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The *sonate da chiesa* by Aldebrando Subissati —the court violinist to Jan Kazimierz, King of Poland

The surviving instrumental repertoire of the Polish Baroque presents itself modestly, which is shocking given testimonies to the existence of numerous instrumental ensembles at the courts of aristocrats and magnates and in the churches, reports of instrumental music performances, lists of instrumental works in inventory records, or the activity of distinguished instrumentalists both Polish and foreign.¹ From among the instrumental *œuvre* of 17th-century Polish composers, we have at our disposal today barely a few dozen works signed

¹ In Polish writing about music, attention to this has already been drawn many times. Cf. Hieronim FEICHT 'Muzyka w okresie polskiego baroku' ['Polish Music in Baroque Era'], in: *Z dziejów polskiej kultury muzycznej*, ed. Zygmunt M. Szweykowski, vol. I, *Kultura staropolska*, p. 198; Anna and Zygmunt M. SZWEYKOWSKI *Włosi w kapeli królewskiej polskich Wazów* [*Italians in the Chapel Royal of the Polish Vasa Kings*], Kraków 1997, p. 227; Barbara PRZYBYSZEWSKA-JARMIŃSKA *The History of Music in Poland. The Baroque. Part 1: 1595–1696*, Warszawa 2002, p. 448. It seems that such a small quantity of historic works of Polish instrumental music is not only the effect of the ravages of war; it should also be borne in mind that in the 17th century, despite a growing quantity of publications, instrumental music, by force of the medieval tradition, was still considered inferior, artificial and unworthy of notice. The place of instrumental music in musical systematics, questions of differences in genre and the function of this repertoire, are passed over in leading theoretical works of this period, including in the systematics of royal chapel master Marco Scacchi. Even in Rome, until the arrival of Arcangelo Corelli (ca. 1675), one can observe a negligible number of instrumental music publications in comparison with the great quantity of vocal and vocal-instrumental compositions in print.

with the names of Mikołaj Zieleński (1611), Adam Jarzębski (ca. 1615), Marcin Gremboszewski (ca. 1620), Andrzej Rohaczewski (ca. 1620), Marcin Mielczewski (before 1651), Kaspar Förster junior (after 1657), Jacek Podbielski (ca. 1660) and Stanisław Sylwester Szarzyński (ca. 1680).² In this group should also be included works by Gdańsk violinist and organist Heinrich Döbel, which date from the years of his travels around Europe (1676–79).³ To the historic works mentioned above can also be added several dozen small pieces, including dance and popular music as well, notated in lute and organ tablatures.⁴ A great loss for Polish musical culture is the lack of any instrumental works by Frescobaldi's students—Andrzej Niżankowski and Franciszek Lilius, the disappearance of many of Mielczewski's *canzoni*, as well as of instrumental works by Bartłomiej Pękiel, Jacek Różycki, Damian Stachowicz, Marcin Wronowicz, Jan Krener, Gabriel Lewicki or Maksymilian Kozdrasz.⁵

In the face of all of these deficiencies, as well as in answer to Hieronim Feicht's statement that 'we are completely lacking in foreign works, especially Italian works of this type, performed in Poland, and there is not even any mention of them',⁶ in the Polish Baroque repertoire are included instrumental works by Italian composers who were, after all, active in Poland in such great numbers. In this manner, we include in 17th-century Polish instrumental music the *Fantasia* and *Ricercar* of Vincenzo Bertolusi, works from the *Canzoni* col-

² Cf. Barbara PRZYBYSZEWSKA-JARMIŃSKA *The History...*, op. cit., pp. 448–487, Hieronim FEICHT, op. cit., pp. 198–208.

³ From 1666 to 1668, Döbel was court violinist to Jan Kazimierz; from 1668 to 1675, chapel master to Count Andrzej Potocki; and from 1679 to 1693, organist at St. Mary's Church in Gdańsk. Four sonatas and three 'gzygi' (gigues), as well as a *Sarabanda* with *Courante* for violin solo and *basso continuo*, have been preserved in the archives of the Arcibuskupský Zámek a Zahrady in Kroměříž, Czech Republic. The lack of any works by Döbel from his several decades of work in Poland, while works written during a short trip abroad have been preserved, could be further strong evidence that in the Polish Republic, no system for archiving of musical collections existed. A biography of Döbel and edition of his sonatas is to be found in *Solo compositions for violin and viola da gamba with basso continuo from the collection of Prince Bishop Carl Liechtenstein-Castelcorn in Kroměříž*, ed. Charles Everett Brewer, Madison, Wis. 1997.

⁴ Cf. Zofia STĘSZEWSKA 'Z zagadnień staropolskiej muzyki tanecznej' ['On Old Polish Dance Music'] in: *Z dziejów...*, op. cit., pp. 230–261; Jerzy GOŁOS, Jan STĘSZEWSKI preface to *Muzyczne silva rerum z XVII wieku. Rękopis 1127/56 Biblioteki Jagiellońskiej* [*Musical Silva Rerum from 17th Century. Ms. 1127/56 from Jagiellonian Library*], ed. Jerzy Gołos, Jan Stęszewski, Kraków 1970; Barbara PRZYBYSZEWSKA-JARMIŃSKA *The History...*, op. cit., pp. 482–487.

⁵ Barbara PRZYBYSZEWSKA-JARMIŃSKA *The History...*, op. cit., p. 465.

⁶ Hieronim FEICHT, op. cit., p. 198.

lection (Venice 1609) of Giovanni Valentini, and *Il primo libro delle canzoni* (Venice 1615) as well as *Il primo libro de motetti e sonate* (Venice 1624) of Tarquinio Merula—for these are works by royal organists, written during their stay in Poland or earlier, but attested to in Polish sources.⁷ Likewise, we also consider as Polish about fifty works by the Polonized royal lutenist Diomedes Cato, surviving in numerous anthologies and tablatures from the beginning of the 17th century.⁸ To this group should also be added the solo instrumental divisions from *Selva de varii passaggi* (Milan 1620) of Francesco Rognoni. Though this violinist never resided in Poland, he dedicated his very influential collection to Zygmunt III, who had previously commissioned it. For a short time, on the other hand, such distinguished Italian violinists as the following were active in Poland: Alfonso Pagani (1602–9), Carlo Farina (1636–7) and Aldebrando Subissati (ca. 1645–54). Pagani did not leave behind any works; while Farina's numerous sonatas, among which also figured one entitled *La polaca*, come from his Dresden period, preceding his work as official violinist to the city of Gdańsk.⁹ In a Polish context, an *œuvre* which presents itself more interestingly is that of Subissati, a virtuoso who has not yet had an entry written about him in any of the leading encyclopedias. However, for over twenty years now, he has been the object of increasing interest among musicologists and musicians.¹⁰

From Subissati's biography, now available in Polish,¹¹ it is worthwhile to recall just a few of the most important facts and new findings. This violinist was born on 30 April 1606 and died on 20 August 1677 in Fossombrone, in

⁷ Cf. Anna and Zygmunt M. SZWEYKOWSKI *Włosi...*, op. cit., pp. 221–224; Barbara PRZYSZEWSKA-JARMIŃSKA *The History...*, op. cit., pp. 448–452.

⁸ Cf. Full list of these works in Piotr POŹNIAK's entry 'Cato Diomedes' in the *Encyklopedia Muzyczna PWM [PWM Edition Encyclopedia of Music]*, ed. Elżbieta Dziębowska, vol. II, Kraków 1984.

⁹ *La polaca* (sic) is to be found in FONTANA's *Libro delle pavane, galgiarde, brandi...*, Dresden 1626.

