italian music in Vienna around the mid-century gaining his contemporary fame mainly as a composer of operas, instrumental music, oratorios, and other sacred music.

In addition, he was a renowned violinist. In the preface to his collection of solo music for the bassoon, *Compositioni musicali*, Venice 1645, the author Antonio Bertoli states: „Aggiungo l'autorità del Sig. Giouanni Sansonni, nel Fagotto, & nel Cornetto, eccellentissimo, & del Sig. Antonio Bertali, altrettanto valoroso nel Violino. [...]“. Among Bertali's contemporaries who testify to his

fame is Christoph Bernhard, a student of Heinrich Schütz. Bernhard mentions Bertali in his *Tractatus compositionis augmentatus* as a model in *Stylo luxuriante communi*<sup>10</sup>. And Bertali's reputation lasted beyond his death. Wolfgang Caspar Printz, in his *Historische Beschreibung der Edelen Sing- und Kling-Kunst*<sup>11</sup>, ranks „Antonius Bartali“ among the famous composers and musicians of his century. Finally, in the chapter on German, Italian, and French singers and instrumentalists in his *Musicalische Discurse* Johann Beer writes: „Der einzige Barthali hat eine ungemeine gravität in seiner Arbeit, deme es Berande in Dresden was pompose Musiken antrifft in diesem Stücke ziemlich nachgethan.“<sup>12</sup>

Surprisingly little instrumental chamber music from the Italian peninsula has survived in manuscripts of the 17th century. The flourishing activity of music publishers seems to have lessened the need in Italy for collecting and copying manuscripts containing music already easily available in print. There are only two major manuscript holdings of this repertory; these are the collection of the Biblioteca Estense of Modena<sup>13</sup> and the Foà-Giordano collection of the Biblioteca Nazionale in Turin<sup>14</sup>.

But the dissemination of contemporary music was different north of the Alps. In important musical centres of Northern Europe there still was work for scribes to be done in order to supply the demand of their employers for the latest novelties from the South, and music manuscripts were also commercially bought and sold. Therefore the holdings of music manuscripts originating from cathedrals, courts, municipal authorities, etc. reflect the actual taste of these institutions and bear witness to the reception of Italian composers and musical genres in an even more significant way than do the bulk of contemporary Italian printed music.

The dissemination of Bertali's instrumental music towards the North through manuscripts during his lifetime and in the period after his death testifies to the fact that he was probably the most influential representative of Italian instrumental music of his generation in Northern Europe, although presently we are inclined to identify the Italian instrumental repertory of the decades around 1650 with composers such as Merula, Marini, Buonamente, Uccellini, Cazzati and Legrenzi.

The published works of instrumental music by Bertali present major problems. It is generally accepted that there must have existed two printed works; both appeared after his death within a year of each other and one of them is lost (catalogue nos. 19-21)<sup>15</sup>.

Our knowledge of the lost publication stems from the contemporary catalogues published in connexion with the book fairs held in Frankfurt and Leipzig from the 16th to the 18th century<sup>16</sup>. In the spring of 1671 the following announcement occurred in the catalogues: *Ant. Bertali aliorumque auctorum Thesaurus musicus trium instr.*, published by Johann Kaspar Bencard in Dillingen (catalogue no. 21)<sup>17</sup>. According to Gerber<sup>18</sup> the *Thesaurus* is also mentioned by Cornelius a

Beughem, another contemporary, in his *Bibliographia mathematica et artificiosa novissima*<sup>19</sup>. Although the *Thesaurus*, if ever published, obviously came out as an anthology of music, it is attributed exclusively to Bertali in almost all the existing literature on this composer.

The other collection which has been ascribed to Bertali appeared in two volumes. Only one copy of this work is known today and is preserved in the Bibliothèque Nationale in Paris. It was published as *Prothimia suavissima [...]* *duodena prima* and *secunda* (catalogue nos. 19-20), each volume consisting of four partbooks, and *Prothimia* is not, as is often listed, a one volume-work with eight parts<sup>20</sup>.

*Prothimia* lists the author on its title pages with only the following initials: J. S. A. B. But after the letters we read a handwritten addition in the extant copy: *Bartali*. Who made this addition we do not know – it could have been Sébastien de Brossard, the former owner of this edition, from whose collection the volumes in 1726 went into the holdings of the Bibliothèque Royale, which later was to become the Bibliothèque Nationale. Brossard mentions the collection in his catalogue from 1724-1725<sup>21</sup> in the following way:

J. S. A. B. (c'est-à-dire) J. S. A. Bartali comme je l'ai appris et veu dans les Catalogues du sieur Stâdel imprimeur et libraire de Strasbourg pour l'année 1672. Je crois bien que led. sieur Bartali est l'auteur de la plupart de ces Sonates, mais je suis persuadé qu'il y en a aussi d'autres auteurs. Mais le mal est que le collecteur n'a point marqué leurs noms, de sorte qu'il n'y a que le différence des stiles qui en puisse faire distinguer, ce qui n'est pas une petite affaire.<sup>22</sup>

