

MUSIC FOR THE KHISLS FROM THE PADUAN MILIEU THE CANZONETTE A TRE VOCI (1587) AND LUDOVICO BALBI'S MUSICALE ESSERCITIO (1589)

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Izvleček: Prispevek pretresa morebitne povezave med družino Khisl ter kulturnim in glasbenim okoljem Padove z ozirom na elemente, ki jih zasledimo v treh zbirkah, posvečenih članom družine Khisl, ki so bile natisnjene v kratkem časovnem obdobju treh let (1586–1589), in sicer Filippa de Duca, Angela Barbata in Ludovica Balbija, ter so vse povezane s Padovo.

Ključne besede: družina Khisl, Angelo Barbato, Ludovico Balbi, Filippo de Duc, canzonetta, Padova

Abstract: The article investigates possible connections between the Khisl family and the Paduan cultural and musical milieu, while also taking into account all the elements that emerge from three collections by Filippo de Duc, Angelo Barbato and Ludovico Balbi dedicated to the Khisl family, printed in the space of just three years (1586–1589) and closely connected with the Paduan area.

Keywords: Khisl family, Angelo Barbato, Ludovico Balbi, Filippo de Duc, canzonetta, Padua

This article aims to highlight the possible connections between the Khisl family and the city of Padua. In fact, we know that in the space of just three years (from 1586 to 1589) as many as three collections ascribable to the Paduan milieu were dedicated to Hans Khisl von Kaltenbrunn and his sons Georg, Veit, Hans Jakob and Karl.¹

The first musician to pay homage to the Khisl family was Filippo de Duc, a Flemish composer working in Padua.² The letter of dedication of his *Primo libro di madrigali a cinque e sei voci*, addressed to Hans Jakob and Karl, was signed by the composer in Padua on 15 January 1586. These lines clearly confirm the great love and passion for music

¹ Krones, “Khiesel von Kaltenbrunn”; Žabota, “Rodbina Khisl”; Kokole, “The Musical Repertoire”, 175–181; Bagarič, “Glasba v plemiških salonih”; Grahornik, “Rodbina Khisl”. Before the Paduan episode we have to remember the two collections by Giacomo Gorzanis dedicated to members of Khisl family: *Intabolutura di liuto [...] libro primo* (Venice, 1561) and *Il primo libro di napolitane* (Venice, 1570). Fabris, “Strange Story of Giacomo Gorzanis”.

² Duc, *Il primo libro de madrigali*; Vogel, Lesure and Sartori, *Bibliografia*, 573–574. The only source known to survive is preserved at the Bayerische Staatsbibliothek in Munich (Kokole, “Sequamini o socii”).

shared by the whole Khisl family.³ The following year Angelo Barbato, an amateur musician and music publisher from Padua, dedicated to Veit, Hans Jakob and Karl Khisl from Kaltenbrunn a collection of *Canzonette a tre voci* by more or less well-known composers, all connected to the musical or university milieu of Padua, to which, as we shall see, they were closely linked. The last collection dedicated to the Khisl family in a Paduan context was Ludovico Balbi's *Musicale essercitio* printed in Venice in 1589. In this anthology the then chapel master of the Basilica of St Anthony in Padua includes twenty-seven five-voice madrigals by the best-known composers of the time, where the *cantus* part remains intact, while the remaining four are all newly composed by Balbi himself.⁴

Let us now consider the circumstances in which these works came into being. It is well known that from the thirteenth century Italy, with its culture and its universities, attracted countless young students from all over Europe. Indeed, Italy represented a fundamental destination in the educational travels that young noblemen undertook. They visited the main Italian cities, where they either enrolled at the university or took private lessons from university professors, while still others came to Italy to study Italian language, music or art without ever enrolling at a university.⁵

A considerable number of foreign students, especially from Germany, enrolled at the universities of Siena, Pisa and Padua, with a clear preference for the last-named one. The University of Padua, founded in 1222, offered a course in Law (*Universitas Iuristarum*) and a programme of artistic studies (*Universitas Artistarum*), within which lectures were given on astronomy, medicine, grammar, rhetoric, dialectics and philosophy; the liberal arts naturally included the study of music.⁶ In addition to the fame arising from the personages who frequented the city and the quality of the teaching, the presence of

³ Duc, *Il primo libro de madrigali*, letter of dedication: “Accade à un libro nuovo, quell’istesso quasi, che suol’occorrer’ à un tempio nuovo: atteso, che il tempio, quantonque sij fabricato con architettura ingenuosissima & con pietre preciosissime, con tutto ciò, se non è consecrato a un Spirito divino & celeste, già mai sarà tanta copia de popoli riverito & celebrato. La onde bramoso & desideroso io, che queste mie fatiche Musicali, da Spiriti svegliati & virtuosi siano vedute et riverite, son caduto in pensiero di pubblicare sotto l’Illustre, & celebratissimo nome delle Signorie VV, & anco, per esser loro fuor di modo amatori, & fautori delle virtù, & specialmente della Musica: si come ancora è l’Illustre Signor suo Padre, benemerito Cavaliere, & Consigliero di S.M. Ces. & Presidente della Camera Aulica del Serenissimo Arciduca Carlo, & li fratelli delle SS. VV. cioè, l’Illustre Signor Giorgio et [S]ignor Guido. Et di ciò certo me n’hanno fatto palese i continui essercitij virtuosi, si con le SS. VV. fatti come anche con la honoratissima compagnia vostra, cioè de gli Illustri SS Federico, Gior: Artmano fratelli Baroni da Stubenberg, & del Signor Volcardo Barone da Egk & Hungerspach, & del Signor Gasparo da Glaispach, tutti miei Signori osservandissimi, insieme co’l vostro fedelissimo Governatore, il Signor Girolamo Megisero, a quali priegho da Iddio ogni bene, & con grandissima humiltà faccio profonda riverenza. Di Padova il dì 15. Di Genaro 1586. Delle SS. VV. molto Illustri Fidelissimo Servitore.”

