

GIROLAMO FANTINI, "MONARCH OF THE TRUMPET": RECENT ADDITIONS TO HIS BIOGRAPHY

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G irolamo Fantini was without doubt an extremely well known figure in the Italian musical world of the 17th century. Documents of the period refer to him with the greatest respect, placing him on a level reserved for only a very few musicians. The encomiums dedicated to him by his contemporaries, such as "Girolamo is here, always playing with such marvelous art," "He is the monarch of the trumpet on earth today," or "Ah, that the fame of such a gift may bring eternal glory to the great Fantini"¹—eloquently attest to the success he garnered. In 1636 Marin Mersenne, referring to a letter he received, sent from Rome by Pierre Bourdelot, a physician and writer on music, wrote: "Hieronymo Fantino tubicine totius Italiae excellentissimo" ("Girolamo Fantini is the greatest trumpeter in all of Italy").² Along the same line, another noteworthy testimony is contained in the chronicle of a performance for the Medici in 1637: "The singing at times was accompanied with singular mastery by the trumpet of Girolamo, famous trumpeter of His Highness."³ Never before had a trumpeter been spoken of with such enthusiasm.

This phenomenon can be explained only by unique gifts and abilities such as are properly considered to belong to the greatest musicians, gifts virtually unprecedented among the ranks of trumpeters before Fantini, and which convincingly justify the prestige earned by him during the course of his career.

The crowning achievement of Fantini's artistic endeavors is the publication of *the Modo per imparare a sonare di tromba*, a fundamental work in the history of the instrument, which documents an astonishing technique and a refined virtuosity. At the beginning of the Baroque era, in fact, the trumpet was still relegated to military functions and ceremonies which reflected a centuries-old tradition, for the most part transmitted orally. This was related by Cesare Beninelli, famous predecessor of Fantini, who in 1614 offered to the Accademia Filarmonica of Verona the volume *Tutta l'arte della trombetta*, an autograph manuscript in which, for the first time in black and white, the art of the trumpeters of the 16th century is summarized. From the impetus of this first didactic work dedicated to the trumpet up to the appearance of Fantini's book in 1638, the way leading to its global

insertion within the musical context of the epoch was opened to the ancient and noble instrument. Thus began a progressive ascent that would reach the highest level in the succeeding decades.

My researches on Girolamo Fantini—of whom very little has hitherto been known—took place in Spoleto, where he was born; in Rome, where he held his first documented post; and in Florence, which hosted him for a large portion of his life, and whose environment—open, conducive to artistic experimentation, and animated by the enthusiastic artistic patronage of his employer, the Grand Duke of Tuscany—greatly facilitated for him the path to success. The documents and notices given here come from the libraries and archives of these cities.

In this article, the life of Fantini is reconstructed chronologically by means of new biographical data and necessary references to historic background. My researches in this field concluded unexpectedly with the acquisition of a presumed genealogical tree of the Fantini family, which is reproduced at the end of the article. I will consider the musical subject matter in a future essay.

"Girolamo Fantini da Spoleti" is how the name is given on both the frontispiece and in the portrait appearing on the second page of his famous publication [see Figure 1], and "Girolamo Fantini da Spuleti" in the book *Debitori e creditori 1628-1633* of the Medicean *guardaroba* ["wardrobe," or listing of supplies]⁴ It is therefore Spoleto, in Umbria, from



Figure 1
Girolamo Fantini, from
Modo per imparare a
sonare di tromba (1628).

which Fantini hailed, and where in all probability he was born.

Consulting the baptismal registers located in the ecclesiastical archives of the town,⁵ the only trace of a Fantini I found dates from 1604, in a register of the church of Santa Maria in Spoleto. In it, "Eusepius Fantinus" is named as godfather at the baptism of a certain "Vincentius."⁶ Beginning from this primary information and examining attentively all of the recurrences of the name Hieronimus given to newborn males between 1585 and circa 1605, there emerged only one case in which the names Eusepius and Hieronimus are found together: on February 11, 1600, in the same church, was baptized "Hieronimus Andree Eusebij et Hillidis filius."⁷

The name Eusebio was rare in Spoleto during this period, and considering the absence of any documentation of a general character, we are led to suppose that this is the only occurrence of the name in the period under examination; at least hypothetically it may be presumed that the two documents refer to the same person. Since the only other documented testimony of a Fantini in Spoleto appears in 1604 with Eusebio, we may draw the tentative conclusion that the Girolamo baptized on February 11, 1600 was in fact our trumpeter.⁸ Thus it is possible at last to indicate more or less precisely his date of birth.