The two volumes give no information as to editor, publisher or place of publication. Each of them includes 12 sonatas, all sonatas in volume 1 being *a* 3, while ten in volume 2 are *a* 3 and two are *a* 4. There is no preface nor is there any table of contents and there is Brossard's added doubt as to whether Bertali was the only composer represented in the two collections. We fully understand his questioning the single authorship when we look at the pieces; they really differ very much from each other as to both length and structure. However, two of the pieces from *Prothimia* are to be found among Bertali's compositions in manuscript (catalogue nos. 19.2, and 20.4). No. 19.2 is the most widespread of Bertali's sonatas; it has been included in two manuscripts at Kroměříž (catalogue nos. 3-4) and three in the Düben collection (catalogue nos. 12, 15, and 18), and in most of the manuscripts the sonata is ascribed to Bertali. No. 20.4 is extant in a single manuscript with Bertali's name in the Düben collection (catalogue no. 16).

One question is, why was the author's name not given in full on the title pages of the print? Another question is raised: do the four letters signify more than one composer in spite of the use of the singular *autore* on the title pages? If this is so and A. B. stands for „Antonio Bertali“, what does J. S. mean? Could it perhaps stand for „Joannes (Henricus) Schmelzer“? And could the edition then be identical with the *Thesaurus*-anthology which was announced from the press of Jo-

hann Kaspar Bencard in Dillingen the previous year in the catalogues from the book fairs, and of which no traces are left?

As a matter of fact, I have identified one of the pieces from *Prothimia suavissima* as a composition by Schmelzer (catalogue no. 20.7). This leads to the probability that further works by Schmelzer and, perhaps, by other contemporaries may show up through a re-examination of the manuscripts, e.g. in the Düben collection in Uppsala and in the Liechtenstein-Castelcorn collection in Kroměříž.

My present view would then be that what was announced as an anthology entitled *Thesaurus* in 1671 came out under different circumstances the following year as another collection entitled *Prothimia suavissima*. The collection is an anthology, but since the sonata by Schmelzer had been published earlier, it was not the first German edition with this music, even if the title pages say so.

It seems unlikely that the only two printed editions of instrumental music by Bertali in Germany should appear shortly after his death within only a year of each other. *Prothimia suavissima* is printed with engraved notes and probably not by Johann Kaspar Bencard in Dillingen<sup>23</sup>. The first publications by J. K. Bencard were printed at the end of 1673 in Dillingen<sup>24</sup>. The books which he announced in the fair catalogues 1670 and the next few years were published by his predecessor at the university press in Dillingen<sup>25</sup>. Together with his half-brother Bencard published a few music prints in Frankfurt during these years, among them works by Samuel Capricornus<sup>26</sup>. Not until 1675 did he purchase the university press in Dillingen from the Jesuits. Neither the *Thesaurus* nor the *Prothimia suavissima* figure in his own catalogue from 1715<sup>27</sup>, nor are they included in the catalogue of works from Bencard's printing house by Isabel Heitjan<sup>28</sup>.

But it is through the spread of his instrumental compositions in manuscript that the main influence of Bertali's music can be traced, and I shall now turn to this repertory as we know of it today. My catalogue lists 18 manuscript sources with music for small ensemble by Bertali (catalogue nos. 1-18)<sup>29</sup>. All of them except two at Kroměříž (catalogue nos. 2 and 5) and one in the Düben collection (catalogue no. 13) have concordances in other sources so that there apparently are nine different small-ensemble compositions in manuscript by Bertali that we know of today. Two of them are *a 1*, four *a 2*, and three are *a 3*. The „Thousand gulden“-sonata *a 2* (catalogue no. 7) has three concordances in other sources, all of them being versions for a larger ensemble.

Brossard was not only the owner of the *Prothimia suavissima*, but was also in possession of the important Rost manuscript, which he had bought in Strasbourg from the estate of the priest Francois Rost<sup>30</sup>. Concerning the Rost manuscript as a whole, it seems to represent a rather balanced repertory of mixed South German, Austrian, and Italian origin<sup>31</sup>. Among its more than 150 compositions for instruments four pieces were originally attributed to Bertali. Two of them, the sonatas *La Merula* and *La Arisia*, together with four other unattributed pieces in the manuscript (cf. note 47), can now be dismissed as belonging to Tarquinio



Merula's *Canzoni, overo sonate concertate* op. 12, published in Venice 1637. The anonymous no. 41 in the manuscript (catalogue no. 8) has concordant sources in Oxford and Uppsala, the one in Oxford with the author given as Bertali. That amounts to three composition in the Rost manuscript which may now be ascribed to Bertali (catalogue nos. 7-9).

In the 1660's and 70's manuscripts with instrumental music by Bertali began to appear in Kroměříž, Copenhagen and Stockholm, and it is through this dissemination that the main influence of his music can be traced.

