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Guide to Manuscripts in the Albi Rosenthal Collection of Monteverdi and the Birth of Opera

Monteverdi 2



by Karen Spicher

October 2009

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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New Haven, CT 06520-8330
(203) 432-2977
beinecke.library@yale.edu
<http://beinecke.library.yale.edu/>

CALL NUMBER: Monteverdi 2

CREATOR: Rosenthal, Albi, 1914-2004 , collector

TITLE: Manuscripts in the Albi Rosenthal collection of Monteverdi and the birth of opera

DATES: 1579-1966 1612-1670

BULK DATES: 1612-1670

PHYSICAL DESCRIPTION: 0.2 linear feet (1 box)

LANGUAGE: Italian

SUMMARY: Manuscripts in the Albi Rosenthal Collection of Monteverdi and the Birth of Opera consist of letters, writings, and music relating to Monteverdi and others involved in the creation of opera in seventeenth-century Italy. Letters of Monteverdi collaborators Claudio Achillini, Jacopo Peri, Ottavio Rinuccini, and other musicians and writers, addressed to third parties or unidentified recipients, concern Monteverdi's music and other music subjects. Other materials include a volume of holograph music by Alessandro Capece and two manuscripts by unidentified writers giving contemporary accounts of music performed in seventeenth-century Urbino. Also present are letters of twentieth-century composers Paul Hindemith, Vincent d'Indy, and Gian Francesco Malipiero, concerning Monteverdi's music. Some items are accompanied by notes of former owners, vendor descriptions, transcriptions, or translations, some possibly by French musicologist Henry Prunières.

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Requesting Instructions

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Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Purchased from Sotheby's on the Edwin J. Beinecke Book Fund, Hazel M. Osborn Fund, and James Marshall and Marie-Louise Osborn Collection Fund, 2009.

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

Manuscripts in the Albi Rosenthal Collection of Monteverdi and the Birth of Opera is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

Manuscripts in the Albi Rosenthal Collection of Monteverdi and the Birth of Opera. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

Processing Information

This finding aid is based on item descriptions provided by Sotheby's prior to purchase by the Beinecke Library. Printed items in the collection are cataloged individually in the Library's online catalog and are therefore not listed in this finding aid. All components of the collection may be found in the online catalog by a keyword search on the phrase "Albi Rosenthal Collection of Monteverdi and the birth of opera".

Biographical Notes

Albi Rosenthal (1914-2004), English antiquarian music dealer.

Claudio Monteverdi (1567-1643), Italian composer.

Scope and Contents

Manuscripts in the Albi Rosenthal Collection of Monteverdi and the Birth of Opera consist of letters, writings, and music relating to Monteverdi and others involved in the creation of opera in seventeenth-century Italy. Letters of Monteverdi collaborators Claudio Achillini, Jacopo Peri, Ottavio Rinuccini, and other musicians and writers, addressed to third parties or unidentified recipients, concern Monteverdi's music and other music subjects. Other materials include a volume of holograph music by Alessandro Capece and two manuscripts by unidentified writers giving contemporary accounts of music performed in seventeenth-century Urbino. Also present are letters of twentieth-century composers Paul Hindemith, Vincent d'Indy, and Gian Francesco Malipiero, concerning Monteverdi's music. Some items are accompanied by notes of former owners, vendor descriptions, transcriptions, or translations, some possibly by French musicologist Henry Prunières

Arrangement

Organized in one series.

Collection Contents

Series I: Manuscripts, 1579-1966

Arranged alphabetically by author.