¹⁰ Cf. Raoul PACIARONI 'Skrzypek kapeli Jana Kazimierza—Aldebrando Subissati' ['Violinist of Jan Kazimierz Chapel—A.S.'], *Muzyka* 1980 no. 3; Anna and Zygmunt M. SZWEYKOWSKI *Włosi...*, op. cit.; Paolo PERETTI 'Le sonate per violino e basso continuo di Aldebrando Subissati „sonator famosissimo” (Fossombrone 1606–1677)', *Recercare* IX (1997); Piotr WILK *Sonata na skrzypce solo w siedemnastowiecznych Włoszech [Solo-Violin Sonata in 17th-Century Italy]*, Wrocław 2005; world premiere recording on CD, Symphonia SY 96149. For the first time Subissati's biography appeared in Antonio VERNARECCI's *Dizionario biografico degli uomini illustri di Fossombrone*, Fossombrone 1872.

¹¹ Piotr WILK *Sonata...*, op. cit., p. 40–41.

the province of Marche.¹² His quite original and rare name came from the patron of his hometown—St. Aldebrando, who was the bishop of Fossombrone at the end of the 13th and beginning of the 14th centuries.¹³ Before his time in Poland, which is dated approximately 1645–54,¹⁴ Subissati made a name for himself as Roman violinist playing at Santa Maria Maggiore (1621), San Luigi dei Francesi (1634–1641, 1645), Barberini's theatre (1639) as well as a virtuoso testing the famous *violini delle tre armonie* at the palace of Pietro Della Valle.¹⁵ In the royal court orchestra of Jan Kazimierz, he was styled *senior musicus*, very generously paid and obligated to teach violin to boys. From his time in Poland, no works have survived. The music materials inventory records of the 'Na Piasku' [On the Sand] Church of the Carmelite order in Cracow for the year 1665, which mention his sonata for violin solo, as well as two arias for two violins (now lost), show that his works were also known outside Warsaw.¹⁶ In 1654, after returning from Poland to his hometown of Fossombrone, Subissati taught violin to the local nobility. He also must have traveled, since from the inscription on his gravestone, we know that he was court violinist not only to Jan Kazimierz, but also to Queen Christina of Sweden and Emperor Leopold I of Austria.¹⁷ In contrast to his stay in Poland, Subissati's service to the Queen of Sweden and the Emperor of Austria is not supported by any documents; we do not know when or in what circumstances it took place.¹⁸ However, his documented stay at the court of Archduke Leopold Wilhelm in Vienna in 1644,

¹² Also from Fossombrone was the inventor of music printing, Ottaviano Petrucci.

¹³ This name occurs in the records of Polish and Italian sources in numerous circumstances, as: *Aldebrando*, *Aldobrando*, *Aldebrandi*, *Aldobrandus* or *Nidebrandi*. It created difficulties even for Italians, since Alessandro Barcellini, to whom Subissati gave the manuscript of his works, wrote it down on the title page as *Aldrebando*.

¹⁴ Cf. Anna and Zygmunt M. SZWEYKOWSKI *Włosi...*, op. cit., p. 123.

¹⁵ Cf. Barbara PRZYBYSZEWSKA-JARMIŃSKA 'Muzycy z Cappella Giulia i z innych rzymskich zespołów Muzycznych w Rzeczypospolitej czasów Wazów' ['Musicians from Cappella Giulia and other Roman Chapels in Poland in Times of Vasa Kings'], *Muzyka* 2004, no. 1, p. 50; Zygmunt M. SZWEYKOWSKI *Między kunsztem a ekspresją, II. Rzym [From Virtuosity to Expression. II Rome]*, Kraków 1994, p. 25–26.

¹⁶ Tadeusz MACIEJEWSKI 'Inwentarz muzykaliów kapeli karmelickiej w Krakowie na Piasku z lat 1665–1684' ['Musical Inventory of Karmelitan Chapel in Kraków from Years 1665–1684'], *Muzyka* 1972 no. 2.

¹⁷ Translation of the inscription in Paolo PERETTI, op. cit., p. 24.

¹⁸ Hypotheses on this subject were presented by Paolo PERETTI, op. cit. pp. 24–26.

suggests that the inscription on his gravestone is wrong, and should relate not to Leopold I, but rather to his uncle Leopold Wilhelm.¹⁹

The subject of the present article is a manuscript collection of sonatas for violin solo with *basso continuo* which the seventy-year-old Subissati, two years before his death, gave as a present to his wife's uncle Alessandro Barcellini.²⁰ The collection has been preserved in good condition at the Biblioteca Civica Benedetto Passionei in Fossombrone, and is entitled *Il primo libro delle sonate di violino del Signor Aldebrando Subissati sonator famosissimo* and bears the date 28 January 1675 on the title page.²¹ Beginning, however, with *Sonata no. 8*, new dates appear with the titles of the works, yielding altogether a period of nearly half a year: 6 November 1675 (*Sonata VIII*), 23 November 1675 (*Sonata IX*), 29 November 1675 (*Sonata X*) and 23 May 1676 (*Sonata XVII*). The collection was drawn up shortly before the wedding of the aged Subissati to Barcellini's niece (26 October 1676), in the last years of the composer's life, and was probably a sort of musical 'last will and testament' of the virtuoso from Fossombrone.

Subissati's manuscript contains nineteen unnumbered sonatas, of which two are recorded in an unfinished, difficult to reconstruct version: *Sonata XIII* is in the form of a sketch with the last twelve measures missing the *basso continuo* part; *Sonata XVI*, on the other hand, is missing a movement in triple meter, the only sign of which is a time signature.²² Beyond this, the last forty

¹⁹ Cf. Herbert SEIFERT 'Polonica-Austriaca. Schlaglichter auf polnisch-österreichische Musikbeziehungen vom 17. bis ins 19. Jahrhundert', in: *Muzyka wobec tradycji. Idee—dzieło—receptja* [Music and Tradition. Ideas—Work—Reception], ed. Szymon Paczkowski, Warszawa 2004, p. 254.

²⁰ This article is a supplement to and expansion of the preliminary analysis of Subissati's sonatas, presented in Paolo PERETTI, op. cit.

²¹ Original record of title: *Adì 28 Genaro 1675 Principià al Sig. r B. Alessandro | Barcellini dà Sig. r A. S. | IL PRIMO LIBRO | DELLE SONATE | DI VIOLINO | DEL SIG: ALDREBANDO (sic!) | SUBISSATI SONATOR FAMosissimo | Ad usu Alessandri Barcellini Forosempronienij.*

²² An exact source description of the manuscript, together with thematic index, is to be found in Paolo PERETTI, op. cit. The author suspects that we have to do here with an autograph to which Barcellini drew up a title page in his own hand. A controversial question resulting from the ambiguous notation is the exact number of works. Bearing in mind the form and style of the first work, which is quite atypical of Subissati, and is considered by Peretti to be *Sonata I*, this fragment of the manuscript (ff. 3^r to 6^v) could also equally well be considered to be the notation of as many as three works: a sonata typical of Subissati with the two-movement form (A $\frac{3}{2}$ B) predominant in this collection, maintained in C Ionian (XI) mode (ff. 3^r and half of 3^v); an imitative *canzona* alla Frescobaldi of form A $\frac{3}{2}$ A' A", in A Aeolian (IX) mode (ff. 3^v (halfway

measures of *Sonata XV* are notated without a *basso continuo* part, but this one is easy to reconstruct, because it represents a continuation of the four-measure *passacaglia* bass pattern from the preceding measures. Also easy to reconstruct are the missing last two measures of both parts from *Sonata XIX*, resulting from the disappearance of the last page of the manuscript. Bearing in mind all of these deficiencies, it is obvious that the collection was not a print-ready copy—only a record of what the aged violinist managed to write down shortly before his death.