The catalogue of music belonging to the Hofkapelle in Vienna as Leopold I's private collection<sup>32</sup> lists some hundreds of vocal and instrumental compositions by Bertali, sacred and secular. Most of the instrumental pieces are works for large ensembles, but there is one *sonata da camera a 3*<sup>33</sup> and ten other *sonate a 3* for various instruments<sup>34</sup>. These works have all been considered to be lost. But close relations existed between the court of the Prince-Bishop Karl Liechtenstein-Castelcorn of Olomouc in Kroměříž and the Viennese court in the second half of the 17th century. Therefore, copies of much of the Viennese court music is to be found in the rich manuscript collection of music from this diocese<sup>35</sup>. Schmelzer and Bertali are the most frequently represented composers, except for the local Bohemian composer Pavel Vejvanovský and all the dated copies of Bertali's music in the Liechtenstein collection stem from the 1660's and 70's. Some of the large-ensemble sonatas correspond to entries in the *Distinta Specificatione* from the Viennese court and have apparently been copied from this repertory. Of c. 20 ensemble sonatas by Bertali left in the Kroměříž collection there are four manuscripts with three different pieces for small ensemble (catalogue nos. 2-5).

It is interesting to imagine how part of this repertory from Vienna and Kroměříž was sent up north to end up in the largest and most important collection of music manuscripts from the 17th century in Northern Europe, the Düben collection in Stockholm, now in the possession of the University Library in Uppsala. This collection was founded in the second half of the 17th century and owes its name and its contents mainly to Gustaf Düben (c. 1628-1690) who began his career as a member of the Swedish court orchestra and in 1663 succeeded his father Andreas Düben as Hofkapellmeister and organist of the German church in Stockholm.

The Düben collection is to be considered both as the result of a collector's interest in contemporary music *en vogue* and as a repertory of music to be used in connexion with Gustaf Düben's activities in church and at court. The collection contains about 1500 vocal compositions and about 300 instrumental compositions in manuscript<sup>36</sup>.

What makes the instrumental compositions by Bertali in this collection so significant is the fact that very few other contemporary Italian composers are represented in the repertory. We do not find compositions by Legrenzi, Cazzati, Vitali, Corelli or Bononcini. On the other hand, there are 26 instrumental com-

positions by Schmelzer, of which nine are for small ensemble, and 11 instrumental works by Bertali, of which seven are for small ensemble (including duplicates) (catalogue nos. 12-18). This means that the main stream of music from the South came from Vienna, not from Venice, Rome, Bologna or Modena.

Of the instrumental compositions in the Düben collection ascribed to Bertali two pieces were copied by the organist and composer Christian Geist, a German by birth, but working in Copenhagen and Stockholm in the 1660's, 70's, and 80's. One of the compositions is a sonata for violin, viola da gamba and continuo and is listed in my catalogue as no. 13 (cf. note 50). The other has the inscription *anno 68 ms. Majo C. Geist* [In the month of May, (16)68 Christian Geist]<sup>37</sup>. Presumably they were both copied in Copenhagen telling us that at that time manuscripts with Bertali's music was brought into circulation in the Danish capital too.

At the head of the Danish Hofkapelle during the reign of Frederic III in the 60's was Caspar Förster jr., the composer of seven sonatas in the Düben collection. Five of them are composed for two violins, viola da gamba, and continuo and resemble in some respects the style of Bertali's works for small ensemble<sup>38</sup>. After his employment at the Danish court Förster went to Germany. He brought the repertory from the Danish capital to Hamburg and Lübeck where he got into close contact with the local composers of instrumental music, among them Buxtehude. And finally, the repertory from Vienna and Kroměříž could also have reached the cities of North Germany more directly. We know that the predecessor of Buxtehude as an organist at St. Mary's Church in Lübeck, Franz Tunder, bought sonata compositions by Schmelzer for his church<sup>39</sup>, and from 1663 until 1674 Christoph Bernhard, an admirer of Bertali's style (see p. 27), took an active part in the concert life of Hamburg, working in the concerts of the collegium musicum.

Bertali cannot be dismissed as just one of many minor composers from the 17th century with a certain output of sonata compositions and with no impact on the important development of the instrumental genres in that period. His works circulated in manuscripts from Vienna and Kroměříž to Copenhagen and Stockholm and seem only to be outnumbered by the compositions of Schmelzer in the manuscript collections and anthologies; his music testifies to the importance of not forgetting that behind the vast amount of 17th-century printed music there existed a living and flourishing tradition for music in manuscript to be copied, bought and sold. This repertory represents as much of a genuine and contemporary interest in a composer's musical output for aesthetic and practical reasons as do the printed copies.

## A Preliminary Thematic Catalogue of Antonio Bertali's Instrumental Works for Small Ensemble (*a 1 – a 3*)

Words in italics are quotations from the sources.

≈ : concordances (including sources that are variants).

