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Giovanni Battista Bassani - reception of the output and characteristic of the compositions preserved in the musical collection of Grodzisk parish chapel

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Giovanni Battista Bassani—Reception of the Output and Characteristic of the Compositions Preserved in the Musical Collection of Grodzisk Parish Chapel¹

Abstract

The work concerns Giovanni Battista Bassani's output and its reception with a particular emphasis on manuscripts preserved in the collection from parish church in Grodzisk Wielkopolski. The oeuvre of this composer has been preserved to a huge amount today—there are 441 manuscripts and 67 prints preserved in 287 copies.

The article consists of two parts. The first chapter presents a list of sources of the composer's works, created using the RISM database with special attention to the Polish sources. In addition, a list of sources

¹ The article was created based on the BA thesis *Twórczość Giovanniego Battisty Bassaniego i jej recepcja. Edycja źródłowa i analiza przekazów zachowanych po kapeli kościoła parafialnego w Grodzisku Wielkopolskim* written under guidance of Assistance Professor Magdalena Walter-Mazur at the Institute of Musicology of the Adam Mickiewicz University in Poznań in academic year 2014/2015.

identified as the transmission of Bassani's output is presented. The second part of the article characterises the composer's works preserved in the collection from parish church in Grodzisk Wielkopolski.

Keywords

Giovanni Battista Bassani, music reception, music manuscripts, Grodzisk Wielkopolski, RISM

The output of Giovanni Battista Bassani, an Italian composer of the Baroque era, is an interesting material for studies nowadays. There are variable works preserved in huge amount of copies, both printed and hand-written. Bassani's compositions can be also found in libraries and archives in Poland, including manuscript collections of musical sources preserved after the chapel of parish church in Grodzisk Wielkopolski, that are kept in the Archdiocese Archives in Poznań.

Available musicological literature concerning life and art of Bassani is comparatively small, what contrasts with the huge number of copies of his compositions all over the world. Most of them are articles from encyclopedias.² Only one monograph of the composer exists, originally from the 1950s.³ Remaining papers only fragmentarily focus on Bassani's output or mention his art in the context of other, wider problems.⁴

² P. Smith, M. Vanscheeuwijck, *Bassani, Giovanni Battista*, [in:] *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, vol. 2, London 2001; *Bassani Giovanni Battista*, [in:] *Die Musik in Geschichte und Gegenwart. Personenteil*, vol. 2, ed. F. Ludwig, Kassel–Basel 1999; Z.M. Szwejkowski, *Bassani Giovanni Battista*, [in:] *Encyklopedia muzyczna PWM. Część biograficzna*, vol. 1 (AB), ed. E. Dziębowska, Kraków 1979, p. 209.

³ R. Haselbach, *Giovanni Battista Bassani. Werkkatalog, Biographie und künstlerische Würdigung mit besonderer Berücksichtigung der konzertieren den kirchlichen Vokalmusik*, Kassel–Basel 1955.

⁴ See e.g.: S. Martinotti, *Kilka indywidualności nadpadańskiego baroku muzycznego: Bassani, Perti, Vallotti, Martini*, transl. into Polish by H. Szymańska, [in:] "Pagine. Polsko-włoskie materiały muzyczne" [2] (1974), pp. 134–136.

Life of Giovanni Battista Bassani⁵

Giovanni Battista Bassani was born around 1657 in Padua⁶ and died on the 1st of October 1716 in Bergamo. He was an Italian composer, organist, violinist, Kapellmeister and music teacher. Most probably, he studied in Venice with Daniel Castrovillari and in Ferrara with Giovanni Legrenzi and Giovanni Battista Vitali. Historians of music of his time—John Hawkins and Charles Burney—had hypothesis that Bassani could have been the violin teacher of Arcangelo Corelli, but nowadays it is considered unlikely.⁷

From 1667, the composer was collaborating with the Accademia della Morte in Ferrara, where he was an organist. There, Bassani composed his first oratorio, *L'Esaltazione di S[anta] Croce*, which had its premiere in 1675. The preserved description of this event, in which Bassani was named *già organista della medesima Chiesa* (“the former organist of this church”), may indicate that shortly before the premiere of the work, the composer ceased to perform his function. In 1677, Bassani became a member of the Accademia Filarmonica di Bologna, and several years later he began to be its Kapellmeister. In the same year, he published his op. 1—[12] *Balletti, correnti, gigue e sarabande*—in which he was referred to as *maestro di musica e organista* of the fraternity Confraternità della Morte, active in Finale Emilia near Modena. The premiere of the fourth oratorio, entitled *L'Amore in geniero*, turned out to be a great success for the composer—he was soon offered the position of *maestro di cappella* at the court of Prince Alessandro II della Mirandola, which he held in 1680–1682. In 1682, Bassani returned to Bologna. Then, he became the chairman of the Accademia Filarmonica,

⁵ The biography is based mainly on the article from the encyclopedia *The New Grove Dictionary of Music and Musicians* concerning the composer, that is considered as the most recent paper on this topic. See: P. Smith, M. Vanscheeuwijck, *op. cit.*

⁶ There is no agreement in literature when it comes to the year in which the composer was born—there are a few dates in use, between year 1647 and 1657. In the article, I have decided to follow the article about the composer in *The New Grove Dictionary...* as well as information about the composer that can be found in the RISM database. See: P. Smith, M. Vanscheeuwijck, *op. cit.*

⁷ *Ibid.*

for which he wrote works to be performed during the annual festivities at the San Giovanni in Monte's church.⁸