Against the background of the 17th-century sonata repertoire, Subissati's sonatas reveal themselves as very original and interesting works. A decided majority of them (11/19 works) are two-movement (AB) forms, on the average 80 measures in length, in which the first movement, in duple meter, represents a series of expanded figurations on the *basso continuo* line in long note values; while the second movement is normally in triple meter and takes the form of variations on a bass pattern (9/11 works), free variations (1/11 works), or a through-composed structure (1/11 works). We will not find this type of forms, comprised of a toccata-like, improvisational prelude to a variational movement, in any 17th-century Italian solo sonatas. Only Italian violinists active at the court in Innsbruck—G. A. Pandolfi Mealli and G. B. Viviani—as well as composers active in Austria, introduced variations on bass patterns to their sonatas, as one of the movements of a multi-movement cycle.²³

The violin sonatas of C. Manelli, A. Berardi, A. Guerrieri, A. Stradella, P. Degli Antoni, G. Colombi, or the young A. Corelli, coming from the years from which Subissati's manuscript dates, are expanded cyclical forms of several hundred measures' length, with from three to six movements arranged in an order approximating what in musicology is called the *sonata da chiesa*.²⁴

down) to 5r (halfway down)); as well as another imitative *Canzona* (original title) of form A $\frac{3}{2}$ B A', in C Ionian (XI) mode (ff. 5r (halfway down) to 6v).

²³ Cf. Giovanni Antonio PANDOLFI MEALLI *Sonate a violino solo*, op. 3 i 4 (Innsbruck 1660), Johann SCHMELZER *Sonate unarum fidium* (Nürnberg 1664), Giovanni Bonaventura VIVIANI *Capricci armonici*, op. 4 (Venice 1678); Heinrich Ignaz Franz BIBER *Die Rosenkranz Sonaten* (ms. Bayrische Staatsbibliothek, Munich, c. 1674), *Sonatae* (Salzburg 1681); Heinrich DÖBEL *4 sonatas* (ms. Arcibuskupský Zámek a Zahrady in Kroměříž, c. 1676–9).

²⁴ Cf. Carlo MANNELLI *Sinfonia a Violino Solo* and Arcangelo CORELLI *Sonata a Violino solo* (ms. Biblioteca Nazionale in Turin, c. 1666–77); Angelo BERARDI *Sinfonie a violino solo*, op. 7 (Bologna 1670); Agostino GUERRIERI *Sonate di violino* op. 1 (Venice 1673); Alessandro STRADELLA *Sinfonie a violino solo e b.c.* (ms. Biblioteca Estense in Modena and Biblioteca Nazionale in Turin, c. 1675–82); Pietro DEGLI ANTONI *Sonate a violino solo*, op. 4 (Bologna 1676).

Despite the fact that eight of Subissati's sonatas also take a form comprised of three to six movements, they nonetheless do not in any way remind one of the works of his colleagues, where within the repeated *Adagio-Allegro* sequence of movements are introduced expressive openings with chains of suspensions, or expansive fugal movements, either *concertato* or dance-like. Subissati's multi-movement sonatas are forms resulting either from the expansion of his typical two-movement arrangement by means of repetition of the second movement in another meter (2/8 works),²⁵ or from a reliance on the three-movement form, with the middle movement in triple meter, typical of canzonas and sonatas from the first half of the 17th century (1/8 works),²⁶ or from expansion of this three-movement structure by means of repetition of the movement in triple meter (3/8 works).²⁷ Completely exceptional are the forms of *Sonata I* (A $\frac{3}{2}$ B C $\frac{3}{2}$ C' C" D $\frac{3}{2}$ D') and the unfinished *Sonata III* (A $\frac{3}{2}$ B C $\frac{3}{2}$ D C $\frac{3}{2}$ D); they do not correspond with any of the conventional solutions of that time.

Subissati's sonatas draw attention with their, for the year 1675, very archaic tonal language. None of the sonatas is notated in a system with sharps by the clef, even though this system appeared for the first time in the violin sonata repertoire already in the works of G. B. Fontana, written before 1630, and was in universal use by the second half of the 17th century.²⁸ The *cantus durus* and *cantus mollis* system, in which nearly half of Subissati's works are notated, were dominant in the Italian sonata repertoire rather in the first half of the 17th century; later, together with new transpositions of Aeolian and Ionian mode, notations appeared with two or even three signs next to the clef.²⁹ The set of *tuoni* used by Subissati in the role of framework or subsidiary tonalities, against the background of compositions from the last quarter of the 17th century, is also very conservative and rather meager: C XI, d \flat I, d IX, D XI, F \flat XI, g \flat IX, G VII, a IX, A XI.³⁰ The largest number of Subissati's sonatas (9/19 works) is written in the so-called New Lydian mode, with one flat by the clef, which

²⁵ Sonata XI i XIV (A B $\frac{3}{2}$ B').

²⁶ Sonata VII (A $\frac{3}{2}$ B C).

²⁷ Sonata IV and Sonata XII (A $\frac{3}{2}$ B C $\frac{3}{2}$ B), Sonata XVII (A $\frac{3}{2}$ B C B').

²⁸ Cf. Giovanni Battista FONTANA *Sonate* (Venice 1641, posthumous edition)

²⁹ Cf. Marco UCCELLINI *Sonate* op. 7 (Venice 1660); Pietro DEGLI ANTONI, *Sonate* op. 4 (Bologna 1676) and *Sonate* op. 5 (Bologna 1686); Arcangelo CORELLI *Sonate* op. 5 (Rome 1700).

³⁰ The Roman numerals signify the numeration of the modes according to Glareanus' *dodekachordon* system.

shows clear traits of Ionian mode. This not-very-violinistic tonality very rarely occurs in solo sonatas for violin; it also never represents such a significant percentage of an entire collection as in Subissati's case.³¹

A characteristic trait of Subissati's sonatas is the great stress laid on figuration in the violin part, emphasized additionally with the decided predominance of a monodic texture. Especially in the first, rhapsodic movement, based on long bass note values, the solo part is written with a virtuosic flair not encountered in Italian violin playing of the 17th century; but also in the second, variational movement, Subissati is not averse to very awkward passagework, utilizing a range of nearly three octaves *g-e*". In these works, we observe a great agglomeration of various figures and ornaments, as well as constantly new rhythmic ideas. The nature of these figurations and the schematic character of their application, however, demand that we attribute Subissati's works more to the tradition of the 16th century division, than to the violinistic figures known from the sonatas of Berardi, Degli Antoni, Schmelzer, Biber, Lonati and Corelli, written in the last decades of the 17th century.³² In Subissati's figurations, a decidedly monodic scalar motion and modal thinking is still in force, while from the 1660's onwards, a more harmonic figuration in solo violin parts already predominates, in the form either of various figures based on broken chords (*arpeggi*), or of unbroken chords, often couched in relationships characteristic of functional tonality. Taking into account their texture, tonal language and violin technique, Subissati's sonatas can be considered akin rather to the repertoire written in the period from 1629 to 1660, when the monodic type of sonata dominated in Italy.³³

The most attention in Subissati's collection is drawn by the titling of as many as eleven of the works with Latin incipits: *Nativitas gloriosae* (Sonata III); *Si manseritis* (Sonata V), *Ave virgo* (Sonata VII), *Sacra spirat* (Sonata VIII), *Bonum certamen* (Sonata IX), *Crucis vox* (Sonata X), *Domine mi rex* (Sonata XI), *Exortum est* (Sonata XII), *Domine ostende* (Sonata XVI), *Ut audivit* (Sonata XVII), *Medicinam* (Sonata XVIII). With the exception of Subissati's sonatas,

³¹ None of the following use this tonality in their solo sonatas at all: B. Marini, G. B. Fontana, B. Montalbano, M. Uccellini, G. A. Pandolfi Mealli, G. Colombi i C.A. Lonati.

³² In Subissati's works, we even meet such an unviolinistic ornament as the *trillo alla Caccini*.

³³ Cf. sonatas *a 1* of Dario Castello (1629), Biagio Marini (1629), Giovanni Battista Fontana (1641), Marco Uccellini (1645, 1649, 1660), Giovanni Antonio Leoni (1652) and Giovanni Antonio Pandolfi Mealli (1660).

this type of titles do not appear in the Italian violin sonata of the 17th century, either in surviving printed publications or in manuscripts.³⁴ These titles, on the other hand, remind one instantly of A. Jarzębski's *concerti a 2*. As in the case of Jarzębski, we have to do with incipits of psalms or responsories (not counting one *chanson*); in the case of Subissati, all of the titles come from antiphon incipits. Each of these sonata-antiphons is accompanied additionally by the description '*passeggiato d'A.S.*', which seems to indicate that we have to do here with some sort of vocal prototypes arranged by Subissati, not just with simple instrumental substitutions played in the place of specific antiphons. Besides this, one of the sonatas is entitled *Capriccio (Sonata IV)*, while another is a *Preludio* and *Ballo (Sonata VI)*; neither of these works is accompanied by any information about figuration by Subissati.