⁴ Vogel, Lesure and Sartori, *Bibliografia*, 207; Kokole, “*Musicale essercitio*”, 177–179.

⁵ See Brizzi, “*Peregrinatio academica*”.

⁶ Huglo, “*L’enseignement de la musique*”; Ward, “*Music and Music Theory*”. On the history of the University of Padua and the presence of foreign students, see: Piovani and Sitran Rea, *Studenti, università, città nella storia padovana*.

numerous teachers and students from abroad was also favoured by the use of Latin as the *lingua franca*.⁷

During the course of its long history the University of Padua thus established itself as a gathering point for some of the most important European and Italian personalities; in particular, between the sixteenth and seventeenth century the city was also a magnet drawing in more or less well known musicians and composers from a wide range of geographical areas. During this period the lively cultural events that characterized Padua accordingly included music, which permeated the whole city. This musical activity was not, in fact, concentrated solely within the musical chapels of the Cathedral and the Basilica of St Anthony, the two most important centres, but was woven into the very tissue of the city.⁸ Moreover, during this period many academies, at least six of which were devoted exclusively to music, were founded.⁹

It was in such a climate of fervent cultural activity that the members of the Khisl family found themselves living during their travels in the city of Padua, where they presumably also came into contact with its musical milieu. In fact, as we can glean from the letter of dedication for Filippo de Duc's madrigals, the Khisls were "fuor di modo amatori, & fautori delle virtù, & specialmente della Musica" (exceptional lovers and patrons of the virtues, and especially of music).¹⁰

The Archivio Storico per la storia dell'Università di Padova (ASUniPd) holds a register of German students attending the Faculty of Law. This consists of four parchment volumes recording the enrolment of over 12,000 students and travellers who resided in Padua between 1546 and 1801.¹¹ Within these documents the names of members of the Khisl family appear many times: in particular, that of Hans Jakob, the third son of Hans Khisl: "Georgius Khisl à Kaltenprun scripsit 4 Idus Decembris Anno 1568. Solvit Coronatum." (figure 1a); "Hannß Khisl zum Khaltenbrun Ritter Obrister Erbdruchsses der fur: Graffschafft Görtz Pfandther auff Weylberg Rö. khay Ma. und fur: drh. Herrn Caroln

⁷ Moreover, the German students, who constituted the most numerous group, were free to practise the Protestant rite and to graduate without converting to Catholicism, in contravention of a Papal Bull issued by Pius IV on 13 November 1564. Following this papal decree, the number of German students taking the final examination in Italian universities fell sharply. The *natio germanica*, which enjoyed undisputed prestige within the University and the civic life of Padua, soon mobilized to protest to the Senate of the Veneto, asking it to intercede in Rome. A satisfactory solution was found only in 1616 for the Faculty of Arts, and in 1635 for the Faculty of Law, when the university set up a special commission of professors having the power to grant students a degree without their needing to present a certificate professing their Catholic faith. Until then, the only possibility for non-Catholic students to take the final examination in Padua was via the Palatine Courts, imperial officials who had the right also to confer academic titles with or without the presence of a Board of Doctors. See Zonta, "La presenza degli Slesiani".

⁸ Casimiri, "Musica e musicisti"; Cattin, "Introduzione"; Cattin and Massaro, "La musica"; Garbelotto, "La cappella musicale"; Morelli, "Il Seicento"; Owens, "Il Cinquecento"; Padoan, "Musici al Santo".

⁹ Petrobelli and Durante, "Padua", 879–880.

¹⁰ See note 3.

¹¹ Centro per la storia dell'Università di Padova, *Matricula nationis Germanicae iuristarum*, VII–IX; Sottili, "Studenti tedeschi"; Zonta, "La presenza degli Slesiani", 412–423.

Ertzherzogen zu Österreich Rath und Landsverweser in Crain scripsi. Solvit coronatum. Gnadt in Gott.” (figure 1b); “Vitus Kisl a Kaltenprun. 22 Aprilis, Anno 78. Dedit ducatum ung:” (figure 1c); “Joannes Jacobus Khisl Baro in Khalttenprun et Gonovitz, haereditarius dapifer Illustriss:mi Comitatus Goritiae, nomen in album Nationis retulit, kal. Jun. 84. Carolus Khisl Baro in Khalttenprun et Gonovitz etc. 1 Jun: 84.” (figure 1d).¹²

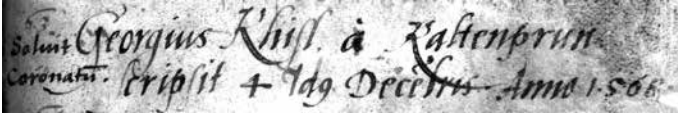


Figure 1a

ASUniPd, Ms 459 (“*Matricula nationis Germanicae iuristarum*”), 74r (reproduced with permission).

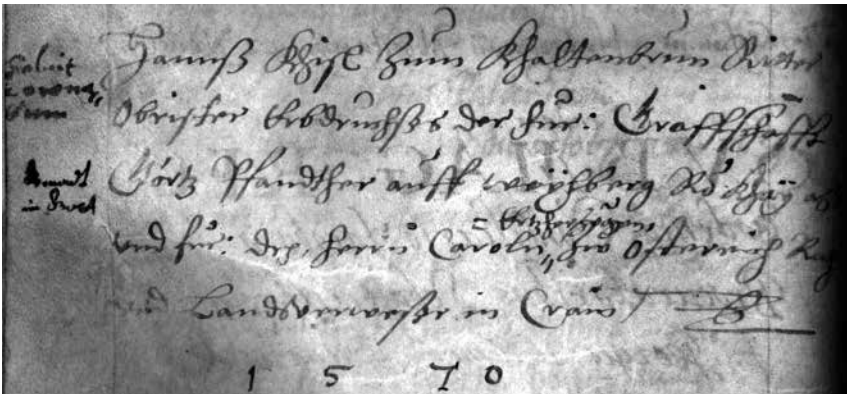


Figure 1b

ASUniPd, Ms 459 (“*Matricula nationis Germanicae iuristarum*”), 76v (reproduced with permission).

