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Introduction

TRANSLATIO IS A LATIN term deriving from the verb *transferre*: to transport or transfer something, to carry or bring over something and, more specifically, to carry something *across* something. In English, both *transfer* and *translate* originate from the Latin *transferre*. *Transfer* still conveys the original sense of bringing something over, or across. From the 17th century onwards it has often taken on the more specific meaning of transferring property or money, while retaining the more general sense of transportation or replacement, a sense used in social theory in the concept *cultural transfer*. *Translate* retains the sense of bringing something across something—be it geographical borders or boundaries of a more socio-cultural kind.

Translation has at least two meanings in current English. An old meaning is the removal of holy relics from one location to another, signifying displacement and transfer in a very literal sense. The other meaning, more common today, is the "rendering of a text from one language to another".[1] Still, the root of these significations is the same: the narrower linguistic form of translation metaphorically refers to a carrying across, a "transfer of meaning".[2] In recent translation studies, against the background of increasing awareness of the complexity of this apparently simple concept, the definitions of translation have both broadened and to some extent returned to the original meaning of carrying across, replacing or creative reworking.[3]

1 *Online Etymology Dictionary*, 'Translation'; https://www.etymonline.com, accessed May 2023.
2 *Online Etymology Dictionary*, 'Translation'; https://www.etymonline.com, accessed May 2023.
3 Reynolds 2016; 2019.

This volume is one of several outcomes of '*Translatio musicae*: French and Italian music in Northern Europe, *c*. 1650–1730', a research project funded by Riksbankens Jubileumsfond from 2019 to 2023. In the project, we deliberately used the concept of translation in the early, equivocal sense, referring both to transferring as displacement—an act of carrying across—and to translation as adaptation, modification or reworking. Our point is that no relocation can occur without inducing some sort of change or transformation, i.e., translation. *Translatio*/translation thus describes both the displacement of music and its often creative adaptations for new uses and purposes at its new location, emphasizing the persistently transformative nature of such processes. This double turn of displacement and modification described by the term engenders new perspectives on and new insights into the transnational circulation and use of music during this period. It describes the integrated process of transnational displacement and relocalization through adaptation—what Michel Garner has called "tradaptations".[4]

Recent decades have witnessed an irruption of studies in this field, often conceptualized as cultural transfer or migration. In the process, a repertoire of more or less theoretical concepts has circulated, concepts that have been travelling between different fields in a constant process of adaptation and transformation—for example, *cultural transfer*, *migration*, *cultural exchange*, *cultural encounters*, *transnational interchange*, *localization*, *domestication*, *dissemination* and *reception*. Some of these concepts have a theoretically more rigid, or even ideologically charged, background, such as *appropriation* and *hybridization*. Others are seemingly more innocent and descriptive, such as *circulation*.[5] Many of these terms are still useful, and it is hoped that this variety in terminology can help add nuance and precision to descriptions of such processes. Nevertheless, it is always important to be aware of which kind of agency is implied or presupposed by the terms used. This project draws inspiration from the sociology of translation, also referred to as actor-network theory, without strictly adhering to it.[6] We sympathize with the desire to keep questions of agency open until late in the analysis, and to look

4 Burke 2007.
5 Berglund 2017.
6 Callon 1986; Latour 2005.

at network relations and exchanges in an unbiased way, in which the terms used to describe actions and events are unprejudiced, and interpretations and conclusions are not presupposed by the concepts used. We have attempted to trace, map and describe the connections and concatenations in the actor networks studied, and only then to problematize the intentionality and possible agendas underlying different agencies.

This volume examines the circulation of music in early modern Europe, from the late 16th century until the late 18th century, but with some digressions into the 19th century. The various chapters are principally chronologically organized. They present a wide range of themes and topics with no geographical bias, apart from Europe, dealing with circulation between distant parts of the Continent, but also within one and the same region or city. The chapters share a particular interest in the processes of how French and Italian music was translated to Northern Europe.

Translation as transfer or transmission is addressed in all of the chapters, including the circulation of music manuscripts and prints in a material sense as well as musical works in an intangible sense. Such processes usually concern dissemination forward in time, expanding geographically, but sometimes also involve tracing provenances with the chronology reversed. Some texts also discuss translation as adaptation and reworking, always in combination with some kind of geographical and cultural displacement. Human actors are part of these processes, as mediators or intermediaries, but also different institutions, organizations and enterprises. So are also, implicitly, non-human actors such as means of transportation, printing equipment, paper and quill. When individual actors acted as mediators, they were often creative recipients who took an active part in the processes of decontextualization and recontextualization.