*Library sigla and shelfmarks:*

A-Wn, EM:	Österreichische Nationalbibliothek, Wien, die Musiksammlung: „Estensische Musikalien“.
CS-KRa, B:	Zámecký hudební archív, Kroměříž: The music collection of Bishop Karl Liechtenstein-Castelcorn <sup>40</sup> .
D-brd-Kl:	Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel, Kassel <sup>41</sup> .
F-Pn, Rés Vm <sup>7</sup> 673:	Bibliothèque Nationale, Paris, Département de la musique: The Rost manuscript („Manuscrit Rost“) <sup>42</sup> .
GB-Ob, Mus. Sch.:	The Bodleian Library, Oxford: the „Music School“- manuscripts <sup>43</sup> .
S-Uu, IMhs:	Uppsala University Library, Uppsala: the Düben collection, Instrumental music in manuscript <sup>44</sup> .

*Abbreviations of instruments:*

bc: basso continuo

bn: bassoon

org: organ

trbn: trombone

vl: violin

vla: viola

vlag: viola da gamba

vle: violone



## Music in manuscript

### A-Wn

1. EM 83<sup>45</sup>:13 : *Sonata a 2* (vl 1-2, bc, vle/theorbo) (4 partbooks) (*Ignoto.*)  
 ≈ **F-Pn**, Rés Vm<sup>7</sup> 673, no. 88  
 ≈ **GB-Ob**, Mus. Sch. C. 80, no. 3

### CS-KRa

2. B IV, 46 : *Sonata a 1* (vl Solo, bc: org) (*Bartali*)



CS-KRa: B IV, 46

3. B IV, 68 : *Sonata a 3* (vl 1-2, vlag, bc: org) (*Bartali*, in cryptograph) (1663)



CS-KRa, IV, 68

≈ B IV, 203<sup>46</sup>  
 ≈ **S-Uu**, IMhs 1:4  
 ≈ **S-Uu**, IMhs 13:5  
 ≈ **S-Uu**, IMhs 80:9  
 ≈ *Prothimia suavissima* I, no. 2

4. B IV, 203 : *Sonata a 3* (vl 1-2, vlag, bc) (vlag missing) (anon.)  
 ≈ B IV, 68  
 ≈ **S-Uu**, IMhs 1:4  
 ≈ **S-Uu**, IMhs 13:5  
 ≈ **S-Uu**, IMhs 80:9  
 ≈ *Prothimia suavissima* I, no. 2

5. B XIV, 178 : *Chiacona a 1* (vl, bc) (*Barthali, Bertali*)



B XIV, 178

### D-brd-Kl

6. Fol., Ms.mus. 60<sup>t</sup> : *Sonata a 3* (vl 1-2, trbn/vlag, bc: org) (*Barcaldi*)  
 ≈ **S-Uu**, IMhs 13:7



Fol., Ms.mus 60<sup>t</sup>

**F-Pn**

Rés Vm<sup>7</sup> 673 ('Manuscrit Rost')<sup>47</sup>:

7. No. 37: *Sonata a 2* ('*Taussent gulden*') (vl 1-2, bc: org) (*Barthalli*)



Rés Vm<sup>7</sup> 673, no. 37

≈ CS-KRa IV, 96 a: *Sonata a 5* (vl 1-2, vla 1-2, bn, bc: org) (*Barthali*)

≈ CS-KRa IV, 231, no. 4: [*Sonata*] a 5 (vl 1-2, 3 vla, bc) (only bc is extant) (*Barthalio*)<sup>48</sup>

≈ S-Uu, IMhs 1:8: *Sonata a 6* (vl 1-2, vla 1-3, bn, bc) (*Berthalij*)<sup>49</sup>

8. No. 41: *a 2* (vl, vla, bc: org) (anon.)  
 ≈ GB-Ob, Mus. Sch. C. 80, no. 1  
 ≈ S-Uu, IMhs 11:1

9. No. 88: *a 2* (vl 1-2, bc: org) (*Barthali*)



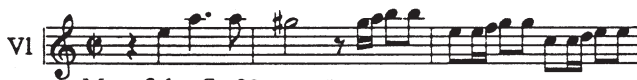
Rés Vm<sup>7</sup> 673, no. 88

≈ A-Wn, EM 83:13

≈ GB-Ob, Mus. Sch. C. 80, no. 3

**GB-Ob**

10. Mus. Sch. C. 80, no. 1: *Symphonia a 2* (treble, bass, bc) (*Antonij Berthalij*)



Mus. Sch. C. 80, no. 1

≈ F-Pn, Rés Vm<sup>7</sup> 673, no. 41

≈ S-Uu, IMhs 11:1

11. Mus. Sch. C. 80, no. 3: *Sonata a 2* (2 trebles, bc) (anon.)  
 ≈ A-Wn, EM 83:13  
 ≈ F-Pn, Rés Vm<sup>7</sup> 673, no. 88