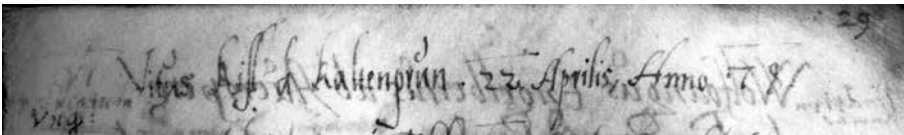


Figure 1c

ASUniPd, Ms 459 (“*Matricula nationis Germanicae iuristarum*”), 17r (reproduced with permission).

¹² ASUniPd, Ms 459 (“*Matricula nationis Germanicae iuristarum*”), 3v, 22r, 24v, 25r, 121v, 123r; Centro per la storia dell’Università di Padova, *Matricula nationis Germanicae iuristarum*, 3, 45, 51, 331, 337.

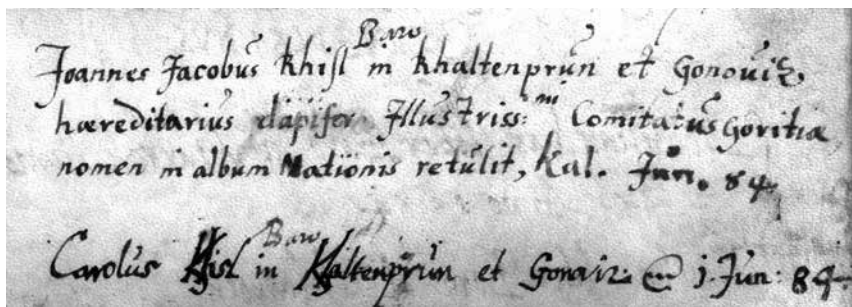


Figure 1d

ASUniPd, Ms 459 (“*Matricula nationis Germanicae iuristarum*”), 22r (reproduced with permission).

Born in 1565, Hans Jakob can be considered the most important among the heirs of Hans Khisl. He was a military adviser in Graz, and was also involved in the most significant affairs of state as a private adviser to the Emperor Ferdinand II. Hans Jakob’s close relationship with the court of Graz, the seat of a renowned music chapel that already received many Italian musicians, surely did not escape the attention of the composers and compilers of collections addressed in Padua to the Khisl family. Hans Jakob held important positions also during his period of study at the University of Padua. His presence is attested for the years 1587 and 1588, when he was described as Vice-Chancellor of the Council of the *natio germanica*: “ANNO M.D.LXXXVII. Sub eodem Substituto Dno Alexandro de Potzo Piemontano, Consiliario Dno Joanne Jacobo Khisl in Kaltenprun et Gonovitz etc. Procuratoribus Joachimo Goldstein et Marco Freiberger” (figure 2); “Anno Domini cio io xiiic eodem Vicerectore, Nationis Verò Germanicae Consiliario D. Iohanne Iacobo Khisl. Domino in Caltenprun, Khislstein, et Gonobiz etc. haereditario Ducatum Carniolae, et Marchiae Sclavonicae venatoriae Mgro et Ill.^{mi} Comitatus Goritiae Archidapifero etc. Procuratoribus Marco Freiberger, et Andrea Goldpeck Primo Bibliothecario Nationis Hier^{mo} Megisero. [...] Consiliario Nationis Dn. Iohanne Iacobo Khisl, D^{no} in Kaltenprun, Khislstein et Gonobiz etc. Procuratoribus: And^a Goldbeck et Iohane Lucano, Bibliothecario Hier^o Megisero.” (figure 3).¹³

Hans Jakob also appears to have been active as a composer. In 1591, in Venice, his book of four- and five-voice madrigals and motets was published. About this we unfortunately have no further information. Leaving aside its appearance in various catalogues, this volume is mentioned in a note written by Hieronimus Megiser (the private tutor to the Khisl family) in connection with the sending of the book from Graz to Germany on 2 May 1591.¹⁴

¹³ ASUniPd, Ms 459 (“*Matricula nationis Germanicae iuristarum*”), 24v, 123r. See Centro per la storia dell’Università di Padova, *Matricula nationis Germanicae iuristarum*, 51, 337–338.

¹⁴ Kokole, “Musical Repertoire”, 177; Wessely, “Tubingensia”, 400–401.

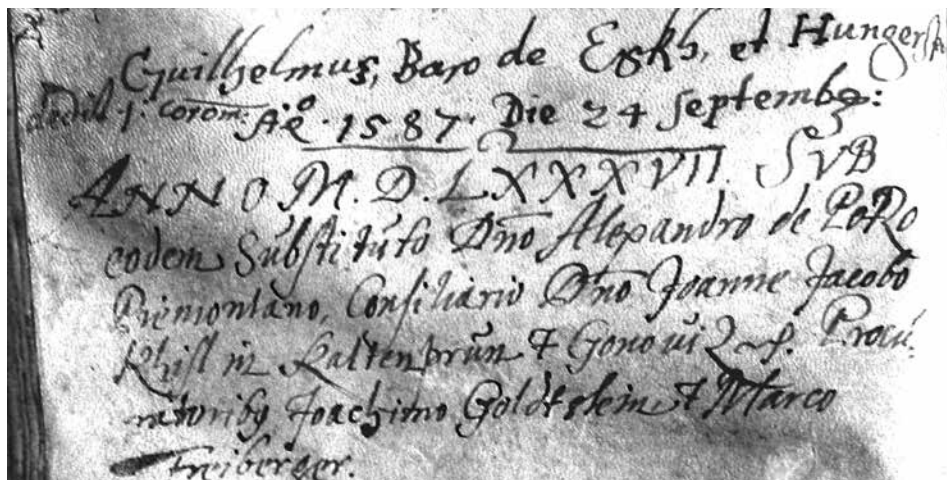


Figure 2

ASUniPd, Ms 459 (“*Matricula nationis Germanicae iuristarum*”), 24v (reproduced with permission).

