

Radino

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mouth and his tooth in a little box. "Ah, how unfortunate!" exclaimed the damsel. "I wanted the tooth from your lower jaw, and you have brought me one from the upper." That young man went away sorrowful, and soon after received his tooth by post.

Mdlle. Duvernay was not always thus insensible, and her marriage, according to M. de Boigne, came about in a singular way. It appears that, on the death of an English marchioness, her maid was solicited to enter the service of the popular *danseuse*. But this Abigail, having what the French writer calls a "conscience exagéré," declined the place, for reasons arising out of the Duvernay's connection with a wealthy Englishman. Always susceptible, Mdlle. Duvernay was bitterly mortified, and even worried herself into a serious illness. On learning the cause her English friend said: "Make haste and get well, for to-morrow our banns shall be published at the Mairie, and in fifteen days we will be married." M. de Boigne tersely adds: "Proof that an English lady's-maid can be good for something." According to this authority the gentleman who robbed the Parisian stage of the enchanting dancer was worth £90,000 a year. M. de Boigne remarks, in conclusion: "In 1836 she retired from the opera. That was a sacrifice that the heart only can know, and that all the guineas in England cannot recompense. Nobody renounces without pain that life of emotions and triumphs. For those who have tasted the fascinations of the theatre family joys are poor and pale. Who knows if, before becoming accustomed to her new rôle, Mdlle. Duvernay did not, more than once, regret the rôle of *Miranda*." But the ex-dancer lived a long life in happiness as an English Lady Bountiful, and died almost in the odour of sanctity.

X.

RADINO.

THERE lies in the Royal Library at Brussels a small ancient book, entitled "Il Primo Libro d'intavolatura di Balli d'Arpicordo, di Gio. Maria Radino, organista in S. Gio. di Verdara, in Padova. Nuovamente Composti, e con ogni diligenza Stampati. In Venezia, Appresso Giacomo Vincenti. MDXCII."

Oddly enough, this early work has been either entirely overlooked by musical antiquaries or wrongly catalogued. The industrious Becker could never have met with it, for in his tolerably comprehensive catalogue of those works for keyed instruments that were printed during the sixteenth and seventeenth centuries, it is not to be found. Nor does Eitner make use of it in the capital collection of dance tunes of the fifteenth, sixteenth, and seventeenth centuries, which he edited in 1875 for the "Gesellschaft für Musikforschung." Ambros in his history leaves it unmentioned, and the dictionary edited by Sir George Grove

contains no reference to its author. Fétis, to be sure, knew of the book—possessed it even, for this identical copy seems to have passed to the Royal Library from his own—and his "Biographie Universelle des Musiciens" gives accordingly a short paragraph on Radino, in which is reproduced just as much information as the title-page above-quoted affords. But he attempts no criticism of the music, nor even a statement as to its character; and in the printed catalogue of his musical library it is mistakenly placed in class "Viole et Violon" of instrumental works, and not in its true position as music for "Clavecin et Piano." This latter class makes a chronological start with the English "Parthenia," published probably in 1611.

It may be well, therefore, to say what this modest but significant little book actually is—both on the face of it and beneath the surface. It is a set of pieces, as the title tells, written for the harpsichord in dance measures, by Giovanni Maria Radino, and printed by Vincenti in Venice in the year 1592. It is oblong quarto in size, and is a plain enough little publication, printed from type—not engraved. It consists of forty-nine pages (each of two double staves), which contain eight tunes—*lessons*, in old parlance. These are called "Pass' e mezo," "Gagliarda del ditto Pass' e mezo," "Padoana Pr.," "Padoana Seconda," "Gagliardo Prima," "Gagliardo Seconda," "Gagliardo Terza," "Gagliardo Quarta." Several of these are broken up into two or more sections.

Of the notation that is described in the title as "intavolatura" something must be said. The word in English, "tablature," is now generally understood only as signifying those hieroglyphs—to the modern eye—from which a lute-player of old played his part. But it had originally a wider sense. This has been variously defined (see Castellani's "La Stampa in Venezia," &c.), but generally with limitations that did not exist. "Tablature" in old days was applied to *any system of notation whatever*, by which a musical composition of more than one part was set down or "pricked" (prick-song). Early part-music for voices or instruments was never scored; the parts were written out separately for each voice or instrument, and often in separate books. But certain instruments there were, capable of playing several parts at once—of making harmony. These were the organ, regal, harpsichord, virginal, clavichord, and, of course, the lute, chitaronne, chitarra, theorbo; and music for all of these was written note above note, to express the simultaneous sounds they were intended to produce. Music for them was set down *perpendicularly*, so to speak, and this music it is that is spoken of as being "in tablature." May not the Latin root of the word, *tabula* (a board, table), help to elucidate the old sense of the term, as of some design laid out

completely, set forth comprehensively to view, as on a table?*" For "tablature" music showed the composition complete at a glance.

At all events, when examining the subject, we find the word applied over and over again to music for instruments that could emit more than one sound at a time, and which required to be written in short score. The methods for doing this were various, and tablature, therefore, was of various kinds.