None of Subissati's sonata-antiphons shows any similarity to the chant melodies corresponding to their titles, either in the solo violin line or in the *basso continuo*. Thus, we do not have to do here with a simple division of chorale melodies, or with *cantus firmus* technique. Fortunately, the author left a discreet signal in his manuscript, leading researchers of his musical legacy to seek possible prototypes for his sonatas in the *œuvre* of the Anerio brothers. For in the title of the sonata *Exortum est (Sonata XII)*, a notation was found which could be interpreted as 'Anerio' (cf. Illustration 1).³⁵ As Peretti rightly suggests in his pioneering article, the search for prototypes should be focused rather on the works of Giovanni Francesco, chapel master to Zygmunt III Vasa from 1625 to 1630, and not on those of his brother, Felice.³⁶ The result of this research is the discovery of close relationships between eleven of Subissati's sonatas and their motet equivalents from the collection *Antiphonae seu sacrae cantiones, quae in totius anni vesperarum ac completorii solemnitatibus decantari solent* (Rome 1613) by G. F. Anerio.³⁷ These eleven sonatas are not, however, the same eleven provided with Latin titles. After thorough comparative analysis of Anerio's collection numbering 244 works, there was no success in finding any

³⁴ Cf. Piotr WILK *Sonata...*, op. cit., Aneks A, pp. 190–229.

³⁵ My doubts in this matter, resulting from the poor quality of the microfilm I received, were finally cleared up by Peretti's article.

³⁶ Paolo PERETTI, op. cit., p. 30.

³⁷ An exact description of this collection and analysis of its liturgical functions was presented by J. Armstrong in the article of James ARMSTRONG 'The Antiphonae, seu sacrae cantiones (1613) of Giovanni Francesco Anerio: a liturgical study', *Analecta Musicologica* XIV (1974).

equivalent for the sonata *Ave virgo*.³⁸ On the other hand, *Sonata XVI*, though devoid of any Latin incipit indicating a specific antiphon, turned out to be an arrangement of the motet *Orietur sicut sol* for Christmas Eve (cf. Index at the end of this article, position no. 9).

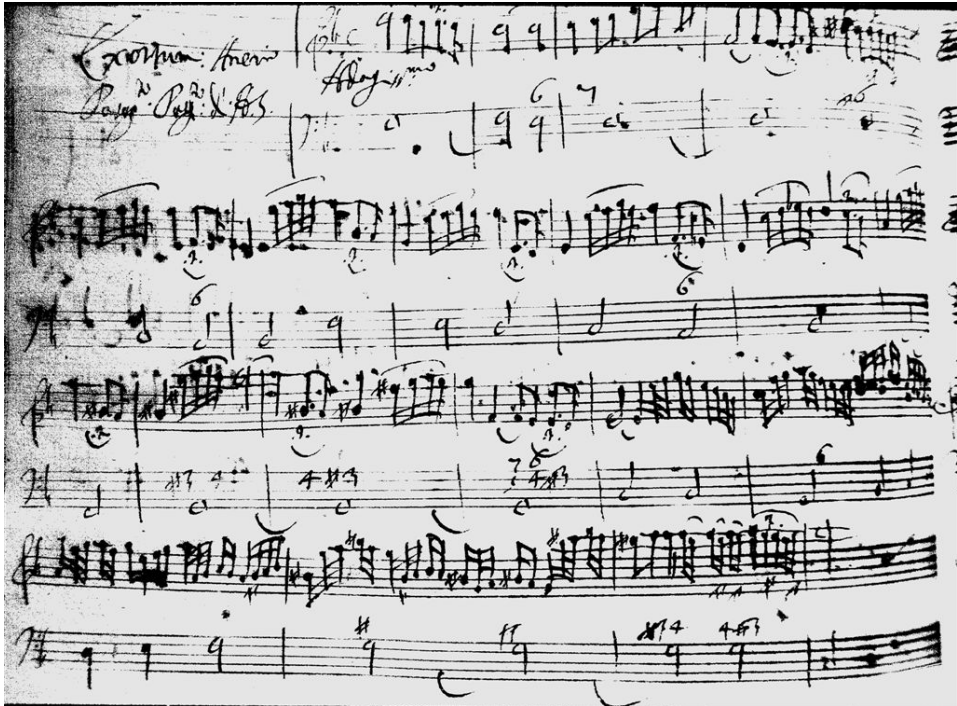


Illustration 1. Facsimile of the [Sonata XII] *Exortum est*

The finding of vocal prototypes for Subissati's sonatas permits us to explain many of the conservative technical characteristics of these exceptional works, but also inclines us to pose a question about their proper dating and affiliation with a specific musical community. Anerio's collection was published, after all, sixty years before the preparation of Subissati's manuscript, when completely different stylistic and technical norms were in force. Anerio (1567–1630)

³⁸ Though no antiphon with that title appears there, Anerio's collection was thoroughly studied from the viewpoint of musical coincidences with the sonata *Ave virgo*. Particularly careful attention was paid to the motets *Virgo gloriosa*, *Virgo benedicta*, *Virgo maxima* and *Maria virgo*, which with all certainty did not serve Subissati as material for arrangement. Nor were any musical relationships found in other works.

published it at the time when he was *maestro di cappella* at the Madonna dei Monti Church in Rome, as well as prefect for musical affairs at the Seminario Romano, where he could have taught Subissati, as well as another violinist by training, and later chapel master to the King of Poland—Marco Scacchi.³⁹ Anerio's *Antiphons* are one of his numerous collections intended for small vocal ensemble (here, 2–4 voices) and organ, written in the style of L. Viadana's concerti.⁴⁰ Though the later chapel master to Zygmunt III Vasa made use of modern scoring typical of the *stile moderno*, many characteristics of the *stile antico* can still be seen in his counterpoint, tonal language and textural solutions.

The motets arranged by Subissati are scored for various ensembles: 2C/org, 2B/org, CT/org, CB/org, 3A/org, 2C2B/org. None of them utilizes a chant melody; however, they are clearly based on the church modes, which permitted them to be appropriately used in the Vespers liturgy in conjunction with their corresponding psalms. A decided majority of them (9/11 works) is maintained in the New Lydian mode, at the time described as *sesto tono* (F \flat); one is based on the Authentic Dorian mode; and one, on the Mixolydian (cf. Table 1). Such tonal preferences, completely understandable and natural for motets from the beginning of the 17th century, contrast strongly with the customs in force in violin music from the end of that century. In Anerio's motets, an imitative texture still dominates in large measure; the successive verbal-musical phrases progress smoothly on a principle reminding one of the Renaissance through-imitated motet. Only in *Crucis vox* and *Ut audivit*, where segments in triple meter are inserted, do there appear clearer cadential caesurae.

Table 1. Subissati's sonatas in relation to Anerio's motets

Piece	Mode (Anerio)	Mode (Subissati)	Form (Anerio)	Form (Subissati)
1. <i>Bonum certamen</i>	F \flat VI	F \flat VI[XI]*	A (a a' b c d)	A $\frac{3}{2}$ B
2. <i>Crucis vox</i>	F \flat VI	F/g \flat VI [XI/II/IX]	A $\frac{3}{2}$ B	A $\frac{3}{2}$ B
3. <i>Domine mi Rex</i>	F \flat VI	F \flat VI [XI]	A (a b c d e)	A B $\frac{3}{2}$ B'
4. <i>Domine ostende</i>	F \flat VI	F \flat VI[XI]	A (a b c)	A $\frac{3}{2}$ B (passacaglia)
5. <i>Exortum est</i>	F \flat VI	F \flat VI[XI]	A (a b)	A $\frac{3}{2}$ B C $\frac{3}{2}$ B (passacaglia)

³⁹ Scacchi considered himself a student of Anerio. Cf. Marco SCACCHI *Cribrum musicum*, preface 'Ad candidum lectorem' (Venice 1643).