As recorded several times in the marginal notes of the proceedings of the *Matricula nationis germanicae*, which testify to the presence of the Khisl family in Padua, it was this same Hieronimus Megiser who accompanied the sons of Hans Khisl in Padua on an educational tour that took them to various Italian cities (figure 3).¹⁵

Let us now have a closer look at the collections dedicated to the Khisl family in the context of Padua. Attention will be focused mainly on the anthology of *canzonette* edited by Barbato in 1587, this being the least thoroughly investigated of the collections to date.

Filippo de Duc’s collection was analysed some years ago in an article by Metoda Kokole, which contains information on, and the most up-to-date study of, the *Primo libro di madrigali a cinque e sei voci* by this Flemish composer, who worked mainly in Italy and especially in Padua.¹⁶ In the context of our investigation into the possible relations between the Khisl family and the musical milieu in Padua, I believe it is useful to emphasize the importance of the dedication of this work, addressed to the brothers Hans Jacob and Karl, but also, albeit indirectly, to the father, the two elder brothers (Georg and Veit) and the “*honoratissima compagnia*” (most honourable company) that surrounded them: namely, the brothers Friedrich and Georg Hartmann Stubenberg, Baron Volk Egk and Hungersprach and Kaspar Gleispach, as we can read in the letter of dedication.¹⁷ The arrival in Padua of Hans Jakob and Karl Khisl, together with this group of young noblemen, is also attested by documents contained in the *Matricula nationis Germanicae iuristarum*, where, on 1 June 1584, their arrival is recorded alongside a payment of forty-four *librae*: “*Fridericus Baro a*

¹⁵ ASUniPd, Ms 459 (“*Matricula nationis Germanicae iuristarum*”), 123r. See Centro per la storia dell’Università di Padova, *Matricula nationis Germanicae iuristarum*, 337–338.

¹⁶ Myers, “Duc, Filippo”; Kokole, “*Sequamini o socii*”.

¹⁷ See note 3.

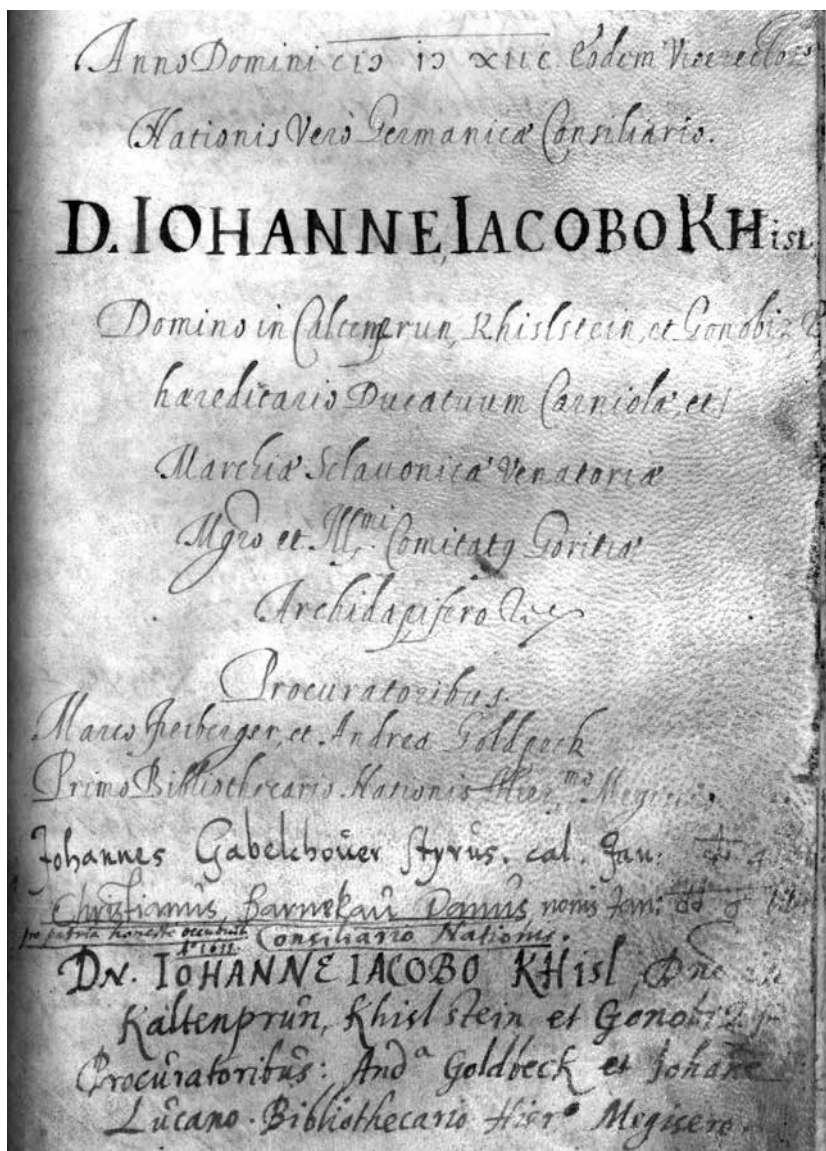


Figure 3

ASUniPd, Ms 459 (“Matricula nationis Germanicae iuristarum”), 123r (reproduced with permission).

Stubenberg Ducatus Styriae pincerna haereditarius 1 Jun. 84. Georgius Hartman Baro à Stubenberg, haereditarius Pincerna Ducatus Stiriae 1 Jun. 84. Joannes Jacobus Khisl Baro in Khaltenprun et Gonovitz haereditarius dapifer Illustriss^{mi} Comitatus Goritiae, nomen in album Nationis retulit, kal. Jun. 84. Carolus Khisl Baro in Khaltenprun et Gonoviz etc.