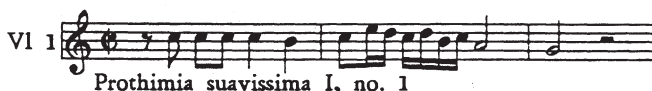


## Music in print

19. *Prothimia suavissima / sive / duodena prima / sonatarum selectissimarum, / quæ / nunc prima Editione in Germania prodierunt. / cum tribus, quatuor Instrumentis redactæ, / et Basso ad Organum. / Autore / J. S. A. B. / [...] / Anno Domini MDCLXXII.*

(4 partbooks: Violino primo, Violino secundo, Viola di Gamba, Bassus Continuus)  
(F-Pn)

No. 1: Sonata a 3 (vl 1-2, vlag, bc: org)



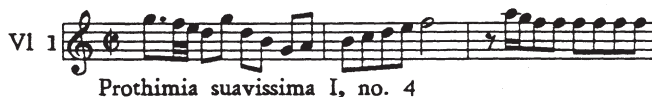
No. 2: Sonata a 3 (vl 1-2, vlag, bc: org)

≈ CS-KRa, B IV, 68  
≈ CS-KRa, B IV, 203  
≈ S-Uu, IMhs 1:4  
≈ S-Uu, IMhs 13:5  
≈ S-Uu, IMhs 80:9

No. 3: Sonata a 3 (vl 1-2, trbn, bc: org)



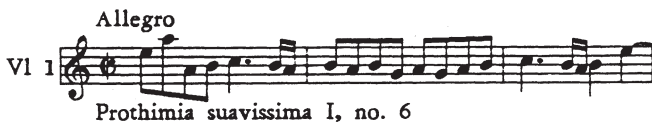
No. 4: Sonata a 3 (vl 1-2, vlag, bc: org)

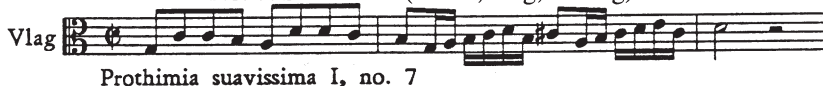
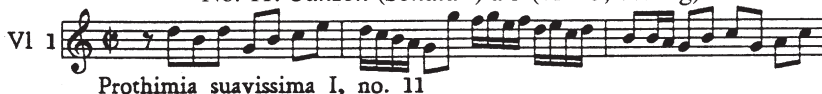


No. 5: Sonata a 3 (vl 1-2, vlag, bc: org)



No. 6: Sonata a 3 (vl 1-2, vlag, bc: org)



No. 7: *Sonata a 3* (vl 1-2, vlag, bc: org)No. 8: *Sonata a 3* (vl 1-2, trbn, bc: org)No. 9: *Sonata a 3* (vl 1-2, vlag, bc: org)<sup>52</sup>No. 10: *Sonata a 3* (vl 1-2, vlag, bc: org)No. 11: *Canzon (Sonata<sup>53</sup>) a 3* (vl 1-3, bc: org)No. 12: *Sonata a 3* (vl 1-2, vlag, bc: org)

20. *Prothimia suavissima / sive / duodena secunda / sonatarum selectissimarum, / quæ / nunc prima Editione in Germania prodierunt. / cum tribus, quatuor Instrumentis redactæ, / Et Basso ad Organum. / Autore / J. S. A. B. / [...] / Anno Domini MDCLXXII.*

(4 partbooks: Violino primo, Violino secundo, Viola di Gamba, Bassus Continuus) (F-Pn)

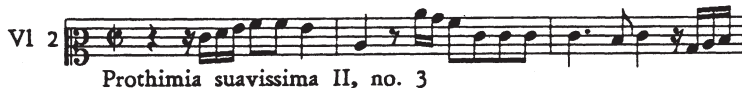
No. 1: *Sonata a 3* (vl 1-2, vlag, bc: org)



No. 2: *Sonata a 4* (vl 1-2, vlag, bn/vla, bc: org)



No. 3: *Sonata a 3* (vl 1-2, vlag, bc: org)



No. 4: *Sonata a 3* (vl 1-2, vlag, bc: org)

≈ S-Uu, IMhs 13:6

No. 5: *Sonata a 3* (vl 1-2, vlag, bc: org)



No. 6: *Sonata a 3* (vl 1-2, vlag, bc: org)



No. 7: *Sonata a 3* (vl 1-2, vlag, bc: org)

≈ Joh. Heinr. Schmelzer: *Duodena selectarum sonatarum*;  
Nuremberg 1659, sonata no. 12 a 3 (vl 1-2, vlag, bc: org)<sup>54</sup>


No. 8: *Sonata a 3* (vl 1-2, bn/vla, bc: org)



No. 9: *Sonata a 3* (vl 1-2, vlag, bc: org)




No. 10: *Sonata a 3* (vl 1-2, vlag, bc: org)

VI 1 


Prothimia suavissima II, no. 10

No. 11: *Sonata a 3* (vl 1-2, vlag, bc: org)

VI 1 

Prothimia suavissima II, no. 11

No. 12: *Sonata a 4* (vl 1-2, vlag, bn/vla, bc: org)