b. 1, f. 1	<p>Achillini, Claudio (1574-1640). Autograph letter, signed, Bologna, to an unidentified recipient <i>1 page, folio</i></p> <p>Achillini was the librettist of Monteverdi's <i>Mercurio e Marte</i> (Parma, 1628)</p> <p>Asking for help in order to allow him to devote himself to writing, and informing the recipient that he is sending him a very able young man to accomplish a task for him in Ferrara</p>	1627 August 4
b. 1, f. 2	<p>Buonamente, Giovanni Battista (d.1642). Autograph letter, signed, Vienna, to Prince Cesare Gonzaga <i>1 page, 4to</i></p> <p>Buonamente dedicated several works to Monteverdi and probably played under his direction</p> <p>Asking Gonzaga to help him acquire a violin that had been bought for him in Cremona, emphasizing the high quality of the instrument and its good condition; he also reports composing sonatas for solo violin for the Prince</p>	1627 March 17
b. 1, f. 3	<p>Capece, Alessandro (d.after 1635). Music, holograph <i>Bound in contemporary vellum boards; painted arms on cover [Sulmona (Abruzzi)]; 24 pages, 4to</i></p> <p>Capece was maestro di cappella at Ferrara, Rieti (1616), Sulmona (1617-1624) and Tivoli (1624-1627)</p> <p>Contains three dialogues for two voices and continuo: <i>La fede e la speranza</i>, for bass and alto; <i>Venere et Arione</i>, for soprano and tenor, and <i>Armida e Rinaldo</i>, for soprano and tenor; and a madrigal, <i>Morte soccorsa</i>, for solo voice and continuo</p> <p>Dedication, signed, to Marc-Antonio Borghese, Prince of Sulmona</p>	circa 1617-1624
b. 1, f. 4	<p>Colonna, Giovanni Paolo (1637-1695). Autograph letter, signed, Bologna, to an unidentified recipient <i>1 page, 4to, integral blank</i></p> <p>Colonna was the leading composer of sacred and secular dramas of the Bolognese school</p> <p>Enclosing part of an opera (not present) and discussing an opera project</p>	[1679?] November 25
b. 1, f. 5	<p>Doni, Gio. Battista (Giovanni Battista) (1593 or 4-1647). Notes, holograph <i>3 sheets</i></p> <p>Doni was the first major historian of early Baroque opera</p> <p>Includes notes about Monteverdi's madrigals of 1621, and "operette del Monteverde"</p> <p>Accompanied by an autograph letter from an unidentified writer to Doni, about a music library</p>	undated

b. 1, f. 6	Goretti, Antonio (circa 1570-1649). Autograph letter, signed, Ferrara, to an unidentified recipient <i>3 pages, folio</i> Goretti was Monteverdi's assistant during preparations for <i>Mercurio e Marte</i> in 1628 See A. Rosenthal, <i>Obiter Scripta</i> , p. 202 and 208, where the letter is illustrated About his Mass for two seven-part choirs, describing the accompaniment of four violins, and four wind instruments, violone and organ	1629 April 18
b. 1, f. 7	Guarini, Battista (1538-1612). Autograph letter, signed, Rome, to Ludovico Ariosto <i>1 page, folio, integral address leaf</i> Guarini was the author of the commedia <i>L'Idropica</i> , for which Monteverdi composed a musical prologue in 1608 About Petrarch and Virgil	1612 February 29
b. 1, f. 8	Hindemith, Paul (1895-1963). Autograph letter, signed, to an unidentified recipient <i>2 pages, 8vo</i> Giving advice on preparation and performance of Monteverdi's madrigal <i>Lagrime d'un amante</i> (1614) Letterhead of the Grand Hotel, Rome	[1958?]
b. 1, f. 9	Indy, Vincent d' (1851-1931). Three autograph letters, signed, Florence, Boffres (Ardèche), and Paris, to unidentified recipients <i>6 pages</i> About Monteverdi's <i>Orfeo</i>	1907-1916
b. 1, f. 10	Lazzarini, Gregorio (d. 1686). Autograph letter, signed, Parma, to an unidentified recipient <i>1 page, folio</i> Lazzarini was a castrato Probably to Monteverdi's patron Marchese Bentivoglio, about the part of Diana in Monteverdi's <i>Mercurio e Marte</i> , expressing regret that his best scene has been taken out	1627 November 26
b. 1, f. 11	Malpiero, Gian Francesco (1882-1973). Four autograph letters, signed, Asolo, to Henri Prunières <i>6 pages</i> Malpiero was a composer and musicologist, and an editor of Monteverdi's music About Monteverdi's <i>Lamento d'Arianna</i> , <i>Il combattimento di Tancredi e Clorinda</i> , and <i>Ballo dell'ingrate</i>	1927-1930
b. 1, f. 12	Mazarin, Jules (1602-1661). Letter, signed, Paris, to Giovanni Battista Doni, Florence <i>1 page, folio, integral address leaf</i> Thanking him for sending a copy of his book; the letter dates from the year of publication of Doni's book <i>De praestantia musica vetera tres</i> (Florence, 1647)	1647 August 23
b. 1, f. 13	Medici, Giovan Carlo de' (1611-1663). Autograph letter, signed, Florence, to Giovanni Battista Doni, Rome <i>1 page, folio, integral address leaf</i> Thanking Doni for sending him a copy of his book, <i>Compendio del trattato de' generi et de' modi</i>	1636 May 30