From 1683, Bassani held the function of *maestro di cappella* of the Accademia della Morte in Ferrara, and in 1686 he was also appointed *maestro di cappella* of the cathedral there, for which he created many settings of *ordinarium missae* and other liturgical works. At the same time, he composed eleven operas that were successfully performed in the most important Italian opera theaters.⁹ Because he spent most of his life in Ferrara, where he played a huge role in the development of musical and cultural life, he was referred to as Bassani di Ferrara.¹⁰

In May 1712, Bassani left Ferrara and went to Bergamo. There he held a function of the music director at the basilica Santa Maria Maggiore and, additionally, he started teaching music in Congregazione di Carità. He worked at this place until his death. He died on the 1st of October 1716.¹¹

Characteristic of Art

As Zygmunt Szwejkowski underlines, the art of Giovanni Battista Bassani is characterised by wide variety. The composer wrote sacred and secular music, as well as instrumental and vocal-instrumental. All his pieces belong to *seconda pratica*; additionally, in most of them the composer used concertato technique that was popular at that time. In terms of style, his pieces are similar to the art of artists of the Bologna school from the last quarter of the 17th century.¹²

In the field of instrumental music, Bassani wrote mainly sonatas, both *da camera* and *da chiesa*, that are different in terms of used formal scheme and style. Secular sonatas consist of four parts, generally maintained in duple metre, with dominating homophonic texture. Sacred sonatas have, however, from four to seven parts, free form and polyphonic texture.¹³

⁸ *Ibid.*, pp. 109-120.

⁹ R. Haselbach, *op. cit.*, pp. 109-120.

¹⁰ Z.M. Szwejkowski, *op. cit.*, p. 209.

¹¹ P. Smith, M. Vanscheeuwijck, *op. cit.*, p. 856.

¹² *Ibid.*, pp. 856-857.

¹³ Z.M. Szwejkowski, *op. cit.*, p. 209.

Nevertheless, the composer wrote primarily vocal-instrumental music: operas, oratorios, cantatas with secular and sacred texts, motets, as well as psalm settings and *ordinarium missae*.¹⁴ In these ones, Bassani paid attention especially to preserving prosody and semantics of the text, with the desire to underline the special function of sacred music, which main aim was to maintain the atmosphere of prayer, and not the beauty of its own, expressed through the virtuoso vocal parts. Nevertheless, he avoided using opera stylistics when he composed motets, sacred cantatas and psalms.¹⁵ In addition, he introduced different types of aria, most frequently based on *da capo* or AAB scheme preceded by short recitatives.¹⁶ The harmonic language of Bassani is clearly based on tonal system, within which he used rather monotonous passages and cadences. In terms of instrumentation, the composer put the most important material in violin part—this instrument plays motifs that link the whole fragment of composition and material of dialogue with vocal parts in fragments when he used the concertato technique.¹⁷

The Reception of Giovanni Battista Bassani's Output—Preserved Manuscript Sources

The output of Bassani has been preserved in huge amount of sources. Confining the research only to the RISM database, we can find 441 manuscripts and 67 editions of several printed cycles preserved in 287 copies.¹⁸

¹⁴ P. Smith, M. Vanscheeuwijck, *op. cit.*, p. 857.

¹⁵ S. Martinotti, *Kilka indywidualności nadpadańskiego baroku muzycznego: Bassani, Perti, Vallotti, Martini*, tłum. H. Szymańska, [in:] "Pagine. Polsko-włoskie materiały muzyczne" [2] (1974), pp. 134–136.

¹⁶ Z.M. Szwejkowski, *op. cit.*, p. 210.

¹⁷ *Ibid.*, P. Smith, M. Vanscheeuwijck, *op. cit.*, p. 857.

¹⁸ A state of the RISM database on the 7th of July 2015. Due to the limited scope of this article, the detailed research on reception of Bassani's art in prints was omitted. All presented juxtapositions only refer to manuscript copies existing in the base of RISM (I omit the analysis of the content of these collections that are not included there).

Appx. I shows the state of preserved composer's works in the hand-written sources presented in the RISM database with the indication of the country in which the manuscript is kept now, and the musical genre that is presented by the given piece. It should be underlined that, in order to study the reception of the composer's works in his time, it is necessary to include the provenance of manuscripts in the further research—obviously as far as the source material allows for it. When provenance of the materials is different to the place where they are kept, it should be also examined how given sources arrived there.¹⁹

Manuscript copies of Giovanni Battista Bassani's works have been preserved in 17 countries. As *Appx. I* indicates, the greatest amount of copies of the composer's pieces is today at the territory of Germany, the United Kingdom and the USA. At the same time, they are the most diversified sources in terms of genres. Among musical genres, the most common ones are compositions classified as motet, sacred song,²⁰ cantata, psalm and sonata.

What is worth underlining is the fact that copies of Bassani's compositions have been also preserved in collections after Jesuit reductions in the area of tribe Chiquitos and Moxos in Bolivia.²¹ There are eight sources of masses from the collection *Acroama missale*—six masses from the collection of the tribe Chiquitos and two from the collection of the tribe Moxos. Most probably, they were performed in Jesuit reductions even in 1730, however, until today it has not been confirmed who introduced them to the repertoire of these places. The copies of compositions originating from the missions of the South America differ from the European ones. They were adapted to the possibilities of the ensembles functioning there, e.g. the instrumental

¹⁹ Especially, such research should be conducted on the sources kept in institutions in the United States.

²⁰ The use of this term in the RISM database is very problematic; the most frequently, compositions classified as sacred song are motets or cantatas, so it cannot be treated as a proper genre represented by the given composition. Because of that, in tables at the end of this article this term is given in square brackets..