The fact remains, however, that no other reference to the Fantini family of Spoleto is known—archivists and historians of local life have never found a trace, neither before nor after 1600—nor of Girolamo's permanance in his native town.

Regarding the musical formation of the young Fantini, we note that several documentary sources of the period attest to the flourishing activity of the trumpeters of Spoleto, among whom he would have been able to carry out his apprenticeship. Already in 1544 in Foligno, in the list of forty-eight musicians employed for the festa of Saint Feliciano, the most numerous group, including five trumpeters, comes in fact from Spoleto, and thus in another document of the time—probably drafted on a similar occasion—Spoleto is represented by seven *trombetti et pifari* [pipers]. - Moreover, the payment effected by the chapel of the cathedral of Spoleto on August 15, 1551—"one pound of candles paid to the pipers, trumpeters, and drummers for the Feast of the Assumption"—is regularly repeated almost every year, sometimes also on the date of March 25, for the Feast of the Annunciation.¹⁰ And the annotation "was given to the trumpeters as usual [...]" on August 16, 1606,¹¹ leads us to believe that this tradition in Spoleto was solid and deep-rooted.

From the ledger files of Cardinal Scipione Borghese, which record the payments of all of his dependents, we learn of Fandni's arrival in Rome, with his entry into the family's service on 20 February 1626.¹² Girolamo turns out to be the only trumpeter; in the period preceding his hiring there is no notice of a predecessor, and after his departure the term *trombetta* disappears from the records, which leads us to consider the recruitment of Fantini a particular and extraordinary event in the Borghese household, owing perhaps to the unusual professional capabilities of the musician.

Beginning from March of 1626, our trumpeter appears in the record-keeping documents of the Borghese household up to September and October of 1630—during which months, however, he was not paid his salary—only to disappear permanently from

November and subsequently. Here is the list of payments:¹³

1626	March	trombetta Girolamo Fantini from February 20 through March 31, forty days at 6 scudi per month of salary and 85 the day of <i>companatico</i> ["together with the other"]	2.
	September	trombetta Girolamo Fantini	1.50
	October	trombetta Girolamo Fantini	1.55
	November	trombetta Girolamo Fantini	1.50
1627	January	trombetta Girolamo Fantini	1.55
	March	trombetta Girolamo Fantini trombetta	1.55
	November	trombetta Girolamo Fantini	1.50
1628	March	trombetta Girolamo Fantini	1.55
1629	March	trombetta Girolamo Fantini	1.55
1629	April	trombetta Girolamo Fantini	1.50
1630	May	Girolamo Fantini trombetta	1.55
	June	Girolamo Fantini trombetta	1.50
	September	portaseggia Girolamo Fantini trombetta	
	October	portaseggia Girolamo Fantini trombetta	

No other direct testimony has emerged regarding Fantini's sojourn in Rome. Some information to consider, beyond the consignments of "shoes for the livery" and "shoes to be given to the footmen,"¹⁴ we find in September of 1626: "gratuity to four trumpeters who played during the day," "pay to the trumpeter of the wrestling-match [...]" "scudi 1.50 given to M. Giovanni, trumpeter, for the wrestling,"¹⁵ and finally, among the expenses for the works in the 'factory in Montefortino' around 1627, "a padlock for the room of the trumpeter."¹⁶

From what Fantini writes in the dedication of his method ("for the period of eight years that I have served you") it may be deduced that his employment in Florence by Ferdinand II, Grand Duke of Tuscany, began in 1630. A document found in the Medici *guardaroba*, however, places the date that Fantini had "taken service" no earlier than April of 1631;¹⁷ it describes the delivery of an instrument with the relative accessories.