1 Jun. 84. Volcardus L. Baro in Egkh et Hungerspach 1 Jun. 84. Casparus à Gleispach in Narneck & Rakhischa 1 Jun. 84. Dederunt lib. 44.” (figure 4).¹⁸

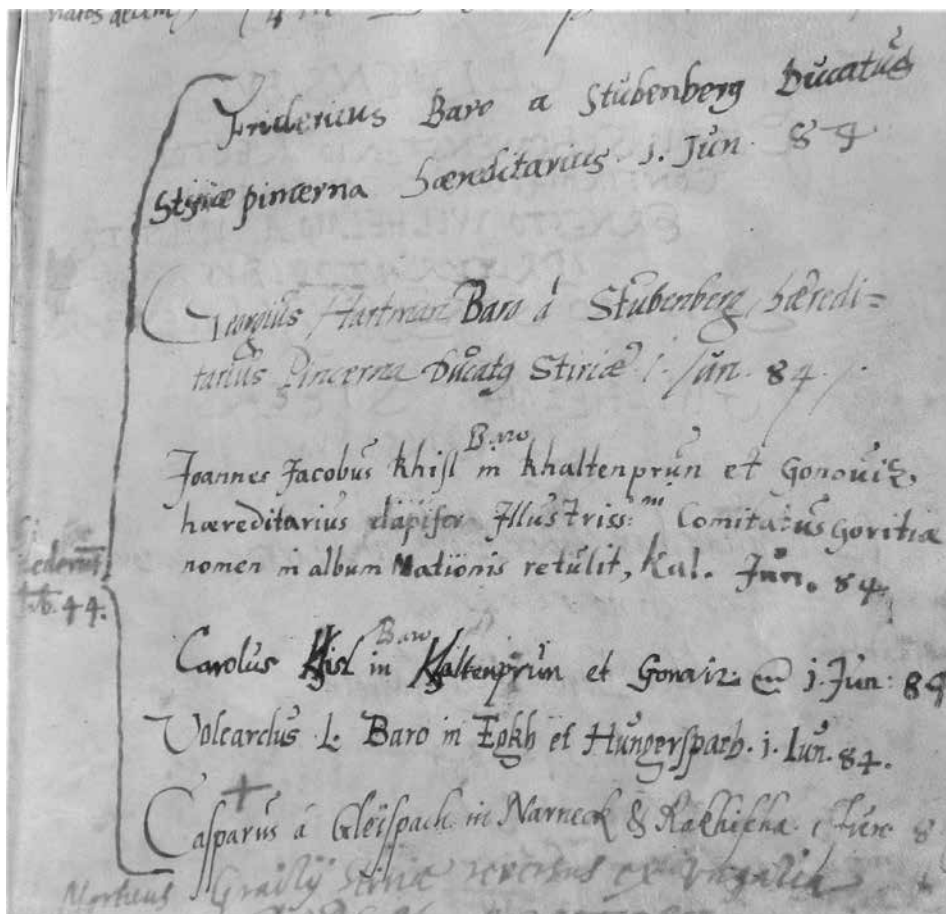


Figure 4

ASUniPd, Ms 459 (“Matricula nationis Germanicae iuristarum”), 22r (reproduced with permission).

More complicated is the task of establishing with any degree of certainty the relationship existing between the Khisl family and Ludovico Balbi. In the letter of dedication for his *Musicale essercitio* the composer defines himself a “fedel servitore” (loyal servant) of the Khisl nobles.¹⁹ To date, we do not know of any documents clarifying the nature of the

¹⁸ ASUniPd, Ms 459 (“Matricula nationis Germanicae iuristarum”), 3v, 22r. See Centro per la storia dell’Università di Padova, *Matricula nationis Germanicae iuristarum*, 45.

¹⁹ Balbi, *Musicale essercitio*, letter of dedication: “Ecco al fine un felice successo conforme al desiderio mio M. Ill. Sig. Era il desiderio mio, che mi si rappresentasse opportuna, & degna occasione, onde facesse chiaro a VV. SS. MM. Illustri, & al mondo tutto l’osservanza, & servitù

position held by Balbi, although the years of his activity as chapel master at the Basilica of St Anthony correspond, at least in part, to ones when Hans Jakob and Karl Khisl were in Padua.²⁰ Therefore, as hypothesized by Roberto Spanò, it is very likely that the composer, once he learned of the family's interest in music, was simply seeking a new position that would be economically advantageous.²¹ Regarding this matter, it seems significant that in 1588, the year before the publication of the *Musicale essercitio*, Balbi had asked unsuccessfully for a release from his position as chapel master of the Basilica of St Anthony. Balbi's years in Padua (1585–1591) were not, in fact, without the tensions typical of such institutions at that time.²² Indeed, numerous documents kept in the Archivio di Stato di Padova bear witness to continual requests for a rise in salary, problems of discipline with the cantors and a dissatisfaction with contractual clauses that limited personal freedom.

The *Musicale essercitio* deserves a special place within Balbi's output, not so much for its peculiarities of style and expression, but because it is one of the rare occasions on which this composer turned to secular music and also, though not especially notably, on account of the way in which this collection was assembled. It consists of twenty-seven compositions for five voices in which four vocal parts (Alto, Tenore, Basso, Quinto) are the work of Balbi, while the Canto part is copied unchanged from the four-voice madrigals of the twenty-seven composers selected from among the main representatives active in the most renowned musical centres of the time, such as Venice, Padua, Verona, Milan, Mantua, Ferrara, Rome, Naples and the Franco-Flemish ambit.²³ The result is a musical itinerary that can be considered a didactic-illustrative path covering almost sixty years of music history and exemplifying well the passage from white to black notation.²⁴

It is interesting to examine Balbi's choice of these madrigals specifically in relation to the dedicatees. In fact, the composer concentrates on varying melodically, rhythmically

mia grande verso di queste, & pur hoggi favorito dal cielo improvvisa materia mi somministra l'essecutione del mio pensiero, & è che havendo io per esercizio, & particolar mio studio ridotte insieme queste mie fatiche, hò eletto dedicarle à VV. SS. MM. Illustri sicuro, che si come dianzi hanno dato gran saggio d'amarmi, per havermi conosciuto fedel servitor della M. Illus. sua Casa; così mi favoriranno in contentarsi, ch'io illustri queste mie Compositioni con la lor grandezza, & mi prometta la lor protettione, come quelle, che molto esercitate nella Musica hanno di quella finissimo gusto, & in favorire li suoi servitori sono solite mostrarsi sempre gratiose et pronte; con che facendo fine le prego da nostro Signore ogni contento. Di Venetia il dì 4. Marzo 1589 Servitore obligatissimo". Cioffi, "Il madrigale 'francescano' nella seconda metà del Cinquecento", 31.