Vlag 

Prothimia suavissima II, no. 12

Dubious:

21. *Ant. Bartali aliorumque auctorum Thesaurus musicus trium instr. fol. Diling. Joan. Casp. Bencard. [1671]*<sup>55</sup>

\*

## Notes

- 1 Some recent studies are: Isolde Bartels: *Die Instrumentalstücke in Oper und Oratorium der frühvenezianischen Zeit*. (Diss.) University of Vienna, 1970. Sharon S. Olsen: *Antonio Bertali's „La strage degl' innocenti”: An Edition with Commentary*. (MA thesis) University of Missouri at Columbia, 1972. Gary Don Zink: *The Large-Ensemble Sonatas of Antonio Bertali and Their Relationship to the Ensemble Sonata Traditions of the Seventeenth Century*. (Diss.) Washington University, St. Louis, Missouri, 1989.
- 2 E.g.: Barcaldi, Bartali, Bartalus, Barthali, Barthalli, Barthaly, Bertalay, Bertaldi, Bertalli, Berthali, Berthaly, Dertali. The musician „Gio: Ant: Bertola“ listed in Herwig Knaus: *Die Musiker im Archivbestand des kaiserlichen Obersthofmeisteramtes (1637-1705)* (Österreichische Akademie der Wissenschaften, philos.-hist. Klasse. Sitzungsberichte, 254. Bd., 1. Abh.). Vienna 1967, p. 110, and explained in the index as Bertali may instead be Giovanni Antonio Bertoli (Bertola), author of the *Compositioni musicali* (Venice 1645) for the bassoon.
- 3 The exact date of his birth is given in the article on Bertali by Giorgio Pestelli in the *Dizionario enciclopedico universale della musica e dei musicisti*, vol. 1, Turin 1985, p. 499.
- 4 Quotation from Ernst Ludw. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* I, Leipzig 1812, col. 370. A drawing by Groer after M. Lang's engraving is reproduced (without the text) in *Die Tonkünstler-Porträts der Wiener Musiksammlung von Aloys Fuchs*. Unter Benutzung der Originalkataloge bearbeitet von Richard Schaal. (*Quellen-Kataloge zur Musikgeschichte*. Hrsg. von Richard Schaal, 3.) Wilhelmshaven 1970, p. 75, no. 27.
- 5 See *Quellen zur Geschichte der Stadt Wien*, hrsg. vom Verein für Geschichte der Stadt Wien I, 6, Vienna 1895, no. 10792, where his death is registered 17 April 1669, cf. Richard Schaal: „Biographische Quellen zu Wiener Musikern und Instrumentenmachern“, *Studien zur Musikwissenschaft (Beihefte der Denkmäler der Tonkunst in Österreich)* vol. 26, 1964, p. 196.
- 6 According to information given in Antimo Liberati: *Lettera scritta [...] in risposta ad una del signor Ovidio Persapegi [...]*. Rome 1685 (see *RISM B VI*<sup>1</sup>, Munic and Duisburg 1971, p. 503), cf. *Dizionario biografico degli italiani*, vol. 9, Rome 1967, art. „Bertali, Antonio“ (R. Meloncelli), p. 448.
- 7 See *Die Musik in Geschichte und Gegenwart*, vol. 1, Kassel and Basel 1949-1951, art. „Bertali, Antonio“ (Andreas Liess), col. 1798.
- 8 The date given by Rudolf Schnitzler in his article on Bertali in *The New Grove Dictionary of Music and Musicians*, vol. 2, London 1980, p. 633. Others refer to 1637 as the year of his being enlisted among the court musicians.
- 9 Gabriel Bucelinus: *Germania topo-chrono-stemmato-graphica sacra et profana*, vol. 1, 3, Ulm 1655, p. 279.
- 10 See *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*. Eingeleitet und herausgegeben von Joseph Müller-Blattau. 2. Aufl. Kassel, etc. 1963, p. 90.
- 11 Dresden 1690. See chap. 12, § 83, „Neuere und berühmtere Componisten und Musici