Girolamo Fantini from Spoleto, new trumpeter to His Serene Highness, debited at the foot [of this page?], given to him to keep in consignment, and [illegible]. On the day of the 11th of April [1631] given to him as indicated on quire B, before [page] 236.

A silver trumpet to play with its [crossed out: *custodia* (= case)] *storda* [crook]¹⁸ and *a nodo* [ball, boss, or pommel] in the middle [of the bell tube], hand wrought and gilded, with little [angels' or cupids'] heads, and set with

imitation jewels [false stones], with five *canelletti* [tubes — undoubtedly the four ferrule sleeves at each joint plus the one at the mouthpiece or crook receiver] with engraved decoration, and gilded and tooled, and gilded at the bottom around the *trombone* [in this case referring to the flaring "bell" of the trumpet] with a brass mouthpiece which was taken without its mouthpiece [illeg.—perhaps case, cover, or adaptor?].

No. [of items supplied according to this description =] 1

A double [-sided] trumpet banner (*banderole*) of red damask [a reversible figured fabric of linen, silk, or wool—and here, the instrument *tromba doppia*, as mentioned in Altenburg, and shown in Bonanni—albeit with such a banner, is *not* meant] garnished with a fringe of gold, and red silk, with two coats of arms of His Royal Highness in linen, and gold leaf [foil], with its cord and tassels of silk and gold.

No. [of items supplied] 1

On this day of the 30th of September given to him as indicated on the copy book [quire of pages] [marked] "B" [illegible—possibly *primo* again, for *prima*, as "before" or in advance of page] 236.

A[nother] trumpet banner of double [-sided] black damask all embroidered with leaves of gold foil and silver foil outlined with plain gold, and said leaves overlaid in the middle with the [coats of] arms of the Medici, and [of] Austria, with a crown above [the arms], garnished with a gold fringe, and black silk, with cords and tassels of black silk, and a golden pear-tree, a black silk net full of golden crabs. [These last devices are decorative adjuncts to the Medici coat of arms, woven into the banner but not part of the heraldic design seen on the tide page of Fantini's method.]

No. [items of supplied] 1

Despite this, however, we cannot exclude the possibility that his arrival in Florence might date back to the preceding months, for example to November of 1630, when he disappears from the records of the dependents of Cardinal Borghese.

After his arrival and enrollment in the corps of trumpeters there are no particular notices until the famous concert with Girolamo Frescobaldi in Rome, again for Cardinal Borghese. The only testimony regarding the concert consists of the previously cited letter of Pierre Bourdelot to Marin Mersenne. The latter writes:19

Sed cum descensus sit ulterior, & a 3 nota ad 2 fiat per semiditonus, licet difficulter, priusquam attingatur tertia nota, quam vulgus tibicinum praetergredi nequit, suspicor eruditissimos tubicines spiritum ita moderari posse, ut singulos tonos 1 tertia, vel a quinta nota versus acutum efficiant, hoc est per gradus ascendant.²⁰ quae suspicio litteris domini Boudelotij medici doctissimi ad me Rme missis vehementer augetur, quibus asserit se ab Hieronymo Fantino tubicine totius Italiae excellentissimo audivisse quod tonos omnes sua tuba caneret, eosque sonis organi cardinalis Burguesij iunxisse, quo Hieronymus Fresco Baldi ducis Hetruriae, & Ecclesiae Romanae D. Petri organista concinne ludebat: quanquam tubicines dudus Crequysij, qui tunc extraordinaria pro rege nostro christianissimo Ludovico XIII, legatione fungebatur, asseruerint tonos praedicti tibicinis spurios, confusos, & penitus inordinatos fuisse. Ut sit, sive possint illi gradus fieri, sive repugnent, dignum est consideratione, cur non ita fiant obviam, ac intervalla praedicta, ut quis tandem illius phaenomeni veras rationes assequatur.