²⁰ Lorenzetti and Da Ros, *Balbi e il suo tempo*; Rostirolla, "Balbi, Ludovico".

²¹ Spanò, "Il musicale essercitio", 111.

²² Lorenzetti, "Ludovico Balbi", 33–40.

²³ Adrian Willaert, Cipriano de Rore, Costanzo Porta, Alessandro Striggio, Jacques de Wert, Annibale Padovano, Claudio Merulo, Andrea Gabrieli, Baldassarre Donato, Giovanni Contino, Filippo de Monte, Orlando di Lasso, Marc'Antonio Ingegneri, Giovanni Nasco, Giovanni Pierluigi da Palestrina, Giulio Rinaldi, Luca Marenzio, Vincenzo Ruffo, Tiburzio Massaino, Giacomo Antonio Cardillo, Philippe Verdelot, Jacques Arcadelt, Francesco Corteccia, Ippolito Camaterò, Francesco Bonardo Perissone, Bernardino Lupacchino, Giachet de Berchem. A complete list of the compositions, including the original sources, appears in Spanò, "Il musicale essercitio", 125–129.

²⁴ Spanò, "Il musicale essercitio".

and harmonically the individual sections on which the model is based. From a harmonic perspective, the individual chords, produced by the vertical conjunction of the voices, are always subject to change by comparison with the corresponding chord of the model. Homorhythmic technique is applied only when it is not possible to proceed with an imitative construction. For a work of this kind to be fully appreciated, it needed an experienced listener with an extensive musical knowledge allowing him or her to tell the new composition apart from the pre-existing Canto line.²⁵

Between the collection of Filippo de Duc and Balbi's *Musicale essercitio* we find another anthology dedicated to three of the Khisl brothers (Veit, Hans Jakob and Karl), which is directly linked to the musical and university milieu in Padua. This is a collection of *Canzonette a tre voci di diversi eccellentissimi musici libro primo* compiled by Angelo Barbato and published in Venice by Ricciardo Amadino in 1587.²⁶ The anthology must have been quite successful, seeing that it was printed again twice: in 1589 and 1594, on both occasions with an added canzonetta by Paolo Bozi.²⁷

Little is known about the compiler of this collection. We know that he worked mainly in Padua as a publisher and composer.²⁸ In 1583 he published the important anthology *De floridi virtuosi d'Italia* (Venice, 1583) which included compositions for five voices by well-known Italian composers of the time (Giovanni Gabrieli, Luca Marenzio, Giovan Battista Mosto and others) and is addressed to prince Albert Radziwill, thereby highlighting the close musical relations between Italy and Poland.²⁹

The choice of the twenty-one canzonettas found in the collection dedicated to the Khisl brothers may at first glance seem somewhat singular: but this is not so, when one thinks of the possible cultural milieu frequented by the dedicatees of the work. As well as works by Barbato (2), the anthology also includes ones by Luigi Dalla Balla (2), Girolamo

²⁵ *Ibid.*, 115–123.

²⁶ Barbato, *Canzonette*, letter of dedication: “Non potevano queste Canzonette à Tre Voci composti da diversi nobili spiriti di Padova ricever maggior ornamento di quello, che puote loro porgere lo splendore di voi tre Illustrissimi Signori fratelli, ne cui giovenil petti, si come rende la stretta congiunzione del sangue con puro affetto, & volere una concordante armonia, cosi unite si porgono tutte quelle celesti doti, onde cotanto i piu maturi, & perfetti ingegni vi pregiano, & ammirano; A voi dunque liete elle compariscono, poiche portando in fronte il glorioso nome vostro securissimo sono dover esser al mondo via piu care, & gradite piacciavi di accettar la loro protezione con quell'affetto, co'l quale suole il Signor Gio. Battista Mosto ottimo conoscitore della benignita loro andar bene spesso predicando la cortesia, & il valore, ch'in voi unitamente riverisce, & ammira, & io baciandole humilmente la mano, prego à tutti tre l'adempimento d'ogni honorato vostro desiderio. Di Venetia il dì 10 di Giugno 1587. Di VV. SS. Illustrissime Affettionatissimo Servitore.” The printed copies of the first edition are preserved in the Biblioteka Polskiej Akademii Nauk in Gdańsk, Poland. Regarding the second edition, a complete copy is held by the Museo internazionale e biblioteca della musica in Bologna and a single cantus part at the Landesbibliothek in Kassel, while a bass part originally located at the British Museum in London is today housed in the British Library. With regard to the third edition, only the bassus and cantus parts are preserved, once again at the Landesbibliothek in Kassel.

²⁷ Assenza, *La canzonetta*, 60.

²⁸ Scattolin, “Barbato, Angelo”, 687.

²⁹ Vogel, Lesure and Sartori, *Bibliografia*, 1583-04A.

Boni, Pier Andrea Bonini, Nadalino Dinarelli, Giovan Battista Mosto (2), Domenico Pace (2), Annibale Padovano, Francesco Pigna (2), Marc'Antonio Pordenon, Giovanni Maria (2) and Giulio Renaldi (2), Fede Saloni and Francesco Dal Sole (see table 1).