That kind in early use by the Italians, the Germans, and the English, for the organ, harpsichord, or virginal, was practically our present pianoforte notation, and consisted of signs that had been long in use for the voice; these were set upon an increased number of lines (representing the scale), which were doubled for the requirements of two hands. This scheme seems simple enough, since we are familiar with it; but the tablature used by Ammerbach in his "Orgel oder Instrument Tabulatur," printed in Leipzig, 1571, now looks curious in the extreme. It does not depend upon a ladder of lines, as do all the other systems. The page of music is laid out into chequers, or squares, and within these are the letters, set one above the other, which name the sounds signified; and above each is placed a sign of duration, as in the lute tablature. Again, the lute tablature itself was of several kinds. Both numbers and letters were used for it—the first favoured by the Italians, the second by the English and other nations. These were set upon six lines, which represented the six principal strings of the instrument; the letters or numbers themselves referred to the frets, by means of which each string was shortened or "stopped" to produce the note.

The tablature then, in which this little book of Radino's is written, is of that ordinary kind which obtained generally in Italy and England by the middle of the sixteenth century for the harpsichord, and which has descended to us. The many variations, both in size of stave and of clef peculiar to the period, we need not go into here. This example is written upon a double stave, the lower consisting of eight lines (bearing both the C and F clefs) and the upper of five lines (with the G clef on the second line), which brings it very close to our modern form.

Of this little work we find some faint trace in the literature of its own day. Giacomo Vincenti, Radino's publisher, found it expedient, in the year 1619, to print a catalogue of his numerous publications, which is fortunately extant. It gives us some idea of the thriving state of music in Venice at that time. Here is music of all sorts—for voices, for viols, for lutes, for organs; solo music, and music in any number of parts; music accompanied and unaccompanied. And Vincenti was not the only music printer of his day in Venice; there were Gardano,

Amadino, and many others. Ever since the revival of learning the printing presses of Venice had been active, and justly celebrated. The lovely editions of classic authors that emanated from them are precious to this day; and the printing of music had early commanded the attention of the printers. In 1498 the Venetian Senate granted to Petrucci da Fossombrone a patent (which, however, did not secure him against imitators) for his improved method of music printing, which included "Intaboladure d' Organo et de Liuto." So that this catalogue, full as it is, represents but a fraction of the music printed in Venice at the beginning of the seventeenth century.

The catalogue is divided into no less than twenty-three classes. Yet none of these appertains to harpsichord music. No. 20 is "Intavolature di Organo," No. 21 is "Intavolature di liuto, chitaron, e citara," No. 23 is "Musicke per cantar e sonar nel chitarone, tiorbe, arpicordo e altro simile stromento"—a class that applied to music that was sung with an accompaniment of these instruments, and which therefore could not include Radino's compositions. Strangely enough, his book is not set in the list of organ music to which, from its keyboard characteristics, it is most allied, but stands in the small set of fourteen that make up class 21; and is there even described as, "II. Intavolatura di liuto del Radino"! This seems, at first sight, almost as mistaken as its classification as viol music in Fétis's catalogue. But one justification may be found within the book's own pages. Though the title runs emphatically clear: "The first book in tablature of dances for the harpsichord by Radino," the author recommends his music, in his dedication, as suitable for two kinds of instruments: the gravicembalo or harpsichord and the lute: "Serviranno a due sorti di Stromenti, Gravecembalo e Liuto."

This brings us to an interesting point—namely, the confusion and interchangeability amongst the instruments of old times, before music had become specialised to suit their various capabilities. The reputation of the lute had been, in a still earlier time than this, enormous. It may possibly have been pushed too far; and the very fact that more and more was demanded of the instrument as keyboard music developed, may have assisted at its ultimate decline in favour. It and its fellows certainly could, as far as compass was concerned, vie with the regal and the virginal. The six fretted catgut strings alone yielded a scale of three and a half octaves, while a number of others were ready for additional use. The chitaron, or arch-lute, was over five feet in length, and possessed as many as twenty wire strings, while the smaller citara had about fourteen, also of wire. Yet even with this extensive scale at command it is hard to believe that a player who had both to stop and pluck the

* The word *table* in multiplication table, &c., preserves this old sense, which the dictionary describes as "a condensed statement which may be comprehended by the eye in a single view."

strings for the production of the notes, could readily play music written for a keyboard. In considering this problem, clear-headed old Ammerbach comes to our aid. In his pertinent preface to the instruction and music book already referred to, he himself compares these two classes of instruments, while he associates them together. He says: "Es ist auch die Orgelkunst andern vorzuziehen nicht allein derhalten das sie mehr denn auff einerley Instrumenten kan gebraucht werden (Denn wer dieser Kunst recht bericht kan dieselbe auff Positiven, Regaln, Virginaln, Clavicordijs, Clavicimbals, Harficordijs u. andern dergleichen Instrumenten auch gebracht) Sondern auch darumb das die *Harmonia* eines jeden Gesangs ganz vollkommen u. unzerstummelt auff die Orgel u. andern jetzermetten Instrumenten geschlagen wird welches auff Lauten oder andern Instrumenten da viel Stimmen zugleich auff geschlagen werden fugliches weise allzeit sonderlich wenn dieselben mit Coloraturen oder Leufftlin gezieret werden sollen nicht geschehen kan."