²¹ So far, these copies do not function in the RISM database.

and vocal parts were simplified, doubled instrumental voices were reduced (e.g. violins II were omitted), and the order of the text was changed.²²

Identified Anonymous Compositions in Manuscript Sources

While searching for concordances with Polish copies of the composer's works based on a musical incipit, anonymous works with similar musical incipits were found in the RISM database. Starting from this observation, the musical incipit of each item that is attributed to Bassani in the RISM database was introduced to the search engine in order to find a concordance. The search was limited only to the copies of the works of this composer and anonymous authors, while the compositions attributed to other artists were omitted. Thanks to this, it was possible to determine, first of all, the number of preserved sources of each of the preserved works of Bassani, and secondly, to indicate the sources that seem to be copies of his compositions (see: *Appx. II*). This is a total of 27 manuscripts kept today in archives and libraries in Poland, Slovakia, Slovenia, Sweden, the United States, Hungary and the United Kingdom. In terms of genres, there are mainly sonatas, psalm settings and sacred poetry, but cycles and individual parts of *ordinarium missae* also appear. Due to the occurrence of rhythmic discrepancies in musical incipits, as well as differences in text and in the instrumental and vocal parts, the identifications presented below should now be treated as hypothetical. In order to explicitly confirm attributions gathered in *Appx. II*, it would be necessary to exclude the existence of other sources that are their concordances and which would be assigned to other composers, and—as far as there would be access to source materials—trace the correspondence of the musical material in the entire course of the composition.

²² Compare: P. Nawrot, *Archivo Musical de Moxos. Antología*, vol. 1, *Evangelización y música en las reducciones de Moxos*, Santa Cruz de la Sierra 2004, pp. 65–67.

Manuscript Sources of the Composer's Works in Poland

Manuscripts of vocal-instrumental compositions by Giovanni Battista Bassani have also been preserved in Polish musical collections. These are the setting of *ordinarium missae*, sacred poetry and psalms that are parts of the divine office. Currently, they are kept in archives and libraries in Gdańsk (the Gdańsk Library of the Polish Academy of Sciences), Cracow (Jagiellonian Library), Poznań (Archdiocese Archive) and Warsaw (Library, Museum and Archives of Stanisław Moniuszko Warsaw Music Society and the University Library).²³ It is worth emphasizing that, thanks to the research on the reception of the composer's works, the following two sources kept in Poland, known as anonymous before—a psalm *Dixit Dominus* and a canticle *Magnificat*—were initially identified as Bassani's compositions (see: *Appx. III*, items 1 and 9).

Interesting examples of the reception of Bassani's work in Poland are *Quando Jesu* and *Concerto de Deo "Hoc in mari turbulento"*. The first of them is the only one present copy of this composition in the RISM database (unfortunately it is incomplete, only the *organo* part has survived). *Concerto de Deo "Hoc in mari turbulento"* is a contrafactum and the only source in which this work functions with such text—the incipits of its concordances are "In hoc mundo incostante" (in eight sources) and "Inter mundi tespestates" (in one source).

In Polish musicological literature, one can find information about Bassani's works included in the collection of musical sources, which have not yet been noted in the RISM database. These are musical sources kept in the Seminary Library in Sandomierz, which provenance is not fully known.²⁴ Due to the lack of detailed information

²³ Polish sources present in RISM database together with concordances are shown in *Appx. III*.

²⁴ A. Mądry, *Barok. Część 2: 1697–1795. Muzyka religijna i jej barokowy modus operandi*, series «Historia Muzyki Polskiej», ed. S. Sutkowski, vol. 3, Warszawa 2013, p. 414; W. Świerczek, *Katalog rękopiśmiennych zabytków muzycznych Biblioteki Seminarium Duchownego w Sandomierzu*, [in:] "Archiwa, Biblioteki i Muzea Kościelne" 10 (1965), p. 251.

about these compositions, as well as musical and word incipits, it was impossible to confirm their attribution as works of Bassani and to find their concordances in RISM, therefore they were not included in the lists prepared.

Compositions of Giovanni Battista Bassani preserved in the Collection of Musical Sources After the Chapel of Parish Church in Grodzisk Wielkopolski

In the collection of musical sources from the Grodzisk parish chapel,²⁵ preserved to this day, there are three compositions by Bassani. They were preserved in four manuscripts—three complete sources of following compositions: *Concerto de Confessore* “*Date liliās date rosas*”, *Concerto de Deo* “*Hoc in mari turbulento*”, setting of Psalm 111 (110) *Confitebor tibi, Domine*, and one fragment of the title card of the above-mentioned work, starting with the incipit “*Hoc in mari turbulento*” which is described on it as *Concerto pro Omni Tempore*.²⁶

a) *Concerto de Confessore* “*Date liliās date rosas*”²⁷

One of the Bassani’s compositions preserved in the manuscript from Grodzisk—*Concerto de Confessore* “*Date liliās date rosas*”—was composed circa 1701 and was put in Opus 27 titled *Motetti Sacri*, that contains sacred cantatas.²⁸ It is written for solo soprano voice with

²⁵ The collection of musical sources is kept in the Archdiocese Archive in Poznań. Its catalogue was prepared by Danuta Idaszak (see also: *eadem*, *Grodzisk Wielkopolski. Katalog tematyczny muzykaliów*, Kraków 1993) and was put in the RISM database.

²⁶ Catalogue numbers, respectively: Muz GR III/77 (RISM ID 300234134), Muz GR III/78 (RISM ID 300234008), Muz GR III/118 (RISM ID 300234007), Muz GR I/166 (RISM ID 300234477).

²⁷ Above analyses of the Bassani’s compositions are made based on the critical editions of the Grodzisk sources the composer’s works, made by the author of the article. Due to the limited length of the paper, the physical description of the manuscripts were omitted.

²⁸ R. Haselbach, *op. cit.*, p. 53.

the accompaniment of violin and figured bass. It should be underlined that only one violin appears, what is not compatible with the standard order of *Kirchentrio*.