Alongside names fairly well known in the musical environment of Padua (such as Mosto, Renaldi and Pordenon), we find works by composers who are unknown, or at least less well known, for their musical activity. These are, in fact, persons linked to the academic world in Padua. This group includes Nadalino Dinarelli, Domenico Pace and Francesco Pigna. Indeed, their names appear several times in the *Acta graduum academicorum Gymnasii Patavini*. Nadalino Dinarelli, who was also *rector ecclesiae Sanctae Luciae*, was often called upon to confirm the Catholic faith of the undergraduates.³⁰ Domenico Pace,³¹ too, undertook the role of *testis*, whereas there is some uncertainty about the position held by Francesco Pigna, who was present at many graduation ceremonies, although in the various documents his role is not specified.³²

Table 1

Canzonette a tre voci, edited by Angelo Barbato (Venice, 1587), list of compositions

No.	Composer	Title of composition
1	Padovano Annibale	“Non ved'hoggi il mio sole”
2	Mosto Giovanni Battista	“E viver e morire”
3	Renaldi Giulio	“Non vedi Amore”
4	Pigna Francesco	“Si vaga e si gentile”
5	Barbato Angelo	“Un giorno passeggiando”
6	Pordenon Marc'Antonio	“Canta lo cuco o donna”
7	Pace Domenico	“Per l'aria fosca”
8	Renaldi Giovanni Maria	“La velenosa vista”
9	Dalla Balla Luigi	“Godimi adesso”
10	Pace Domenico	“Sospir ch'ogn'hor la mia”
11	Boni Girolamo	“Sta notte mi sognava”
12	Mosto Giovanni Battista	“I lieti amanti”
13	Barbato Angelo	“Mi pensava cor mio”
14	Renaldi Giulio	“Quando parla Madonna”
15	Dal Sole Francesco	“Io sono ferit'ahi lasso”
16	Renaldi Giovanni Maria	“Non sai signora”
17	Dalla Balla Luigi	“Amor che debbo far”
18	Saloni Fede	“Come farò cor mio”
19	Pigna Francesco	“Come vivrò lontan”
20	Dinarelli Nadalino	“Caro dolce mio bene”
21	Bonini Pietr'Andrea	“Come vagh'augeletto”
22	Bozi Paolo	“S'adira il mio bel sole” (added in the 1589 and 1594 reprints)

³⁰ Martellozzo Forin, *Acta graduum academicorum*, 3:2345, 2353, 2418; 4:2586, 2939, 3173, 3430; Zonta, “La presenza degli Slesiani”, 419.

³¹ Martellozzo Forin, *Acta graduum academicorum*, 3:2476.

³² *Ibid.* 2:859; 3:1258, 1334, 1681, 2167; 4:2759n, 3146n.

The canzonetta “Caro dolce mio bene”, included in this collection, is the only work by Dinarelli known to us. Conversely, Domenico Pace and Francesco Pigna involved themselves in the art of composition also on other occasions. Two madrigals by Domenico Pace appear in the *Primo libro di madrigali* (Venice, 1591) by Pier Andrea Bonini,³³ “maestro della musica” at the Cathedral of Belluno – a composer also represented in the collection of Barbato by the canzonetta “Come vagh’augeletto”. Similarly, Francesco Pigna’s madrigal “Se ’l sol si scosta e lascia i giorni brevi”, on a text by Ludovico Ariosto, is included in the *Il primo libro di madrigali a quattro voci* by Giulio Renaldi “padovano”, organist at the Cathedral; he is once again present in the collection dedicated to the Khisl family with two canzonettas (“Quando parla Madonna” and “Non vedi Amore”). Another madrigal by Francesco Pigna (“Giusto disdegno amore”) appears in *Il lauro musicale* (Ferrara, 1582), a prestigious poetic-musical collection compiled by Torquato Tasso for the wedding of Laura Peperara, singer, harpist and dancer, the daughter of Vincenzo Peveraro, a *litteratus* at the court of the Gonzaga family in Mantua.³⁴

The other composers included in Barbato’s collection are linked to the musical milieu of the city, working as chapel masters, musicians or cantors at the *cappelle musicali* of the Basilica of St Anthony and Padua Cathedral, two important hubs of the musical life of the city.

Regarding the texts of the canzonettas included in Barbato’s collection, the great majority of them are anonymous; but we know that this is certainly nothing new for this species of composition. Indeed, within the vast production dating from between 1570 and 1615, it is possible only in rare instances to determine the authors of the poems. These were normally “amateur” poets, lovers of literature or else aristocrats frequenting academies and literary circles, which, as we have seen, were not lacking in Padua.³⁵ The sole exception is the canzonetta “I lieti amanti” by Giovan Battista Mosto, who sets a text taken from Iacopo Sannazaro’s *Arcadia*, one of the earliest “pastoral” works of the Renaissance period, and one constituting a rich repository for composers of secular works.

The other texts, albeit anonymous, were most likely not unknown to the composers of the time. Many of the verses set to music in Barbato’s collection were also chosen by other Italian, German, French and even Danish composers for their secular collections printed in Italy (Venice, Milan, Orvieto, Rome, Naples), Germany (Nuremberg, Heidelberg, Hamburg) and England (London) between 1566 and 1621. The wide diffusion of these texts testifies to the fact that the canzonetta, a genre that developed between the sixteenth and seventeenth centuries, winning immediate success throughout the Italian peninsula, became a flagship of Italian secular vocal music exported across the whole of Europe.

The themes dealt with in the canzonettas belonging to the collection dedicated to the Khisl brothers are fairly conventional and perfectly congruent with the coeval secular production.³⁶ The focus is on amorous sentiment in all its varied facets ranging from the beauty and cruelty of the beloved (or of Love itself), which can give or take life, to parting

³³ Vogel, Lesure and Sartori, *Bibliografia*, 388.

³⁴ *Ibid.*, 2331.

³⁵ Assenza, *La canzonetta*, 103–144.

³⁶ *Ibid.*

and flight from the beloved; from amorous desire to a request for kisses and carnal passion; from entreaties to the beloved (or Love) to the pain caused by an unreciprocated attraction. That apart, there is no lack of references to the mythological and Arcadian world, and the expression of the amorous joys and dramas of nymphs and shepherds.