⁴⁰ Cf. Giovanni Francesco ANERIO's *Motecta... liber primus* (Rome 1609), ...*liber secundus* (Rome 1611); *Motectorum... liber tertius* (Rome 1613)—for 1–6 v. and b.c.; *Sacri concentus... liber primus* (Rome 1613), ...*liber 4* (Rome 1617)—for 4–6 v. and b.c.; *Sacrarum cantionum... liber 5* (Rome 1618)—for 1–5 v. and b.c.; *Rime sarce concertate* for 2–4 v. and b.c. (Rome 1620).

6. <i>Medicinam carnalem</i>	d I	D/d [XI/I]	A (a b c d e)	A $\frac{3}{2}$ B
7. <i>Nativitas gloriosae</i>	F \flat VI	F \flat VI[XI]	A (a b c d)	A $\frac{3}{2}$ B
8. <i>Orietur sicut sol</i>	F \flat VI	F \flat VI[XI]	A (a b c)	A $\frac{3}{2}$ B
9. <i>Sacra spirat</i>	F \flat VI	F \flat VI[XI]	A (a b c d e)	A $\frac{3}{2}$ B
10. <i>Si manseritis</i>	F \flat VI	F \flat VI[XI]	A (a b c d)	A $\frac{3}{2}$ B
11. <i>Ut audivit</i>	G VII	G [VII/XI]	A $\frac{3}{2}$ B C B'	A $\frac{3}{2}$ B C B'

*The Roman numerals in the brackets signify the numeration of the modes according to Glareanus' *dodekachordon* system

Looking at the nature of Subissati's treatments, it must be stated that he deviates quite significantly from the procedures used in conventional instrumental divisions known from the collections of S. Ganassi, G. Dalla Casa, F. Rognoni or, on Polish ground, from the concerti of A. Jarzębski.⁴¹ Only the first sonata movement is built on material from the motet; beyond this, Subissati retains only the organ line from the prototype—not always in its entirety, and not without free rhythmic and melodic transformations. Only in the case of *Crucis vox* (*Sonata X*) and *Ut audivit* (*Sonata XVII*) is the entire sonata based on Anerio's organ base in its entirety, preserving in this manner the form of the original. The reason which inclined Subissati to adopt Anerio's entire *basso continuo* part in these cases was most likely the fact that these motets are the only ones from the group of eleven to possess contrasting segments in triple meter. Thus, they corresponded well with Subissati's general formal concept for the sonata, where a triple-meter movement had to appear after the expanded prelude in duple meter.

Analysis of the degree of faithfulness to the organ part of Anerio's motets in the *basso continuo* parts of Subissati's sonatas, shows the following types of relationships:

1. The *basso continuo* line of the entire sonata renders the organ line of the entire motet in the most faithful manner, thereby also preserving the form of the original, with its characteristic nodes. Examples are the sonata *Crucis vox* (*Sonata X*) and *Ut audivit* (*Sonata XVII*), cf. Example 1;

⁴¹ Cf. Silvestro GANASSI *Opera intitulata Fontegara* (Venice 1535), *Regola Rubertina* (Venice 1542); Girolamo DALLA CASA *Il vero modo di diminuir* (Venice 1584); F. Rognoni *Selva de varii passaggi* (Milan 1620); Adam JARZĘBSKI concerti a 2: *Cantate Domino*, *Cantate Joh. Gabrielis*, *Corona aurea*, *Diligam Te Domine*, *In Deo speravit*, *In Te Domine Speravit*, *Susanna videns* and *Venite exultemus*.

2. The organ part of the entire motet, with small modifications, serves as a harmonic skeleton not only for the entire first movement of the sonata, but also for the beginning fragment of the second movement. Examples are the sonatas *Nativitas gloriosae* (Sonata III) and *Si manseritis* (Sonata V);

3. The organ part of the motet was adopted in its entirety to build the first movement of the sonata, but it undergoes small modification—addition of one or more measures during the movement, or in the final cadence. Examples are the sonatas *Domine ostende* (Sonata XV), *Orietur sicut sol* (Sonata XVI) and *Medicinam* (Sonata XVIII);

Example 1.

Ut audivit

Subissati

Bc

Org.

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

(73)

4. About 90% of the organ part from the entire motet appears in the *basso continuo* part of the first movement of the sonata. Examples are the sonatas *Sacra spirat* (Sonata VIII) and *Exortum est* (Sonata XII);

5. The *basso continuo* line of the sonata only takes from the initial fragments (the first 10–20 semibreves) of the motet's organ line; its subsequent portion comes from Subissati himself. Examples are the sonatas *Bonum certamen* (Sonata IX) and *Domine mi rex* (Sonata XI), cf. Example 2.

Example 2.

Bonum certamen

The musical score for 'Bonum certamen' is presented in two staves. The top staff is labeled 'Subissati' and the bottom staff is labeled 'Anerio'. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 indicated above the staves. The Subissati part features a melodic line with various intervals and rests, while the Anerio part provides a harmonic accompaniment with sustained notes and moving lines. The score concludes with a double bar line and repeat dots at measure 60.

In the violin part of the sonatas, there is no way to discern the melody of any voice of Anerio's motet; there is no relationship even in the incipits of phrases or in cadential points. At most, we can discern the occasional appearance of the same sonorities as in the *basso continuo* part at analogous nodes (e.g. on the strong beats of the measure), but these coincidences are inconsistent and not very audible on account of the rapid motion in the figurations, and they do not contribute to our sense of relationship with the prototype. Even in the works most faithfully conveying the organ line of the motet, it is difficult to find relationships between the violin part and the lines of the other motet voices (cf. Example 3). Thus, Subissati does not conform to conventional solutions known from division-type arrangements, where the relationship to the melody of the original is easy to catch—if not continuously, then at least at the beginning of the individual movements of the work. Both in divisions from the 16th and 17th century, and in those from the 18th century, even very expansive figurations more or less follow the development of the prototype melody, agreeing with it at least at the nodes (cf. Example 4).

In the context of Subissati's rather liberal attitude towards the vocal prototype, of particular interest is F. Rognoni's statement from *Selva de' varii passaggi* (Milan 1620), where in the second part of this treatise, devoted to instrumental division, in comments concerning playing on the *viola bastarda*, he stated that:

Today we see many who play the *cornetto*, or the violin, or some other instrument, but are unable to play anything except figurations, both good and bad; [they play] in order to constantly perform passagework, completely ruining the melody, convinced that they are doing the right thing, but giving headaches to those who are knowledgeable in the matter at hand...⁴²

So, would Subissati's sonatas have been an example of the practice criticized by Rognoni—of ornamenting the prototype with excessive figuration, thereby destroying the original melodic line? Looking at *Nativitas gloriosae* (*Sonata III*), *Si manseritis* (*Sonata V*), *Bonum certamen* (*Sonata IX*), or *Ut audivit* (*Sonata XVII*), dominated from the outset by schematically repeated figures

⁴² Francesco ROGNONI *Selva de varii passaggi, parte seconda* (Milan 1620), *Della Viola Bastarda*, p. 2: „si vedon' hoggidí molti che suonano ò di Cornetto, ò Violino, ò altro instromento, che non sanno altro che passeggiare, ò sia buono, ò sia cattivo, pur che sempre faccino passaggi, rompendo la testa a chi sà del mestiero, rovinando tutto il canto, pensando di far bene...”

Example 3.

[Sonata XVII] *Ut audivit* A. Subissati (1675)

Ut audivit a 2, Canto e Tenore. In festo Visitationis B.V. G.F. Anerio (1613)

Vn

C

T

Org.