The source of Grodzisk was listed by Danuta Idaszak under the catalogue number III/77, item 401,²⁹ and in the RISM database under the number 300234134. Due to the lack of the name of the composer in the source material, Idaszak put it among *Anonymous compositions with Latin text* (in Polish: *Kompozycje anonimowe do tekstów łacińskich*); however, in the RISM database, this source is attached to the Bassani's name. In the inventory of sheet music from the 8th of July 1888, the manuscript was put under the number F 55 (F—Arias, Motets, Cantatas, Anthems etc.) as *Date lilas—auth[ore]. anon.[ymo]*.³⁰ The manuscript was prepared by an anonymous scribe. It does not contain any dates, and Idaszak says it is from about 1750.

If we take into consideration the fact that the Opus from which the composition is taken contains only cantatas, we can assume that the source from Grodzisk does not comprise the whole composition, but only its fragments. It consists of two arias, which are, additionally, not preceded by recitatives, what was a characteristic feature of cantata form in the composer's output.³¹ The analysis of concordances in the RISM database seems to confirm this thesis.³²

Both arias from the source are maintained in the similar style. The first of them, *Date lilias date rosas*, has metre 4/4, in the key G major modulating to D major, with the triple form ABA¹. Also, the second aria, *Fide armate roborate*, in metre 6/8, key of D major that modulates to A major, has three-part form with reprise. The composer used the concertato technique and polyphony in them. Texts of arias are treated

²⁹ D. Idaszak, *op. cit.*, p. 201. The title of a piece appears in the source as *Date lilia date rosas*, but, in accordance with the rules of Latin grammar, it should be as following: *Date lilias date rosas*. This form appears in the thematic catalogue of musical sources from Grodzisk and was accepted in this article.

³⁰ *Ibid.*, p. 30.

³¹ Z.M. Szwejkowski, *op. cit.*, p. 210.

³² The source with cat. No. Misc. Ms. 168, kept in the library of the American Yale University, RISM ID 900003098, consists of five parts (aria, recitative, aria, recitative, aria). The source from Grodzisk contains the first and the second aria (first and second parts in the mentioned source respectively).

in the syllabic way; long and complex melismas appear only when in the text we have particular words and usually accented syllables. Melismas in the soprano part frequently have a virtuoso character, they are presented in long fragments of musical material, and are usually maintained in the sixteen-notes in the progressive passages of seconds, sometimes divided by fourths or fifths. The violin part requires a developed technique, there are e.g. fast passages in sixteen-notes and octaves. In terms of harmony, the composer uses quite simple and conventional solutions, all modulations and alterations oscillate around the harmonic triad and its parallels. The figuration of bass part is not highly developed. In the musical setting, no clear elements of illustration or rhetoric can be perceived.

b) *Concerto de Deo “Hoc in mari turbulento”*

The next composition written by Bassani and preserved in the collection of musical sources from Grodzisk is taken from Opus 8 *Metri Sacri Resi Armonili in Moteti* and was created around 1690 with the text having the incipit “In hoc mundo in costante”.³³ The majority of eight concordances with the source from Grodzisk functions with this incipit.

The manuscript containing the composition *Concerto de Deo “Hoc in mari turbulento”* is the oldest source preserved after the Grodzisk chapel³⁴—it was prepared in 1711 by Paweł Sebastiański, its organist of that time. It is worth recalling that the Grodzisk source is a contrafactum, moreover, in the RISM database it is the only source of this work that functions with this text. It is intended for an ensemble that includes a solo soprano voice accompanied by two violins and an organ figured bass.

This work has been preserved in two manuscript sources of Grodzisk provenience—the first of them is a complete source containing the composition (cat. No. Muz GR III-78), the second one is only a fragment of the title card (cat. No. Muz GR I-166). The manuscript con-

³³ R. Haselbach, *op. cit.*, p. 29.

³⁴ A. Mądry, *op. cit.*, p. 201.

taining the complete copy of the work was included in the catalogue by Danuta Idaszak under the catalogue number III/78, item 10,³⁵ in the RISM under the number 300234008.³⁶ The date written on it—the 17th of April 1711—can be considered as the time of its creation. The next one, containing a fragment of the second title card of the song *Concerto de Deo “Hoc in mari turbulento”* and a fragment of the title card of an anonymous mass, appears in the Idaszak’s catalogue under the number I/166, item 8, and in the RISM database under the number 300234477.³⁷ Due to the great similarity of the handwriting in the manuscript and on the title card of the source Muz III/78 (both refer to the same composition), it can be assumed that they were written by the same scribe—Paweł Sebastiański.

The piece belongs to the genre of cantata. It consists of seven episodes: three arias preceded by short recitatives and the final aria. Arias are composed for tutti, and recitatives—only for soprano voice and figured bass.

The first recitative, *Hoc in mari turbulento*, is maintained in the key of A minor, in the duple metre. With one exception, the text is treated syllabically. The first aria, *Si fortuna pugnando*, is maintained, the same as the recitative that precedes it, in the key of A minor, in metre 3/8, and has a three-part form ABA¹. From the very beginning, it can be noticed that the composer uses there both the concertato technique and imitation. The first and last parts are maintained in the basic key of the aria, and the part B, in contrast, modulates to the parallel key (C major); the whole musical material is coherent in terms of style and technique. The text sang by the voice is treated in the syllabic way, with the exception of virtuoso melismas that appear together with accentuated syllables of chosen words. Violins have the motif of the character

³⁵ D. Idaszak, *op. cit.*, pp. 43–44. The description from the catalogue is not compatible with the real state of the manuscript—the author writes about two title cards, but the source contains only one.

³⁶ The description of the source in the RISM database, accessible online indicates ca. 1780 as a date of writing the manuscript. Moreover, there is a lack of the copy of title card of the Bassani’s work.