- dieses Jahrhundert [...]“; new edition in Wolfgang Caspar Printz: *Ausgewählte Werke*, ed. by Helmut K. Krausse (*Ausgaben deutscher Literatur des XV. bis XVIII. Jahrhunderts*), vol. 2, Berlin and New York 1979, p. 410.
- 12 Johann Beer: *Musicalische Discurse*. Nuremberg 1719, chap. XIX, p. 62.
- 13 See Alessandra Chiarelli: *I codici di musica della raccolta estense. Ricostruzione dall'inventario settecentesco (Quaderni della Rivista italiana di musicologia*, vol. 16). Florence 1987.
- 14 See Gabriella Gentili Verona: „Le collezioni Foà e Giordano della Biblioteca Nazionale di Torino“, *Vivaldiana* (1), Brussels 1969, p. 30 ff.
- 15 Catalogue numbers refer to the catalogue of Bertali's small-ensemble works included at the end of this article.  
The only other work by Bertali published during his lifetime seems to be a motet which appeared in the anthology *Teatro musicale de Concerti ecclesiastici*, Milan (G. Rolla) 1649, 2nd ed. 1653.
- 16 The musical contents of these catalogues are listed in Albert Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (1902). Reprint Hilversum 1965.
- 17 A. Göhler: *op. cit.* 2nd part, p. 4, no. 66.
- 18 *Neues historisch-biographisches Lexikon*, col. 371.
- 19 Amsterdam 1688, p. 13. The passage reads as follows: „Antonius Bartalus Ejus aliorumque Auctorum Thesaurus musicus trium instrumentorum prodiit Dilingae 1671 in fol.“
- 20 See e.g. W.S. Newman: *The Sonata in the Baroque Era*, 4th ed., New York and London 1983, p. 207, and the Bertali-articles in *The New Grove Dictionary of Music and Musicians*, vol. 2, London 1980, p. 633, as well as in the *Dizionario enciclopedia universale della musica e dei musicisti*, vol. 1, Turin 1985, p. 500.
- 21 Brossard's handwritten catalogue bears the title *Catalogue des livres de musique et pratique, vocalle et instrumentale [...] Fait et escrit en l'année 1724 [-1725]*. The catalogue is now in the Bibliothèque Nationale, Paris (*Rés VM<sup>8</sup> 20*). For full title and description, see Marmee Alexandra Eddy: *The Rost Manuscript of Seventeenth-Century Chamber Music. A Thematic Catalogue*. Harmonie Park Press, Michigan 1989, p. VII-IX.
- 22 Cited from Claudio Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700*, vol. 2, Florence 1968, p. 152. Brossard's annotation must be the reason why the collection is listed under the name of Antonio Bertali in *RISM A/I/11, Einzeldrucke vor 1800, Addenda et corrigenda A-F*, Kassel, etc. 1986, p. 126.
- 23 This and the following pieces of information concerning Johann Kaspar Bencard and his activities as a printer and a publisher are taken from Isabel Heitjan: „Die Buchhändler, Verleger und Drucker Bencard 1636-1762“, *Archiv für Geschichte des Buchwesens*, vol. 3, 1960-1961, cols. 613-980.
- 24 I. Heitjan: *op. cit.* col. 619.
- 25 I. Heitjan: *op. cit.* col. 741.
- 26 E. g. *Opus aureum missarum* 1670 and *Neu angestimmte und erfreuliche Tafelmusik* 1670 and 1671, see I. Heitjan: *op. cit.* cols. 831-832.

- 27 I. Heitjan: *op. cit.* cols. 778-781.
- 28 I. Heitjan: *op. cit.* cols. 846-944.
- 29 No manuscript sources of Bertali's instrumental works are extant in Bayerische Staatsbibliothek, Munich, as is sometimes stated, see e.g. the edition of the two Bertali-sonatas in d and a by R. P. Block and R. Wigness, *Musica Rara*, London 1971 and 1975. The information given in my article „Nord- und südeuropäische Traditionen in der Kammermusik Buxtehudes“, *Dietrich Buxtehude und die europäische Musik seiner Zeit. Bericht über das Lübecker Symposium 1987* (Kieler Schriften zur Musikwissenschaft, vol. 35, ed. by A. Edler und Fr. Krummacher), Kassel, etc. 1990, p. 222 and note 32, is also to be corrected.
- 30 A study of the manuscript is Marmee Alexandra Eddy: *The Rost Codex and its Music*. Ann Arbor (UMI) 1984; a catalogue was published by the same author, see note 21. The first description of the manuscript was given by Sébastien de Brossard in his own handwritten *Catalogue* (note 21). Cf. H. J. Moser: „Eine Pariser Quelle zur Wiener Triosonate des ausgehenden 17. Jahrhunderts: Der Codex Rost“, *Festschrift Wilhelm Fischer* (Innsbrucker Beiträge zur Kulturwissenschaft, Sonderheft 3), Innsbruck 1956, pp. 75-81.
- 31 Se M. A. Eddy: *The Rost Codex and its Music*, p. 161 ff, esp. pp. 181-182.
- 32 *Distinta Specificatione dell' Archivio Musicale per il Servizio della Cappella, e Camera Cesarea [...] della [...] Real Maesta' Leopoldo* (ms. in Österreichische Nationalbibliothek, Vienna (Suppl. Mus. No. 2451).
- 33 Two violins and a *basso di viola*.
- 34 Four for two violins and trombone, two for two violins and trombone or viola, one for two violins and trombone or bassoon, one for two violins and viola da gamba, and two for two violins and viola bastarda.
- 35 A thorough introduction to the collection is Jiří Sehnal: „Die Musikkapelle des Olmützer Bischofs Karl Liechtenstein-Castelcorn in Kremsier“, *Kirchenmusikalisches Jahrbuch*, vol. 51, 1967, pp. 79-123. For a catalogue in English, see *Seventeenth-Century Music from Kroměříž, Czechoslovakia: A catalog of the Liechtenstein Music Collection on microfilm at Syracuse University*. Compiled by Craig A. Otto. Syracuse, New York (Syracuse University Libraries) 1977.
- 36 An introduction to the instrumental part of the collection is Erik Kjellberg: „Über Inhalt und Bedeutung der Instrumentalmusik in der Dübensammlung. Zur Geschichte der schwedischen Hofkapelle in Buxtehudes Zeit“, *Dietrich Buxtehude und die europäische Musik seiner Zeit. Bericht über das Lübecker Symposium 1987* (note 29), pp. 162-182.; for catalogues, see note 44.
- 37 A sonata a 5; shelfmark in the Düben collection: IMhs 8:2:2.
- 38 Shelfmarks in the Düben collection: IMhs 3:7, 3:7a / 3:9b (two versions), 3:9a, 3:10, and 3:11.
- 39 *Duodena selectarum sonatarum*, Nuremberg 1659, see W. Stahl: *Franz Tunder und Dietrich Buxtehude*, Leipzig 1926, p. 23.
- 40 „B“ is referring to the catalogue by A. Breitenbacher: *Hudební archiv kolegiálního kostela sv. Mořice v Kroměříži*, appendix to *Z. Casopis Vlasteněckého spolku musejního v Olomouci* 40, 1928.



