Fantini and Frescobaldi in Rome, Circa 1634: A Study of Context and Practice

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Abstract
ABSTRACT This study clarifies historical evidence as applied to Italian baroque performance practices and repertoire for trumpet and pipe organ, circa 1630. It focuses upon a specific concert; the first historical record of a trumpet and pipe organ duo performing whereby the trumpeter takes a soloistic role. The details surrounding the performance, one involving trumpeter Girolamo Fantini and organist Girolamo Frescobaldi, make wonderful fodder for a more detailed musical look into 17th century Italy. Perhaps most importantly, the process outlined here can be modified and used in the study of music from virtually any genre from any musical period. Ultimately, it is my hope that the details surrounding this historic concert can be leveraged in the service of forming a more consistent intention as applied to the study and live performance of ancient music. In the larger trumpet community, Baroque music of nearly any nationality has often been performed with a loose set of guidelines regarding the various facets of performance: articulation, phrasing, dynamics, and so forth. My process takes into account organology, acoustics, historical information gleaned from the Vatican Library, and architectural factors based upon site visits in Rome. This document is composed of five (5) major sections: 1) the roles and typologies of trumpets in Italy in the early 17th century; 2) the typologies of pipe organs in Italy in the early 17th century with special emphasis given to the unique approach to tonal design in the Baroque Italian organ; 3) historical details uncovered through research in the USA and Rome which paint a clearer picture of where the famed concert might have taken place, and at whose behest; 4) acoustical and architectural details of the historic spaces potentially utilized in Fantini’s and Frescobaldi’s fabled concert; and 5) insights into further directions for research including the integration of sampling, sequencing, recording technologies, and digital acoustic simulation into the study of ancient – and potentially all – music.

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Frescobaldi is a LilyPond sheet music text editor. It aims to be powerful, yet lightweight and easy to use. Frescobaldi is Free Software, freely available under the General Public License. Features: Powerful text editor with syntax highlighting and automatic completion. Music view with advanced Point & Click. Midi player to proof-listen LilyPond-generated MIDI files. Midi capturing to enter music. Powerful Score Wizard to quickly setup a music score. Snippet Manager to store and apply text snippets, templates or scripts. Use multiple versions of LilyPond, automatically selects the correct.

Frescobaldi was born in Ferrara, possibly into an influential family, and took up the organist's post at St. Peter's in Rome in 1608. Although a prestigious position, Frescobaldi's circumstances were such that it never amounted to more than a small fraction of his income. His patrons were many, and consistently among the highest circles of Roman society. Although known in his lifetime primarily as a performer, Frescobaldi's compositions continued to be closely studied in Italy for more than a hundred years after his death. Froberger left his Viennese post for three years to study with him, and subsequently diffused many of his ideas indirectly through Germany & France.