³⁷ This information is not given by Idaszak in the catalogue nor the record in the RISM database.

of ritornello that opens and closes the first and last parts; moreover, they realize cadences during pauses of the vocal part.

The second recitative, *In hoc naufrago*, is maintained in the key of F major, in the duple metre. The aria that is after it, *Momento expenso*, keeps the key of the recitative, while metre changes to 6/8. It has an ABA¹ form. It starts with a quite long instrumental fragment. The first and last parts are maintained in the main key of the aria, it is possible to see the concertato technique in there, and this dialogue takes place between soprano voice and two violins, which—during pauses of soprano—perform the material of ritornello character, originally from the beginning episode. The middle part is maintained in the key of A minor. The vocal part has progression in seconds in the upward movement. The text in several parts is treated syllabically, melismas appear only in the middle, contrasting part.

The third and last recitative, *Ergo o summe bona*, is maintained in the key of A minor, that is the basic key of cantata, and—similarly to the remaining recitatives—is maintained in duple metre. The text is treated only in syllabic way. In the following aria, *Felice vel misera*, there is the key of A minor given and metre 4/4. The imitation technique is used there. The melodic material from the beginning with one-bar delay is introduced by violin II, violin I, soprano voice and organ figured bass respectively. The form of an aria lacks any divisions and formal scheme. The complex melismas appear. In the final aria, that is an arrangement of the word “Alleluja”, the main key of A minor is preserved, as well as metre 4/4 from the previous part. Also, no formal scheme is present, the aria is developed constantly. In the setting of the text, there appear melismas that are long and complex rhythmically.

In the text of cantata, basically rhetoric figures or illustrativeness are not present. Only particular words are underlined by melismas, or they were put on downbeat. Both vocal and instrumental parts require certain technique from the performers as very fast passages and wide intervals appear there. In cantata, there were used compositional techniques that were popular at that time—concertato, imitation, canon and polyphony. In terms of harmony, the composer oscillates around the main key which is A minor, all modulations and alterations are included in the basic keys and their parallels.

c) Psalm 111 (110) *Confitebor tibi, Domine*

The source of Psalm 111 (110) *Confitebor tibi, Domine* from Grodzisk is dated on the 1730s.³⁸ The work itself was created around 1690 and was included in the Opus 9 of the composer—*Armonici Entusiasmi di Davide overo Salmi*.³⁹ It is written for a solo soprano and bass voices accompanied by two violins and an organ figured bass.

The manuscript preserved after the Grodzisk parish chapel appears in the Danuta Idaszak's catalogue⁴⁰ under the number III/118, item 9, and in the RISM base, where it has the number 300234007. In the inventory of sheet music from the 8th of July 1888, the manuscript was listed under the catalogue number C 20 (C—Vesperes) as *Confitebor Baszoni*.⁴¹ The inscription saved in the source: “Chori Parochialis Ecclesiae Grodecensis | Fr.[ater] B.[enedictus] C.[ichoszewski] P.[rofessus] P.[raemonstratensis or aradisiensis] SOC”⁴² makes us inclined to think that Benedykt Cichoszewski was the scribe of the manuscript. Therefore, the manuscript can be dated from 1715 to 1735, when Cichoszewski delivered music materials to the Grodzisk chapel.⁴³

The setting of Psalm 111 (110) *Confitebor tibi, Domine* by Giovanni Battista Bassani consists of few episodes. The composer applied a concertato technique in the work, what is visible at various levels, e.g. as a dialogue between the vocal part and violin, between the soprano and bass voices or between the two violins.

The first episode is the setting of the first three verses of a psalm. It is performed by tutti and maintained in the main key, which is G major, in metre 3/8. In this part, the composer frequently used the concertato technique. Basically, the text is given by the vocal parts in the syllabic way. The second part of a composition is an aria of a soprano voice with the accompaniment of violin and figured bass. E minor key is given and alteration to the parallel key—G major—appears;

³⁸ D. Idaszak, *op. cit.*, p. 43.

³⁹ R. Haselbach, *op. cit.*, p. 31.

⁴⁰ D. Idaszak, *op. cit.*, p. 43.

⁴¹ *Ibid.*, p. 327.

⁴² *Ibid.*, p. 43; A. Mądry, *op. cit.*, p. 275.

⁴³ A. Mądry, *op. cit.*, p. 203.

the metre is 4/4. The part is a setting of the fourth verse of a psalm. Text is treated in a melismatic way, and melismas themselves are often ornamented, frequently in ascending progressive passages. Moreover, the composer used the concertato technique here. The third part is a setting of the fifth verse of a psalm in a form of aria for solo bass voice with the accompaniment of instruments. It was written in the key of C major with alterations to the dominant key, in metre 4/4. The part of solo voice is outstanding even in comparison to other Bassani's arias, analyzed here, through its virtuoso character; fast passages appear, *tessitura* of a voice is quite wide. The sixth verse of a psalm was set to music in the the fourth fragment of a composition, written for tutti, maintained in the key of C major and metre 4/4. The composer, beside the concertato technique, used imitations as well. With certain exceptions, the text is treated syllabically. The text of a fifth fragment is the seventh verse of a psalm. The main key is A minor with alterations to the key of dominant, namely E major, and the metre provided is 3/4. This part is written for tutti. It contrasts with the remaining parts—it is lyrical, cantilena-like in its character, and the text is presented with numerous ornaments and melismas. The sixth part of a piece, in the key C major and metre 4/4, is based on the text of eight verse of a psalm. It starts with the solo part of the bass voice, and soprano part joins it; next, voices are generally led in homorhythm. The text of solo part is presented in melismas, and in tutti—syllabically. The seventh fragment is a setting of the ninth verse of a psalm, written for tutti, in the key of D major and metre 4/4. Both vocal voices and parts of violins are maintained in homorhythm to each other. What is worth underlining is that only in this part of the piece, the composer did not use the concertato technique. Text is treated syllabically. Also, the eighth part of the composition is based on the text of the last, tenth verse of a psalm, which is presented syllabically, although in terms of style, expression and technique, this part refers to the first part of a composition. It is maintained in the main key of G major and metre 3/8, intended for tutti. The composer used the concertato technique there. The last, ninth part of a composition is a setting of *Gloria Patri*. It keeps the key of G major and metre 3/8, and, similarly to the fragment preceding it, clearly refers to the first part of a piece, what creates a frame of a