- 41 See Carl Israël: *Uebersichtlicher Katalog der Musikalien der ständischen Landesbibliothek zu Cassel*, Kassel 1881.
- 42 The manuscript is catalogued in J. Écorcheville: *Catalogue du fonds de musique ancienne de la Bibliothèque Nationale*, 8 vols., Paris 1910-1914 (reprint New York 1972). See *Catalogue*, vol. 3, pp. 35-36 (Bartali), and vol. 8, pp. 35-53, where the Rost manuscript is listed including incipits: „Sonates. - Recueil de 150 sonates ms. à plusieurs parties. (Collection formée par le chanoine Rost de Strasbourg, et acquise par Brossard en 1688).“ Shelfmark: Rés VM<sup>7</sup> 673 (olim 1099). For an updated catalogue, see M. A. Eddy: *The Rost Manuscript* (note 21).
- 43 *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford*, vol. 5, Oxford 1905, p. 221, 26448 (MS. Mus. Sch. C. 80): „Twenty-one sonatas, symphonies, &c., for three instruments, each part being in a separate division: the first piece at least, a symphony, is by Antonio Bertali (see fol. 39).“ (Cf. my catalogue nos. 10-11.)
- 44 Catalogues: F. Lindberg: *Katalog över Dübensamlingen i Uppsala Universitets Bibliotek. Vokalmusik i handskrift, med en inledning*. (Ms.) Uppsala 1946; E. Kjellberg: *Instrumentalmusiken i Dübensamlingen. En översikt*. (Ms.) Uppsala 1968. Cf. Bruno Grusnick: „Die Dübensammlung. Ein Versuch ihrer chronologischer Ordnung“, I-III, *Svensk tidskrift för musikforskning*, vol. 46, 1964, pp. 27-82; vol. 48, 1966, pp. 63-186.
- 45 „Estensische Musikalien. Sonaten verschiedener Meister“.
- 46 Identical with B IV, 68 according to Jiří Sehnal: „Kroměřížský kryptogramista 17. století“, *Hudební věda* 26, 1989, p. 30.
- 47 The pieces in the Rost manuscript no. 74, *La Merula*, and no. 75, *L'Arisia*, are mistakenly ascribed to Bertali in the manuscript; they belong to Tarquinio Merula: *Canzoni, overo sonate concertate*, 1<sup>o</sup> 3<sup>o</sup>, op. 12, Venice 1637. Four additional unattributed pieces in the manuscript also belong to the Merula collection: no. 5, *La Caravaggia*, no. 76, *La Pighetta*, no. 112, *La Treccha* and no. 129, *La Cattarina*.
- 48 According to *Seventeenth-Century Music from Kroměříž, Czechoslovakia* (note 35), p. 130.
- 49 According to Erik Kjellberg: *Instrumentalmusiken i Dübensamlingen. En översikt*. (Diss.) Uppsala 1968, vol. 2, p. 7. Two sets of partbooks: one including vl 1-2, vla 1-3, vle and bc, the other including vle and theorbo.
- 50 On the front page: *C. G. ms. Aug: scrips: / Hafniae* [Copied by Christian Geist in the month of August in Copenhagen].
- 51 Two sets of partbooks are extant; one includes a part for the trbn, while the other set includes a part for the vlag.
- 52 The first violin part is missing and has been reconstructed from the partbook for the second violin.
- 53 So called in the partbook for the *Violino secondo*.
- 54 New edition in *Denkmäler der Tonkunst in Österreich*, vol. 105, ed. by Erich Schenk, Graz and Vienna 1963, p. 67.
- 55 See A. Göhler: *op. cit.* (notes 16-17).