Klemen Grabnar studies transfer from the northern to southern parts of the Holy Roman Empire through considering a Magnificat setting composed by Michael Praetorius. The piece is included in the Hren choirbooks, originating in Graz and dating from the first decade of the 17th century. The strong Italian ascendancy of the contents of these choirbooks is evident not only from the names of composers but

also from the Italianate musical style of the included non-Italian composers. This was in line with the repertoire in Inner Austria, which was characterized by a preponderance of Italian Catholic church music. Grabnar highlights the curious presence in these choirbooks of the Magnificat by Praetorius, coming from the Protestant north, and provides context for the inclusion.

Margaret Murata looks at the known existing copies of three Roman chamber cantatas, two by Giacomo Carissimi, who never left Italy, and one by Carlo Caproli, whose *Nozze di Peleo e di Theti* was staged in 1654, as a semiopera. Potential points of transfer appear to be musicians in Paris, Dresden and Stockholm, although we lack concrete documentation. What stands out is the longevity of these works, well past the 20-year mark that the English Concerts of Ancient Musick considered "old"—from time of composition or the death of the composer—and their transformations into music for non-professional singers.

Lars Berglund focuses on the local and global aspects of the circulation of Carissimi's sacred works in the 17th century. He uses a catalogue of music manuscripts from Chiesa del Gesù, preserved in the Jesuit Archives in Rome, and compares this list with works preserved in manuscripts and contemporary printed editions from Rome and abroad. These comparisons suggest that Carissimi's music was highly restricted in its accessibility during the composer's lifetime and in the decades following his death, not only abroad but also within Rome itself. Nevertheless, manuscripts appear to have circulated within the Jesuit circles of Rome. He also uses some case studies to demonstrate how the catalogue from Chiesa del Gesù can be used to resolve questions of attribution.

Valentina Trovato also addresses issues of the circulation of Carissimi's music. She studies French sources of Carissimi's oratorio *Jephte*, taking as a starting point the praise of its final chorus, 'Plorate filii', in Athanasius Kircher's *Musurgia universalis* (1650). Because of the lack of autographs and Italian sources, the French manuscripts are of great importance, being chronologically close to the time of composition. Trovato discusses different French manuscripts, among them the ones owned by Marc-Antoine Charpentier and Sébastien de Brossard, as well as French manuscripts preserved in Lyon and Hamburg. The last

manuscript is particularly interesting since it was probably copied from an Italian antigraph. By analysing the French sources, Trovato reveals the context in which these were circulating, emphasizing the importance of specific mediators.

Nicola Usula deals with the history and surviving sources of the opera *Dario in Babilonia* by Francesco Beverini (libretto) and Giovanni Antonio Boretti (music). While the full score of the opera is lost, several of the arias have been preserved in a volume belonging to the music library of Leopold I in Vienna. This chapter traces the details surrounding the productions and performances of the opera in Italy and the subsequent role of the manuscript collection of its arias in the courtly context in Vienna. In this case, rather than reflecting public consumption, acquiring and collecting Italian opera music were activities arising from the private and personal interests of the emperor.

Peter Wollny brings new perspectives to bear on Johann Jacob Froberger's journeys and works by examining the context of his 'London Autograph'. This autograph manuscript, auctioned in 2006 by Sotheby's in London and now held in a private collection, sheds new light on Froberger's last decade and has fascinating implications for the distribution of his music. Froberger was a remarkable figure in the 17th century, born in Protestant Stuttgart and receiving his education at the imperial court of Vienna, the heart of Catholicism. Later travelling to Rome, Paris, Dresden, Brussels, London, Regensburg and other towns, he became one of the first truly international figures of his age. Wollny puts his Froberger case in a wider context, in which the distribution of music largely relied on travelling mediators, crossing geographical, confessional and social boundaries.