composition. The concertato technique is used in the most complex form in comparison to the remaining episodes. With the exception of words “Gloria”, and “Amen” that consist of many melismas, the text is treated mainly syllabically.

The composition *Confitebor tibi, Domine* by Giovanni Battista Bassani is characterized by coherence in terms of the material used and compositional techniques. It is an extremely interesting work because of changing: voices and instruments provided, metre and tonality. When analyzing the following parts harmonically (G-e/G-C/G-C-a/E-C-D-G respectively), we can notice certain logic, especially when we take the key of the last three parts into consideration – they make together a perfect authentic cadence. What is worth underlining is the fact that Bassani used a frame form, that is another factor making the piece coherent.

In the musical interpretation of a text, examples of illustrations or rhetoric figures have not been noticed. The composer treats syllabically only these words that seem to be crucial for the given verse of a psalm. In terms of the order of voices, he uses quite complicated technical solutions, e.g. ornamental melismas on long fragments of a musical material, fast passages and wide intervals.

Conclusion

The output of Giovanni Battista Bassani has been preserved until today in the impressive number of sources—namely, over 400 hand-written sources included in the RISM database, as well as difficult to measure number of sources not included there. It is enough to mention extremely interesting six sources preserved in the collections of musical sources from the Jesuit reductions in Bolivia, and—from Polish sources—the sources from the Seminary Library in Sandomierz, which have not been precisely studied yet. Certainly, it can be assumed that there are far more of sources and, in the process of analysis of the collections and supplementing the RISM database with the following collections, our knowledge of them will be more complete.

Giovanni Battista Bassani wrote almost every possible musical genre, from which motets, cantatas, psalms and sonatas are preserved until

today in the greatest number of copies. In his musical language, he adapted all compositional techniques popular at his time—especially concertato technique, imitation and polyphony. The first of them is the most visible and influences the construction of works. Compositions consisting of many parts, and particular parts—when the text from Latin poetry is provided—the most frequently use the ABA¹ form. In terms of harmony, the composer used quite conventional solutions. Most of his pieces he intended for the ensemble consisting of the vocal part, two violins and figured bass.

The analysis of three compositions written by Bassani that were preserved in the collection from the parish chapel from Grodzisk Wielkopolski let us consider these works as typical for his compositional output. They are maintained in the style characteristic for *seconda pratica*. Bassani uses the compositional techniques that were characteristic for this time, mainly the concertato technique, which more than once determinate the whole shape of the composition.

From the presence of these interesting and complex compositions in the musical sources of Grodzisk, we can draw conclusions that the chapel of this place from the beginning of its activity performed interesting and valuable compositions written by the well-known European composers. Bassani was one of these artists whose pieces appeared in the chapel's repertoire very early—one of the sources of the composition *Concerto de Deo "Hoc in mari turbulento"*, that was a contrafactum of the piece composed by Bassani *In hoc mundo inconstane*, is the oldest manuscript copied by the local musician. These discoveries not only prove the popularity of the compositions of this composer in Grodzisk, but also indicate the existence of interesting local tradition and high level of the chapel in the parish church of a small town.

Appx. I: The state of preserved works of the composer in the manuscript sources according to the place of keeping and genre.⁴⁴

	Austria	Belgium	Croatia	Czech Republic	France	Germany	Poland	Portugal	Russia	Slovakia	Slovenia	Switzerland	Sweden	USA	Hungary	The United Kingdom	Italy	
Amount of preserved sources	1	18	1	4	13	173	10	4	15	8	12	4	4	55	2	98	19	441
Antiphon					1													1
Aria						4											10	15
Communion										1						1		1
Dialogue																1		1
Divine hours																		1
Gradual						7												7
Anthem						1								1				2
Introit						3												3
Instrumental						6												6
Cantata		2		1	2	60							1	6		9		80
Canticle						3	1							1				6
Sacred concerto							4											4
Madrigal						1												1

⁴⁴ In the column “sonata” I put the sources that in the RISM were catalogued as the following genres: sonata, trio sonata and compilation (the analysis of records with the classification of compilation showed that they refer to the collection of sonatas).

	Austria	Belgium	Croatia	Czech Republic	France	Germany	Poland	Portugal	Russia	Slovakia	Slovenia	Switzerland	Sweden	USA	Hungary	The United Kingdom	Italy	
Motet		15		1	8	41	2				6	1		7	2	67	2	152
Mass	1					9	1				1					1	1	14
Vespers				1													1	2
Offertory						8			15			4						27
Song																1		1
[Sacred song]			1	1	2	23	3			7	8	1	2	3	1	40	2	94
Psalm				1	2	36	1	4						3		7	4	58
Requiem		1											1					1
Sonata⁴⁵						5								26		5	1	48
Symphony														12		1		13
Tract						1												1

⁴⁴ Frequently, different sources of the same piece are put in the RISM in different genres. Because of that, these classifications should be considered as indicative and may require unification in the further research. Due to this fact, discrepancies between actual state of the units (column “Amount of preserved manuscripts”) and the number of sources resulting from the counting the sources of particular genres appear. The second differences concerns the amount of records appearing in the RISM database in a given country and the number of sources in the table. It is a result of the form of putting the collections in the RISM database, when—despite particular units—also the collection itself is added (this situation takes place, e.g., in the case of the manuscripts from Russia).