Ut au- -di- -vit

4 3

omitted measure

au- -di- -vit sa - lu- -ta - tio- -nem Ma-

6 4 3

Example 4.

1 Jarzebski *Susanna videns* (1627)

Dalla Casa *Susana un giur alio modo* (1584)

Lasso *Susanne un jour*

Su- -san- - ne un jour d'a- -mour so-

8

-li - ci- -té - e, Su- -san - ne un jour

A. Corelli *SONATA V op. 5*

Vn

embelished version from the edition of E. Roger (1710)

Vn

original version from the edition of G. Pietra Santa (1700)

(*perfidie*), it would be difficult not to agree with Rognoni's opinion (cf. Index). However, it does not appear that Subissati even wanted to follow the melody of the vocal parts of Anerio's motets, though in the remaining sonatas—as was accepted practice in the best schools of coloration—the beginning is normally based on more sedate figures, and then ensues a gradual further diminution of rhythmic values.

A relationship between the vocal prototype and Subissati's solo parts can be discerned at a somewhat different level from the usual. In his sonatas, a certain interdependence is visible between the introduction of a new divisional figure, which is then repeated in progression for several measures until the appearance of a new one, and the entrance of a voice with a new vocal-musical segment in the motet (cf. Example 5). However, such an operation, utilized rather inconsistently, results more from the occurrence at these delimiting points of appropriately strong cadential expressions in the organ line, which for Subissati was the only material adopted more or less faithfully from Anerio's motets. Subissati's arrangements are the notation of very free improvisation of the violinist on a harmonic bass skeleton composed previously by another musician. However, unlike the coloration of the universally-known works to be found in the collections of Ganassi, Dalla Casa, Rognoni, Jarzębski, or Roger's edition of Corelli's op. 5, Subissati's sonatas are not arrangements of compositions universally known and thereby easily recognized by the listener.

In light of the above comments, it should be stated that in his sonatas, Subissati relied rather on the practice, popular in Rome especially at the beginning of the 17th century, of *super organis* playing.⁴³ This practice went back even to the 1560's, when solo performances by trombonists, cornettists, viol players and, at the end of the 16th and beginning of the 17th centuries, violinists took place with organ accompaniment (*sopra l'organo*) between the psalms (*tra un salmo e l'altro*).⁴⁴ This practice was described superbly in *Del sonare sopra'l basso* from 1607, written by Agostino Agazzari, another professor along with

⁴³ A description of this practice from the area of Northern Italy is to be found in Rodolfo BARONCINI's article, '„In choro et in organo”: strumenti e pratiche strumentali in alcune cappelle dell'area padana nel XVI secolo', *Studi Musicali* XXVII (1998) no.1.

⁴⁴ The Italian descriptions in parentheses come from many church records documenting the playing of violin soloists with organ accompaniment at the Santa Maria Maggiore Church in Bergamo, the San Marco Church in Venice, and the San Antonio Church in Padua. These documents encompass the period from 1585 to 1605, and are cited in Rodolfo BARONCINI's article, op. cit., pp. 46–51.

Example 5.

[Sonata VIII] *Sacra spirat*

Vn

In Anerio: Canto solo with the text *Sacra spirat infantia* (m. 1-5)

Bc

7

Basso solo: *Sacra spirat infantia* (m. 5-9)

13

17

C+B: *magni regis..* (m. 9-13)

20

23

C+B (in imitation): *Virtute promereri...* (m. 13-21)

G. F. Anerio at the Collegio Romano, where Subissati could have studied.⁴⁵ It is linked with a period in which many instrumental compositions were not even written down, much less published, where the soloist was obligated to improvise on the basis of just the organ part, later reduced to the form of figured bass.⁴⁶ Agazzari himself seems to encourage the improvisation of such a sonata before the psalm *Laudate Dominum* from his collection *Psalmi sex* (Venice 1609), placing in it the comment ‘before this verse, an instrumental sinfonia is to be played’ (‘avanti questo verso si fa una sinfonia di strumenti’)—without, however, providing any notation for this sinfonia or explaining whether it is to be improvised on the psalm material.

Subissati’s sonatas are a very late echo of the *super organis* practice; no similar works are noted in Italy in the last quarter of the 17th century. The last traces of allusion to this practice can be discovered at most in the *Sonate over canzoni*, op. 5 (Venice 1649) of Marco Uccellini⁴⁷ and in the *Sonate di violino a voce sola* (Rome 1652) of Roman violinist Giovanni Antonio Leoni⁴⁸—thus, in the

⁴⁵ Agostino AGAZZARI *Del sonare sopra'l basso con tutti li stromenti e dell'uso loro nel conserto* (Siena 1607). The Polish translation of the title made by Anna Szweykowska as ‘O graniu na podstawie basu na wszystkich instrumentach’ [‘On Playing on the Foundation of the Bass on All Instruments’] is a very faithful interpretation of the original and of the essence of the phenomenon described by Agazzari. For this is not a treatise ‘on playing *basso continuo* on all instruments’. Cf. «Practica Musica», vol. IV: *Jak realizować basso continuo* [On playing *basso continuo*], ed. Zygmunt M. Szweykowski, Kraków 1997.

⁴⁶ Today, especially among performers, this context of Agazzari’s treatise is still not discerned; the work is treated only as an exposition on the art of realizing figured bass. In the case of works which were notated and are thereby the only ones which have been preserved until our time, this leads to perversions along the lines of assigning *basso continuo* parts to entire orchestras, for Agazzari’s ornamental instruments are then also included among those realizing the *basso continuo*. This takes particularly absurd forms in the case of solo works, where the solo part is lost in a jungle of instruments supposedly realizing the *basso continuo*, while just organ or harpsichord would have sufficed for this purpose, as was done in the 17th century.

⁴⁷ *Sonata Nona* contrasts with the remaining works of this composer by virtue of a quite archaic type of figuration, tonal language and texture, and gives the impression of a motet subjected to a division process. From Uccellini’s figuration, however, it is easy to pick out the ‘original’ melodic line. Cf. Piotr WILK *Sonata...*, op. cit., music example no. 12, p. 127.

⁴⁸ In this context, it is very probable that Leoni (1588–ca. 1670), known in Rome as the ‘professore di violino’, was Subissati’s teacher, as is also suggested by Paolo PERETTI, op. cit., p. 22. According to the foreword of Leoni’s sonata collection, they were played at the Santa Maria di Loreto Church in Rome. All are based on church modes, clearly specified in the title of each work, and quite schematic figurations against a background of monodic bass lines bring to mind the later sonatas of Subissati. Leoni’s figurations are, however, less virtuosic, and their possible relationship with vocal prototypes requires further study.

period when Subissati was already in Warsaw. In Poland, with the exception of Marcin Gremboszewski's *Aria a voce sola* for *cornetto* with *basso continuo* (ca. 1620), there is no trace of performances of instrumental works *a uno* other than the *Sonata Solo Violino* by Subissati, mentioned in the inventory records of the 'Na Piasku' Church of the Carmelites in Kraków. Bearing in mind the fame as a violin virtuoso which Subissati enjoyed directly before his arrival in Warsaw, as well as the exceedingly generous perquisites which he received at the Polish court, it is not impossible that it was in Warsaw that his sonatas were originally written. This seems all the more probable that Subissati did, after all, arrange the motets of the former royal chapel master, which he could have found in the collections of the royal chapel. If his model compositions were recognizable anywhere, it would have been rather in Warsaw than in Rome, or Italy, where hundreds of such works were published each year, and their lifetime in the repertoire was rather short on account of the rapidly changing style. Beyond this, one of the most distinguished Polish violinists and predecessors of Subissati at the court of Władysław IV—Adam Jarzębski, with whom Subissati could have met shortly before his death in 1649—was the author of at least eight valuable divisions *a due*, which fulfilled the role of instrumental alternatives to psalm and responsory motets.⁴⁹ Thus, it is possible that, while in Warsaw at the age of his greatest creative abilities, Subissati wanted in this manner to allude to the achievements of Jarzębski and, in so doing, buy his way into the royal court's good graces.