The transfer and translation of French music are explored in two chapters. French sacred music is the focus of Louis Delpech. Although the dissemination of French music in Northern Europe is often seen through the lenses of theatre and ballet, this does not account for the great diversity of musical transfers between France and its Lutheran neighbours. Delpech notes that music historians often have prioritized Italian sacred music and overlooked more general evidence of the travels of its French counterpart. The chapter explores the hitherto unknown astonishing degree of circulation of sacred music between

France and various Lutheran courts around 1700. He examines the diffusion of printed and manuscript musical sources in 17th-century Germany, bringing new and varying types of evidence to bear on this question while also considering the migration of French musicians in German-speaking lands.

Maria Schildt addresses the issue of French secular music in Northern Europe, focusing on the early circulation of music from Jean-Baptiste Lully's operas and ballets. Although difficult to obtain, Lully's music was already circulating outside the French court before his death in 1687: for example, it was purchased by the social and intellectual elite to signify status, was acquired by courts outside France, and travelled with French musicians. The few and fragmentary music manuscripts from this early circulation have often survived in places geographically distant from Paris, such as Sweden. Schildt examines the preserved manuscripts, representing different modes of circulation, and relates these modes to the mediators' financial and social resources, their networks, rank and degree of access.

Stephen Rose addresses issues related to the acquisition and cultivation of Italian music in England around 1700. He shows how members of the social elite indicated their status not simply by acquiring foreign rarities, but also by cultivating these rarities in a new environment. The chapter examines the negotiations to acquire and cultivate Italian music, as undertaken by the Sherard brothers, who supplied the social and intellectual elite with rarities such as exotic plants, scholarly books and continental music. One of their clients was Wriothesley Russell, second Duke of Bedford, who helped introduce and promote Italian music by importing manuscripts and hiring resident Italian musicians. James Sherard used a commonplace book to study this repertory and to teach himself the musical syntax of the Italianate trio sonata, enabling him to compose sonatas that he presented to Russell. Rose explores the financial and symbolic value that the English elite placed on Italian music and its cultivation, partly through the study of musical manuscripts annotated by James Sherard.

Huub van der Linden deals with issues related to the provenance and circulation of printed Italian music, taking as a case a sacred cantata, *Quid arma, quid bella*, by Giovanni Battista Bassani and the collection

printed in Bologna in 1690, *Metri sacri resi armonici*, in which it was first published. The collection was reprinted twice in the Low Countries before the end of the century and the music circulated widely in Europe. The broader context of how *Quid arma, quid bella* came to be "Bassani's most celebrated mottet" in England involves printed editions produced by music publishers in four countries, full manuscript copies of the collection as well as individual pieces, and traces of early owners of the music. Taken together, the material provides an example of the patterns and pervasiveness of the circulation of Italian sacred music in Europe during the long 18th century.

Giulia Giovani also deals with Italian printed music of the 17th and 18th centuries and its network of printers, sellers and buyers. She examines a variety of sources, manuscripts and printed scores, contemporary catalogues, account books, private papers and letters, as well as documents related to individuals, institutions and guilds. A recent and significant dictionary project devoted to Italian printers and publishers has provided considerable information on relationships between composers, dedicatees, printers, publishers, sellers and buyers, making studies of the commercial and social aspects of circulation more feasible. This chapter focuses on Bologna, included in the commercial network that linked several Italian and European centres during the early modern era. Giovani disentangles the networks of Bolognese printers, enriching her argument by looking at purely economic studies of the city in the 17th and 18th centuries.

Like other authors in this volume, Rudolf Rasch uses provenance as a means to study the circulation of music, rather than simply the location where the music is found. He sketches a model of how to identify the various routes the copies of printed music followed from their first sale until the present day. Various actors operated in this mapping of routes: the composer, dedicatees, subscribers, individual buyers, and institutions such as musical societies. Later buyers include collectors of different kinds and libraries. As a case study, Rasch investigates the provenances of copies of early 18th-century editions of the works of Francesco Geminiani.

Rosa Cafiero's chapter examines the relationships and exchanges among manuscript music collectors in the first half of the 19th century.

She maps the routes of an autograph score of a cantata by Emanuele Imbimbo, travelling from Paris to Naples and thence to Vienna and eventually to Berlin. Composed in Paris in 1817, the cantata manuscript was owned by Gaspare Selvaggi and later donated by Selvaggi to Masseangelo Masseangeli, and by the latter to Aloys Fuchs. Cafiero follows the cantata on its travels in Europe and discusses the mediators of this transfer in the world of 18th-century music collectors, archivists and librarians.

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