Appx. II: Anonymous sources of the works, initially identifies as compositions written by Giovanni Battista Bassani (according to the place where they are kept).

No.	Anonymous sources			Identification based on concordances in RISM	
	Title/Text incipit	Siglum of a library in RISM; Cat. No.	RISM ID	Siglum of a library in RISM; Cat. No.	RISM ID
1.	<i>Dixit Dominus</i>	PL-GD; Ms Joh. 276	302000572	CZ-Pkřiž; XXXV A 67	550266581
				D-B; Mus. ms. 1161	452003024
				D-B; Mus. ms. 1161/5	452003027
				US-Wc; M1999. B7 M3 Case	000140765
2.	<i>Magnificat</i>	PL-Wtm; R 2367	300033814	CZ-Pkřiž; XXXV A 65	550266579
				D-B; Mus. ms. 1168/1	452003099
				US-Wc; M1999. B7 M3 Case	000140766
				GB-Ob; MS. Mus. b. 2 b	800273017
3.	<i>Eja tubae resonare</i>	SK-J; H-726	570005125	B-Br; Ms II 3875 Mus Fétis 1839	700005802
				F-TOm; Ms. 171	840002013
				D-B; Mus. ms. 1163	452003078
				D-B; Mus. ms. 1163/1	452003081
				D-Hs; ND VI 23 (Nr. 12)	451512427
				GB-Lam; MS 43	800092386
				GB-Ob; MS. Mus. b. 2 a	800273012
4.	<i>Carae armoniae</i>	SK-J; H-1001	570005272	PL-Wtm; R 2358	300033786
				GB-Lam; MS 44	800092400
				GB-Ob; MS. Mus. b. 2 b	800273019
5.	<i>Triumphasti reportasti palmas claras</i>	SI-Kš; GA VII/9	540002184	GB-Lam; MS 44	800092399
				GB-Ob; MS. Mus. b. 2 b	800273018

No.	Anonymous sources			Identification based on concordances in RISM	
	Title/Text incipit	Siglum of a library in RISM; Cat. No.	RISM ID	Siglum of a library in RISM; Cat. No.	RISM ID
6.	<i>O pretiosum et admirandum sacramentum</i>	SI-Kš; GA VII/10	540002185	CH-NSJp; Ms. 24 (Ms. 10865)	400165691
				GB-Lam; MS 44	800092403
7.	<i>Gloria</i>	SI-Kš; GA XV/35	540002451	SI-Kš; GA I/6	540001979
8.	<i>Sonata, A</i>	S-SK; 231:28-32	190015533	US-AAu; M312. 4. B32	000121160
				US-Cu; MS 959	000110089
				GB-Lbl; Add. 31550	806045887
9.	<i>Sonata, a</i>	US-LAuc; M401 P98s	000136764	US-AAu; M312. 4. B32	000121154
				US-Cu; MS 959	000110083
				GB-Lbl; Add. 31550	806045887
				GB-Och; Mus. 3	800001289
10.	<i>Sonata, d</i>	US-LAuc; M401 P98s	000136765	US-AAu; M312. 4. B32	000121155
				US-Cu; MS 959	000110084
				GB-Lbl; Add. 31550	806045887
				GB-Lbl; Add. 63627	806251904
11.	<i>Sonata, D</i>	US-LAuc; M401 P98s	000136766	D-Hs; ND VI 23 (Nr. 13)	451512428
				US-AAu; M312. 4. B32	000121157
				US-Cu; MS 959	000110086
				GB-Lbl; Add. 31550	806045887
12.	<i>Sonata, G</i>	US-LAuc; M401 P98s	000136767	US-AAu; M312. 4. B32	000121156
				US-Cu; MS 959	000110085
				GB-Lbl; Add. 31550	806045887
13.	<i>Sonata, a</i>	US-LAuc; M401 P98s	000136768	D-Hs; ND VI 23 (Nr. 14)	451512429
				US-AAu; M312. 4. B32	000121158
				US-Cu; MS 959	000110087
				GB-Lbl; Add. 31550	806045887

No.	Anonymous sources			Identification based on concordances in RISM	
	Title/Text incipit	Siglum of a library in RISM; Cat. No.	RISM ID	Siglum of a library in RISM; Cat. No.	RISM ID
14.	<i>Sonata, F</i>	US-LAuc; M401 P98s	000136769	D-Hs; ND VI 23 (Nr. 15)	451512430
				US-AAu; M312. 4. B32	000121159
				US-Cu; MS 959	000110088
				GB-Lbl; Add. 31550	806045887
15.	<i>Sonata, A</i>	US-LAuc; M401 P98s	000136770	US-AAu; M312. 4. B32	000121160
				US-Cu; MS 959	000110089
				GB-Lbl; Add. 31550	806045887
16.	<i>Sonata, g</i>	US-LAuc; M401 P98s	000136771	US-AAu; M312. 4. B32	000121161
				US-Cu; MS 959	000110090
				GB-Lbl; Add. 31550	806045887
17.	<i>Sonata, C</i>	US-LAuc; M401 P98s	000136772	US-AAu; M312. 4. B32	000121162
				US-Cu; MS 959	000110091
				GB-Lbl; Add. 31550	806045887
18.	<i>Sonata, c</i>	US-LAuc; M401 P98s	000136773	US-AAu; M312. 4. B32	000121163
				US-Cu; MS 959	000110092
				GB-Lbl; Add. 31550	806045887
19.	<i>Sonata, D</i>	US-LAuc; M401 P98s	000136774	US-AAu; M312. 4. B32	000121164
				US-Cu; MS 959	000110093
				GB-Lbl; Add. 31550	806045887
20.	<i>Sonata, A</i>	US-LAuc; M401 P98s	000136775	US-AAu; M312. 4. B32	000121165
				US-Cu; MS 959	000110094
				GB-Lbl; Add. 31550	806045887