Subissati's sonatas would, thus, be an example of that 'playing on the foundation of the bass between one psalm and the other' (*sonare sopra il basso tra un salmo e l'altro*), which is mentioned by Church documents already from the end of the 16th century. For in the 17th century, the Vespers antiphons *in canto figurato* were performed 'between the psalms', rather than before and after the psalm, as chant practice demanded. This is how the motets of G. F. Anerio were performed, as is witnessed by the placing in his collection of sets of four antiphons each per holiday.⁵⁰ After all, this is also how the concerti from Monteverdi's *Vespro della Beata Vergine* were performed.⁵¹ As instrumental

⁴⁹ The concerto *Susanna videns*, though based on a well-known *chanson* by Lassus, could have been played during the liturgy, just like the others. A description of violinist G. B. Jaccommelli's solo divisions based on this *chanson* and played with organ at the San Leonardo monastery in Genoa in 1592 is given by G. B. Confalonieri in Maria Rosa MORETTI's *Musica e costume a Genova tra '500 e '600*, Genoa 1990, p. 132.

⁵⁰ Cf. comments of James ARMSTRONG in *The antiphonae...*, op. cit., pp. 109–110.

⁵¹ S. BONTA 'Liturgical Problems in Monteverdi's Marian Vespers', *JAMS* XX (1967).

alternatives to the psalm antiphons, sonatas for violin solo with organ were also played, as is indicated by descriptions from a period close to the time of Subissati's stay in Warsaw, of Vespers heard in the Santa Maria sopra Minerva Church in Rome by Andre Maugars (1639),⁵² or in the San Francesco Church in Venice by Paul Hainlein (1647).⁵³

In the case of Subissati's works, we have to do with *sonate da chiesa* precisely embedded in a specific place in the Vespers liturgy and the liturgical calendar.⁵⁴ A decided majority of the sonatas are arrangements of Vespers antiphons from the *sanctorale* cycle, compiled in the *Prima Pars* of Anerio's collection.⁵⁵ These are antiphons for holidays arranged in the sequence of dates shown on the Table 2. Only the antiphon *Sacra spirat* comes from the *Tertia pars* of Anerio's collection, and belongs to the Franciscan Office. The antiphon with incipit *Ave virgo* (*Sonata VII*), not found in Anerio's collection, could have been designated *ad vespers*, *matutinum* or *laudes* of the following holidays: *Assumptio Mariae*, *S. Catharinae*, *Conceptio Mariae*, *Recollectio B.M.V.*, *S. Clareae Virginis*. In one case, Subissati's arrangements belong to the same Vespers. *Domine ostende* (*Sonata XV*) as well as *Si manseritis* (*Sonata V*) could have been played together as the first and last antiphon between the psalms for the feast of SS. Philip and James on 1 May. *Orietur sicut sol* (*Sonata XVI*) and *Exortum est* (*Sonata XII*), on the other hand, are linked by their association with the Christmas holidays (24–25 December). In the remaining cases, all of the sonatas belong to different holidays. Thus, Subissati's antiphonal sonatas were played throughout the entire calendar year, with the obvious exception of the months falling during the Lenten period, when this type of performances was forbidden.

⁵² Andre MAUGARS *Response faite à un curieux sur le sentiment de la Musique d'Italie. Escrite à Rome le premier Octobre 1639*, ed. Thoinan, Paris 1863.

⁵³ Hainlein's letter is cited in Wilibald GURLITT's article 'Ein Briefwechsel zwischen Paul Hainlein und L. Friedrich Behaim aus den Jahren 1647–48' *Sammelbände der Internationalen Musikgesellschaft*, vol. 14, 1912–1913.

⁵⁴ The expression *sonata da chiesa* is used here in accordance with its 17th-century understanding, i.e. only as an indication of the function of these works, and not as a synonym for Corelli's four-movement sonata form.

⁵⁵ Hiring of violinists for solo performances of the *sanctorale* cycle for holidays is confirmed by numerous witnesses from the end of the 16th century onwards.

Table 2. Liturgical functions of Subissati's antiphonal sonatas

1. [Sonata XVI] <i>Orietur sicut sol</i> , <i>In adventu & vigilia nativitatis Domini</i> ; V/a 1*,	24 December
2. [Sonata XII] <i>Exortum est</i> , <i>In nativitate Domini</i> ; ant. V1-2/a 2,	25 December
3. [Sonata XVIII] <i>Medicinam carnalem</i> , <i>In festo S. Agatae</i> ; V1-2/a 2,	5 February
4. [Sonata XV] <i>Domine ostende</i> , <i>In festo SS. Apostolorum Philippi & Iacobi</i> ; V/a 1,	1 May
5. [Sonata V] <i>Si manseritis</i> , <i>In festo SS. Apostolorum Philippi & Iacobi</i> ; V/a 4,	1 May
6. [Sonata IX] <i>Bonum certamen</i> , <i>In commemoratione S. Pauli Apostoli</i> ; ; V1/a 3,	30 June
7. [Sonata XVII] <i>Ut audivit</i> , <i>In festo Visitationis B.V.</i> ; V1-2/a 3,	2 July
8. [Sonata VIII] <i>Sacra spirat</i> , <i>In festo S. Clarae Virginis</i> ; V/a 4,	12 August
9. [Sonata XI] <i>Domine mi rex</i> , <i>In Decollatione S. Io Baptistae</i> ; V1-2/a 2,	29 August
10. [Sonata III] <i>Nativitas gloriosae</i> , <i>In Nativitate B.V.</i> ; V1-2/a 1,	8 September
11. [Sonata X] <i>Crucis vox</i> , <i>In festo S. Francisci</i> ; V1-2/a 1,	4 October
12. [Sonata VII] <i>Ave virgo</i> , perhaps <i>In festo S. Catharinae</i> ; V/a M, or <i>In Assumptio Mariae</i> ; V/a M,	25 November 15 August

* All numeration of antiphons is given according to the order from Anerio's collection or the *Breviarium romanum ex decreto Sacrosancti Concilij Tridentini resitutum*, Rome 1606.

The original style of Subissati's sonatas corresponds in large measure with the facts known from his biography. His relationship with the Roman music tradition and probable studies with Anerio or Leoni are visible in his utilization of Anerio's motets as a basis for violin improvisation, as well as in certain aspects of stylistic kinship with the sonatas of Leoni. In the expansive *Sonata I*, contrasting clearly with the remaining sonatas, there is, however, a similarity to the *canzoni a uno* of G. Frescobaldi. The relationship with Poland, aside from making use of works by the chapel master to Zygmunt III Vasa, is most clearly revealed in his creative continuation of and, as it were, confrontation with the divisions of Rognoni, which were well-known in Poland, and the *concerti a due* of Jarzębski.⁵⁶ A relationship to musical traditions at the court in Vienna can be seen in the fact of his adding variational movements to his arrangements of Anerio's motets, which latter represent the first sonata movement (a sort of prelude), and which fact makes Subissati's works similar to some of the sonatas from the well-known religious cycle *Die Rosenkranz Sonaten* (ca. 1674–5) of Heinrich Biber.⁵⁷ Finally, if Subissati's sonatas were written only after his return to the provincial Fossombrone, in the years close to the dating on the

⁵⁶ Though the sonatas of Gdańsk violinist H. Döbel (1651–93) could remind one of Subissati's works (by virtue of the presence of a similar figurative prelude and variations on bass patterns), this is probably a similarity resulting from their associations with Austrian music.

⁵⁷ A two-movement form analogous to the sonatas of Subissati is present in *Sonata X. Die Kreuzigung* (*Praeludium* and *Aria* with five variations) and *Sonata XIV Mariä Himmelfahrt* (*Praeludium* with *Ciacona*).

manuscript, then their somewhat archaic style, for those years, would illustrate well the isolation of the once-distinguished virtuoso from current trends in force in Italian violin-playing.