In musical terms the collection consists of twenty-one canzonettas for three voices. As was customary, the partbooks are headed by the names of the respective parts (Canto, Tenore, Basso), but within them the distribution of the voices is variable. The compasses of the individual partbooks are as follows: Canto, D_3-G_4 ; Tenore, G_2-E_4 ; Basso, C_2-A_3 .

Various different strophic forms occur within the collection, but this does not affect the musical structure of the works. In fact, regardless of whether we are dealing with tercets, quatrains or sestets, in all the compositions the first line or couplet and the last line are stated twice with the same musical setting or a slightly varied one concluding the section. Therefore, if we assign the letter A to the first line or couplet, the letter B to the intermediate lines and the letter C to the final line, we arrive at the fixed musical schema AABCC. An exception to this procedure occurs in the four canzonettas by Giovanni Maria Renaldi and Francesco Pigna, where each line is stated twice, repeating the identical musical section. More specifically, in “Non sai signora” (Renaldi) and “Come vivrò lontan” (Pigna), whose texts are divided into tercets, each line corresponds to a musical section that is stated twice (AABBCC). The same thing happens in the canzonettas “Si vaga e si gentile” (Pigna) and “La velenosa vista” (Renaldi), where the quatrain is divided musically into two sections. The first part contains the first two lines, while the remaining lines complete the piece. Both musical sections are stated twice in succession, like a refrain written out in full (AABB).

In terms of harmony, the canzonettas offer nothing particularly adventurous. The compositions are characterized by a prevalence of chords in root position and the exclusive use of perfect cadences, with the expected slowdown at cadences that seals the conclusion of nearly all the canzonettas. As for musical texture, a degree of variety is created by the alternation between homorhythm and imitation. The brevity of the textual fragments does not permit any particularly elaborate counterpoint, and it is for this reason, too, that homorhythmic writing predominates. This texture rarely involves all the voices, being generally reserved for only two voices of the composition, while a third voice, most often the Canto, has a melodic line that moves more freely.

The simplicity of the structure and musical texture can be attributed to the nature of the genre itself, which was also well suited to accompanying the moments of musical conviviality that professional and amateur musicians shared in the academies of the time. Regarding this, one may assume that also the Khisl brothers, together with their circle of noble friends from their Paduan years, could and did sing these compositions.

In conclusion, we can state that, granted that the primary aim of the composers featured in the three collections linked to Padua was probably to obtain some kind of prestigious position at the musical chapel in Graz or with the Khisl family, these anthologies also help to recreate the cultural milieu encountered by the sons of Hans Khisl during their years spent in Padua. This aspect confirms once again how the university milieu in sixteenth-century Padua provided a fertile terrain for music-making and that the contact between students, especially the more well-to-do among them, and musicians was quite frequent.

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GLASBA ZA KHISLE IZ PADOVSKEGA OKOLJA: *CANZONETTE A TRE VOCI* (1587) IN *MUSICALE ESSERCITIO* (1589) LUDOVICA BALBIJA

Povzetek

Družina Khisl je bila pomembna podpornica glasbe in drugih umetnosti proti koncu 16. stoletja. Nekateri skladatelji, kot so Giacomo Gorzani, Claudio Merulo, Pietro Antonio Bianco, Mattia Ferrabosco, Filippo de Duc, Angelo Barbato, Ludovico Balbi in Romano Michieli, so članom družine posvečali svoje skladbe. V članku so predstavljene morebitne povezave med družino Khisl in padovskim kulturnim in glasbenim miljejem z ozirom na elemente, ki jih zasledimo v treh zbirkah, ki so izšle v kratkem časovnem obdobju treh let (1586–1589), in sicer Filippa de Duca, Angela Barbata in Ludovica Balbija. Posvečene so bile Janezu Khislu in njegovim sinovom Juriju, Vidu, Janezu Jakobu in Karlu ter so vse povezane s Padovo.

Veliko naklonjenost in ljubezen do glasbe v družini Khisl potrjuje uvodno posvetilo k zbirki *Il primo libro di madrigali a cinque e sei voci* (Benetke, 1586) Filippa de Duca, ki ga je skladatelj datiral januarja 1586 v Padovi. Drugi hommage Khislom predstavlja antologija *Canzonette a tre voci di diversi eccellentissimi musici libro primo* (Benetke, 1587). Uredil jo je Angelo Barbato in obsega 22 kompozicij skladateljev, v večini povezanih z Univerzo v Padovi (npr. Nadalino Dinarelli, Domenico Pace in Francesco Pigna) ali padovskimi glasbenimi ustanovami (npr. Giovanni Battista Mosto, Annibale Padovano in Giulio Renaldi). Dve leti po Barbatovi antologiji je izšla zbirka *Musicale essercitio di Ludovico Balbi maestro di cappella del Santo di Padova* (Benetke, 1589). Kot je moč razbrati z naslovnice je Balbijeva zbirka nastala leta 1589, ko je bil ta vodja kapele v baziliki sv. Antona v Padovi. Obsega 27 madrigalov, ki predstavljajo petglasne predelave že obstoječih štiriglasnih madrigalov, pri čemer je zgornji glas nespremenjen. Balbi je pri tem uporabil madrigale najbolj znanih skladateljev tistega časa (npr. Adriana Willaerta, Costanza Porte, Andree Gabrielija, Pierluigija da Palestrinae in Luca Marenzia). Domnevamo lahko, da je bil njegov izbor prilagojen potrebam Khislov ali pa je z izborom hotel počastiti njihovo glasbeno znanje.

Glasbene zbirke, posvečene družini Khisl, pa niso bile edini vezni člen med družino in Padovo, temveč je pomemben člen predstavljalo tudi okolje Univerze v Padovi. V ustanovi Archivio Storico per la storia dell'Università di Padova je prisoten popis t. i. nemških študentov, ki so obiskovali tamkajšnjo Pravno fakulteto – v tem dokumentu so imena članov družine Khisl navedena često, zlasti je pogosto omenjen Janez Jakob, tretji sin Janeza Khisla.