No.	Anonymous sources			Identification based on concordances in RISM	
	Title/Text incipit	Siglum of a library in RISM; Cat. No.	RISM ID	Siglum of a library in RISM; Cat. No.	RISM ID
21.	<i>Dixit Dominus</i>	US-Wc; M1495. B75 S3 Case	000139309	CZ-Pkřiž; XXXV A 67	550266581
				D-B; Mus. ms. 1161	452003024
				D-B; Mus. ms. 1161/5	452003027
				US-Wc; M1999. B7 M3 Case	000140765
22.	<i>Eja tubae resonare</i>	H-P; X 12	530002941	B-Br; Ms II 3875 Mus Fétis 1839	700005802
				F-TOm; Ms. 171	840002013
				D-B; Mus. ms. 1163	452003078
				D-B; Mus. ms. 1163/1	452003081
				D-Hs; ND VI 23 (Nr. 12)	451512427
				GB-Lam; MS 43	800092386
				GB-Ob; MS. Mus. b. 2 a	800273012
23.	<i>Regina caeli</i>	GB-Lam; MS 52	800092461	US-Bem; MS 173	000131701
24.	<i>Che mi val ch'adora oh Dio</i>	GB-Lbl; R. M. 22. m. 26. (7.)	800252050	D-B; Mus. ms. 1162 (3)	452003031
25.	<i>Ride tellus gaude caelum</i>	GB-Lbl; Add. 31455, Vol. 4	806933792	US-NYp; Mus. Res. *MNM 292	000106977
				GB-Lam; MS 45	800092418
				GB-Lam; MS 52	800092453
				GB-Och; Mus. 48	800002652
26.	<i>Mass, c</i>	GB-Lbl; Add. 31458	806933797	SI-Kš; GA I/6	540001979
				SI-Kš; GA XV/35	540002451
27.	<i>Dixit Dominus</i>	GB-Ob; Ms. Mus. e. 13	800274042	CZ-Pkřiž; XXXV A 67	550266581
				D-B; Mus. ms. 1161	452003024
				D-B; Mus. ms. 1161/5	452003027
				US-Wc; M1999. B7 M3 Case	000140765

**Appx. III: The manuscript sources of Bassani's works kept in Poland
(according to the place where they are kept).**

No.	Title/Text incipit	Siglum of a library in RISM; Cat. No.	RISM ID	Concordances in RISM	
				Siglum of a library in RISM; Cat. No.	RISM ID
1.	<i>Dixit Dominus</i>	PL-GD; Ms Joh. 276	302000572 [in RISM as anonymous]	CZ-Pkřiž; XXXV A 67	550266581
				D-B; Mus. ms. 1161	452003024
				D-B; Mus. ms. 1161/5	452003027
				US-Wc; M1495. B75 S3 Case	000139309
				US-Wc; M1999. B7 M3 Case	000140765
2.	<i>Tubae ferales resonate</i>	PL-Kj; 5272	300033444	GB-Lam; MS 44	800092402
				GB-Ob; MS. Mus. b. 2 b	800273021
3.	<i>Confitebor</i>	PL-Pa; Muz GR III/118	300234007	D-B; Mus. ms. 1171/1	452003107
				GB-Ob; MS. Mus. Sch. C. 30	800262319
4.	<i>Hoc in mari turbulento</i>	PL-Pa; Muz GR III/78 [title card also in PL-Pa; Muz GR I/166]	300234008	B-Br; Ms II 3875 Mus Fétis 1839	700005793
				F-TOm; Ms. 170	840002007
				D-B; Mus. ms. 1162 (8)	452003036
				D-Hs; ND VI 23 (Nr. 3)	451512418
				D-OB; MO 124	450029706
				D-W; Cod. Guelf. 294 Mus. Hdschr. (Nr. 34)	451509190
				GB-Lam; MS 43	800092382
				GB-Ob; MS. Mus. b. 2 a	800273003
				GB-Och; Mus. 23	800002239
5.	<i>Date liliis date rosas</i>	PL-Pa; Muz GR III/77	300234134	D-B; Mus. ms. 1162 (7)	452003035
				US-NH; Misc. Ms. 168	900003098
6.	<i>Quando Jesu</i>	PL-Wtm; R 2360	300033785	Brak	
7.	<i>Carae armoniae</i>	PL-Wtm; R 2358	300033786	SK-J; H-1001	570005272
				GB-Lam; MS 44	800092400
				GB-Ob; MS. Mus. b. 2 b	800273019
8.	<i>Ad arma gigantes</i>	PL-Wtm; R 2362	300033802	GB-Lam; MS 44	800092407
				GB-Lbl; Add. 22099	806426769
9.	<i>Magnificat</i>	PL-Wtm; R 2367	300033814 [in RISM as anonymous]	CZ-Pkřiž; XXXV A 65	550266579
				D-B; Mus. ms. 1168/1	452003099
				US-Wc; M1999. B7 M3 Case	000140766
				GB-Ob; MS. Mus. b. 2 b	800273017
10.	<i>Mass, A</i>	PL-Wu; RM 4152	300511953	A-HE; VIII a 1	600091472
				D-B; Mus. ms. 1160 (6)	452003010
				D-B; Slg Mus. ms. Winterfeld 65 (2)	466000095

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