This signifies, shortly put, that while upon instruments of the lute class several voice parts or the harmony of a song might be struck simultaneously, yet this harmony could be more conveniently rendered upon the keyboard instruments (organs, virginals, &c.). And further, that when the song is ornamented with divisions and little runs it could not be played upon the lutes at all.

This is clear, and to the point. So that already in the middle of the sixteenth century, and even earlier, when writers for the organ and virginal were ornamenting their compositions with all sorts of grace-notes readily produced by keys, the two classes of instruments so long associated (being alike capable of sounding chords, and alike provided for by "tablature") had begun to part company. And we may doubt if Radino had ever himself attempted to play his compositions on a lute, though he stated that "they could be so played," for he was, being an organist, a keyboard performer by profession.

But it seemed as if neither lute nor harpsichord music throve in the period immediately after the date of Radino's publication. The one was actually dying out; the other clearly suffered some sort of check in its development, as it did contemporaneously in England, after the death of Bull and Gibbons. For the fresh edition of Vincenti's catalogue, which was issued in 1649, still makes no provision for harpsichord compositions; and while most classes are largely extended, the lute class is as small as ever. The firm had printed nothing new for lute or harpsichord in thirty years, and Radino's book still stands as No. 11 in the list of 14, with an appended statement that it might be bought for two lire.

As to the artistic value of this music, there will probably be some difference of opinion. There is virginal music in manuscript,

both in the British Museum and the Fitzwilliam Library, certainly antecedent to this,* and which is at least as artful and intricate. The music of "Parthenia," though it did not appear until more than ten years later—being engraved by Hole at the instigation of Mistress Dorothy Evans in the first years of the seventeenth century—was no doubt much of it already composed when Radino's book was printed, and it is far more advanced in style. To play a *Galiardo* by old Byrd, after one of these by Radino, is to receive the impression that the Englishman was the greater master of his art and the more learned musician of the two; though about Radino's music there is, in spite of crudities, a softer cast and a clearer definition of tonality, which give it a more gracious sound to modern ears.

But whatever its status in art, this little book acquires interest and importance in being, so far as we know—what "Parthenia" claimed to be—the first book ever printed specially for virginal music. It has, therefore, historic importance, and is of not the less interest if it should prove by comparison the superiority of English virginal compositions of the period. In the future day, when all early keyboard music shall be collected, sifted, placed in chronological order, and together criticised in a comprehensive work on the subject, this little work of Radino's, so long overlooked, will have some use and place. The final word upon it may then be spoken: it is at least now known to exist.

M. L. A.

We subjoin a brief analysis of the contents of this interesting little volume. In the examples the time-values of the notes are half those of the original. It will be seen that the barring is very inaccurate, as was frequently the case in those days.

Page 1 begins thus quaintly:—

Pass e mezzo.

The musical notation consists of two staves, treble and bass clef, in a 16th-century style. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a mix of quarter, eighth, and sixteenth notes, along with rests. The second staff begins with a bass clef and a key signature of one flat. The notation is somewhat irregular, reflecting the 'quaintly' nature mentioned in the text. The piece concludes with the notation '&c.'.

* In a MS. written early in Henry VIII's time, which has been extracted from by the Plain-Song Society for their publication, "Songs and Madrigals of the Fifteenth Century," some dance tunes for the virginal are to be found. One of these, "A Hornpipe," by Hugh Aston, though inferior to Radino in harmony and modulation, shows quite as much ingenuity in running scales and grace notes.

About twenty-five bars of imitative passages in three parts follow, and then the music changes character, becoming homophonic, in this style :

This sort of thing continues for a dozen bars or so, and then the florid passages are transferred to the left hand while the right plays the chords. About eighteen bars later the imitative passages (again mostly in three parts) are resumed, though on different subjects, and when these have been developed for thirty bars or so, the piece ends with a common chord of C in six parts.

The second piece opens as follows :

Pass e mezzo.

and, like its predecessor, contains florid passages accompanied by simple chords. Both pieces are of about the same length, the first being of 108 and the second of 100 bars.

The two Pavans are respectively of seventy-seven and sixty-seven bars' length. The first begins :

The second, which is a really charming piece—by far the best in the book—opens as follows :

The four Galliards which end the volume are much shorter than the former pieces and have also less musical interest. The first, in C, has but eighteen bars ; the second, in G minor, has thirty-two ; the third, in D minor, contains twenty-six ; and in the last, which is melodically the best, there are thirty-one. The opening phrase runs thus :

Considerable use is made of the semiquaver figure as the piece progresses, and it is brought to a conclusion, in the key of D minor, with this cadence :

NEW LIGHTS UPON OLD TUNES.—

“THE ARETHUSA.”

It is certainly to be expected that a great nation like England, which has done much of her fighting on the high seas, should have a goodly store of sea songs. This, indeed, we have.