There is no way to answer in an unambiguous manner the question of the dating of Subissati's works and their affiliation with a given center in which he was artistically active. His improvisations on the basis of Anerio's antiphons were written either during his time in Rome (before 1645), or in Warsaw (1645–1654). Probably only after his return to Fossombrone, after earlier experiences in Vienna, did Subissati add the variational movements to his improvisations *sopra l'organo*. Such a procedure would be confirmed by the fact that the sonata *Orietur* (*Sonata XVI*) has been preserved without the variational second movement which is, however, clearly suggested in the manuscript. This addition corresponds with the forms of sonatas published in Austria since 1660, when Subissati worked in his hometown. Subissati's manuscript *Il primo libro delle sonate di violino* would, thus, be a record of experiences from the entire professional life of the virtuoso from Fossombrone. Against the background of violin sonatas from that era, the uncommon originality of Subissati's works is decided by, above all, the movements based on Anerio's motets.

In studies of the vocal prototypes on which Subissati based his sonatas, it is still necessary to determine the model compositions for the sonata *Ave virgo*, as well as *Sonata II*, *Sonata XIII*, *Sonata XIV* and *Sonata XIX*.⁵⁸ The *Capriccio di A.S.* (*Sonata IV*), on account of its title and somewhat different form from the rest of the sonatas, suggests that this is a work composed in its entirety by Subissati, but it is not possible to exclude a relationship between some vocal prototype and the *Capriccio*, just as in the case of the work *Preludio avanti il ballo retroscritto* (*Sonata VI*). The above-mentioned sonatas are, therefore, worth confronting with Anerio's other numerous collections, as well as with the motets of composers well-known and respected in Rome and in Warsaw during the times when Subissati's musical technique was being formed. Thus, we should look, additionally, at the collections of such artists as: A. Agazzari,

⁵⁸ Certainly it is not the division of *Ave Virgo* of Damian Stachowicz. It is possible that this is an arrangement of M. Mielczewski's *Ave Virgo*, which is mentioned together with Subissati's works in the music materials inventory records of the Cracow Carmelites. Cf. Tadeusz MACIEJEWSKI, op. cit.

G. B. Nanino, O. Tarditi, G. Diruta, P. Quagliati, A. Orgas and V. Scapitta.⁵⁹ *Sonata I*, of expansive form and movements entitled *Canzona* does not show characteristics of division of some vocal prototype. In terms of technique, it diverges from the other sonatas; it is the only one to utilize imitation between the violin part and the *basso continuo*, and is devoid of the figurations characteristic of Subissati. This is probably the oldest work of the court violinist to Jan Kazimierz.

Subissati's sonatas are an uncommonly original, rare and abundantly-attested example of the practice of *super organis* playing. They are, at the same time, the only known Italian violin sonatas with such clearly-specified liturgical functions. They give an image of what *sonate da chiesa* from the first half of the 17th century were like. By virtue of their stylistic characteristics, attitude towards local traditions and probable dating, they can be included in the repertoire of the Polish Baroque.

⁵⁹ Aldebrando's uncle—Giulio Subissati, a priest, singer and chapel master of the S. Maria in Trastevere Church, was the curator of the publications *Motecta* (Rome 1610) and *Salmi vespertini* (Rome 1620) by Giovanni Battista NANINO. It is very possible that Aldebrando knew these works well and utilized them in his sonatas. Comparison of Subissati's sonatas with *Vaghi fiori di Maria Vergine cioè le quattro antifone*, op. 2 (Venice 1628), by Vincenzo SCAPITTA, who was active in Warsaw, has brought no positive results.

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*Subissati's sonatas and their vocal prototypes*⁶⁰

1.

[Sonata V] *Nativitas gloriosae*



Nativitas gloriosae a 2, canto e basso. In Nativitate B. Virginis.

C Na - -ti - vi - tas glo - - ri - o - sae Vir - gi - nis Ma - -ri - ae

B

Org. 4 3 6 5 6 [k] 6 6 5 4 3 6 5



2.

[Sonata VII] *Si manseritis*



Si manseritis a 2, canto e basso. In festo SS. Apostolorum Philippi & Jacobi.

C Si man - - se - - ri - - tis in me, si man - se - - - ri - - tis in

B

Org. Si man - - se - - - ri - - tis 6 5 5 6



⁶⁰ All the sonatas by Subissati and their vocal prototypes by Anerio have been recently published as: Aldebrando SUBISSATI *Sonate per violino solo e basso continuo*. Giovanni Francesco ANERIO *Antiphonae binis, ternis & quaternis vocibus cum basso ad organum*, «Sub Sole Sarmatiae» vol. 10, ed. Piotr Wilk, Musica Iagellonica, Kraków 2007.

3.

[Sonata X] *Sacra spirat*

Adagio

Sacra spirat, a 2, canto e basso. In festo S. Clara Virginis.

C Sa - cra spi - rat in - fan - - ti - - a ma - - gni re -

B Sa - cra spi - rat in - fan - - ti - - a ma - - gni re -

Org. 5 6 4 3 4 3

4.

[Sonata XI] *Bonum certamen*

Risoluto

Bonum certamen a 2 bassi. In commemoratione S. Pauli Apostoli.

B 1 Bonum cer - ta - men cer - ta - - vi, bonum cer - ta - men cer - ta - vi. Cūr - sum consu -

B 2 Bonum cer - ta - men cer - ta - - vi, bonum cer - ta - men cer - ta - - vi.

Org. 6 5 6

5.

[Sonata XII] *Crucis vox*

Crucis vox In festo S. Francisci, a 4, due canti e due bassi.

C1
C2
B1
B2
Org.

Cru- - cis vox hunc al- -lo- -qui- -tur
Cru- - cis vox hunc al- -lo- -qui- -tur
Cru- - cis vox hunc al- -lo- -qui- -tur
Cru- - cis vox hunc al- -lo- -qui- -tur

6.

[Sonata XIII] *Domine mi Rex*

Domine mi Rex, a 2, canto e basso. In decollatione S. Io. Baptistae.

C
B
Org.

Do - mi- -ne mi Rex, Do - mi- -ne mi Rex da mi - hi in de -
Do - mi- -ne mi Rex, Do - mi- -ne mi Rex da

7.

[Sonata XIV] *Exortum est*

Adagissimo

Exortum est a 2 bassi. In Nativitate Domini.

B 1

B 2

Org.

E- -xor - tum est in te - ne- -bris,

E- -xor - tum est in te -

8.

[Sonata XVI] *Domine ostende*

Domine ostende a 2 Canti. In festo SS. Apostolorum Philippi & Jacobi

C 1

C 2

Org.

Do - mi- -ne os- -ten - de no - bis pa- - trem, os- ten - de

Do - mi- -ne os- -ten - de no - bis pa- - trem, os-

9.

[Sonata XVII] [*Orietur sicut sol*]

Orietur sicut sol a 2 Canti. In Adventu Domini

C1 O - ri - e - tur si-cut sol Sal-va- -tor mun-di, o - ri-
 C2 O - ri - e - tur si-cut sol, o - ri - e - tur si-cut
 Org. 6 # 3 4 3

10.

[Sonata XVIII] *Ut audivit*

***Ut audivit* a 2, Canto e Tenore. In festo Visitationis B.V.**

C

T

Org.

Ut au-di-vit sa-lu-ta-tio-nem Ma-

11.

[Sonata XIX] *Medicinam*



Medicinam, a 3 alti. In festo S. Agatae.

A 1 Me- -di- -ci- -nam car- - - -na - -

A 2 Me- -di- -ci- -nam car- -

A 3 Me- -di-

Org. Me- -di-

Musical score for 'Medicinam' with three vocal parts (A 1, A 2, A 3) and organ (Org.). The vocal parts are in treble clef with a key signature of one sharp (F#). The organ part is in bass clef with a key signature of one sharp (F#). The lyrics are: Me- -di- -ci- -nam car- - - -na - - (A 1), Me- -di- -ci- -nam car- - (A 2), Me- -di- (A 3), and Me- -di- (Org.).