b. 1, f. 14	Medici, Leopoldo de' (1617-1675). Autograph letter, signed, Siena, to Giovanni Battista Doni, Rome <i>1 page, folio, integral blank</i> Thanking Dona for sending him a copy his book, <i>Compendio del trattato de' generi et de' modi</i>	1636 May 21
b. 1, f. 15	Peri, Jacopo (1561-1633). Autograph letter, signed, Florence, to Tommaso Ginori <i>1 page, folio, integral autograph address leaf, remains of red seal</i> Peri was the composer of the earliest opera for which complete music is extant Thanking and repaying him for a loan, and assuring him that if he finds that there is anything left outstanding, he will send that immediately, and conveying to him the best wishes of his father	1631 September 11
b. 1, f. 16	Rinuccini, Ottavio (1562-1621). Autograph letter, signed, to Giulio Faggi, Florence <i>1 page, folio, integral address leaf</i> Rinuccini was librettist of Monteverdi's <i>Arianna</i> and other early operas Explaining why he is unable to assist him and suggesting he ask Alessandro Acciaiuoli	1594 September 15
b. 1, f. 17	Unidentified. "Momo. Prologo con la Relatione della Comedia et Intermedij rappresentati in Urbino li 4 di Marzo 1628," manuscript <i>21 pages, folio</i> Gambari is described as a Maestro di Cappella from Urbino With an account of the music by Pietro Gambari, setting intermedii written by Giovanne Leon Semproni for the performance of a comedia by Ottavio d'Isa Capuano	1628
b. 1, f. 18	Unidentified. Account of a festa, manuscript <i>18 pages, folio</i> Detailed description of festivities in honour of Archbishop Santoreo of Urbino, with texts of the madrigals and descriptions of instrumental accompaniments	early 17th century
b. 1, f. 19	Unidentified. Note, manuscript, relating to Francesco Andreini <i>1 sheet</i> Andreini and his wife Isabella Andreini were commedia dell'arte players, and their son Giovanni Battista Andreini was an actor, dramatist, and poet; music for his <i>La Maddalena</i> was composed by Monteverdi.	[1579?]
b. 1, f. 20	Other notes of former owners	19-- , 1966
b. 1, f. 21	Sotheby's list	[2009?]

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Festivals -- Italy -- Urbino
Madrigals, Italian -- 17th century
Opera -- 17th century
Opera -- Italy -- 17th century

Geographic Names

Urbino (Italy) -- Social life and customs

Names

Achillini, Claudio, 1574-1640
Andreini, Francesco, approximately 1548-1624
Buonamente, Giovanni Battista, -1642
Capece, Alessandro, 1575?-
Colonna, Giovanni Paolo, 1637-1695
Doni, Gio. Battista (Giovanni Battista), 1593 or
1594-1647
Goretti, Antonio, ca. 1570-1649
Guarini, Battista, 1538-1612
Hindemith, Paul, 1895-1963
Indy, Vincent d', 1851-1931
Lazzarini, Gregorio, d. 1686
Malipiero, Gian Francesco, 1882-1973
Mazarin, Jules, 1602-1661
Medici, Giovan Carlo de', 1611-1663
Medici, Leopoldo de', 1617-1675
Monteverdi, Claudio, 1567-1643
Peri, Jacopo, 1561-1633
Prunières, Henry, 1886-1942
Rinuccini, Ottavio, 1562-1621
Rosenthal, Albi, 1914-2004
Rosenthal, Albi, 1914-2004 -- Ownership

Contributors

Rosenthal, Albi, 1914-2004 , collector
Capece, Alessandro, 1575?-
Prunières, Henry, 1886-1942