But when one continues to descend from the third to the second note [harmonic] one makes a passage of a minor third, and though it is very difficult before one touches the third note—a difficulty that the multitude of trumpeters cannot overcome, I believe that the best trumpeters can so regulate the breath so as to emit all the individual tones from the third or fifth ascending, that is, they may ascend by step." This idea was strongly confirmed in a letter sent to me from Rome by Mr. Bourdelot, a most skilled physician, in which he affirms to have heard Girolamo Fantini, the most excellent trumpeter in all of Italy, play with his trumpet all of the notes, and who united to those notes those of the organ of Cardinal Borghese, while this was played with elegance by Girolamo Frescobaldi, organist of the Duke of Etruria and of the Roman church of San Pietro. I say this notwithstanding that the trumpeters of the Duke of Crequi, who was then extraordinary ambassador of our most Christian King Louis XIII, have asserted that the notes played by the above-mentioned trumpeter had been false, confused, and entirely disordered. However this may be, and whether these passages may be reason for which the above-mentioned intervals are not so easily played are worthy of investigation, so that someone may finally learn the cause of such an extraordinary phenomenon.²¹

It is not precisely known when the concert took place; a number of reference works are in odd disagreement regarding the date.²² Frescobaldi was organist of the Cappella Giulia in Saint Peter's in Rome until 1643 (he died in 1644), except for a very brief trip to Mantua in 1615 and a longer one to Florence between 1628 and the second half of April of 1634: during this time certainly the organist could have made the acquaintance of Fantini. One

may suppose that the concert took place after the Frescobaldi's return to Rome, in April of 1634. In fact, in a letter of September 6 of that year, Nicolas-Claude Fabri de Peiresc (Aix-en-Provence) writes to Bourdelot in Rome that the above-cited work of Mersenne was just beginning to be printed in Paris.²³ Thus the notice must have reached the author and must have been inserted into his book very soon after the event, and at any rate not later than the end of the year.

I mention this singular event because it is the first documented case in which the trumpet sustains a soloistic role, accompanied by a keyboard instrument, probably functioning as a basso continuo. This combination was unknown until then, and Fantini found it particularly appealing, to the point of devoting to it the greater part of his *Modo per imparare a sonare di tromba*, which he began to write in 1635, when he was granted "that bit of leisure, accompanied by study."²⁴

Several important events—the coronation of Emperor Ferdinand III in Regensburg in 1636, the opening of a congress in Cologne in 1637, and a trip to Germany by Prince Matthias in 1639—have given rise to suppositions that Girolamo may have left Florence on these occasions.²⁵ His presence in Germany in the period 1636-9 would explain, among other things, the apparent printing of the method in 1638 in Frankfurt. The hypothesis, maintained until now by many scholars, is nevertheless at least partially disproved by documents that attest to Fantini's continued presence in Florence in 1637. On July 5 of that year the coronation ceremony of the marriage between Grand Duke Ferdinand II and Victoria della Rovere was celebrated, "followed by fifteen days of entertainments, royal comedies, equestrian ballets, various races and other events" [see Figure 2]2⁶ In the description of the equestrian ballet, which took place on July 15, we find an exceptional testimony that reveals the particular context of Fantini's solo performance:

During the dancing, the singing continued from time to time at full voice with a melody appropriate to the clamor of that sound; when the singing ceased this was at times accompanied, with singular mastery, by the trumpet of Girolamo, famous trumpeter of His Highness.²⁷

Fantini's presence in Florence during those years—the only apparent interruption being between August 21 and December 19, 1636, while for the period between the end of August of 1637 and September 1, 1639 we must acknowledge the irretrievability of the Medicean accounting records—is definitively confirmed by the *Libro dei salariati da S.A.S.*²⁸

20 September 1631-20 August 1632	Girolamo Fantini trombetto sc.120 ²⁹
19 September 1633-23 August 1634	Girolamo Fantini trombetta sc. 123
30 September 1634-27 August 1635	Girolamo Fantini trombetto sc. 120
20 September 1635-21 August 1636	Girolamo Fantini trombetta sc. 120
19 December 1636-21 August 1637	Girolamo Fantini tronbetta sc. 90
1 September 1639-27 August 1640	Girolamo Fantini sc. 123
1 September 1641-8 August 1642	Girolamo Fantini sc. 120

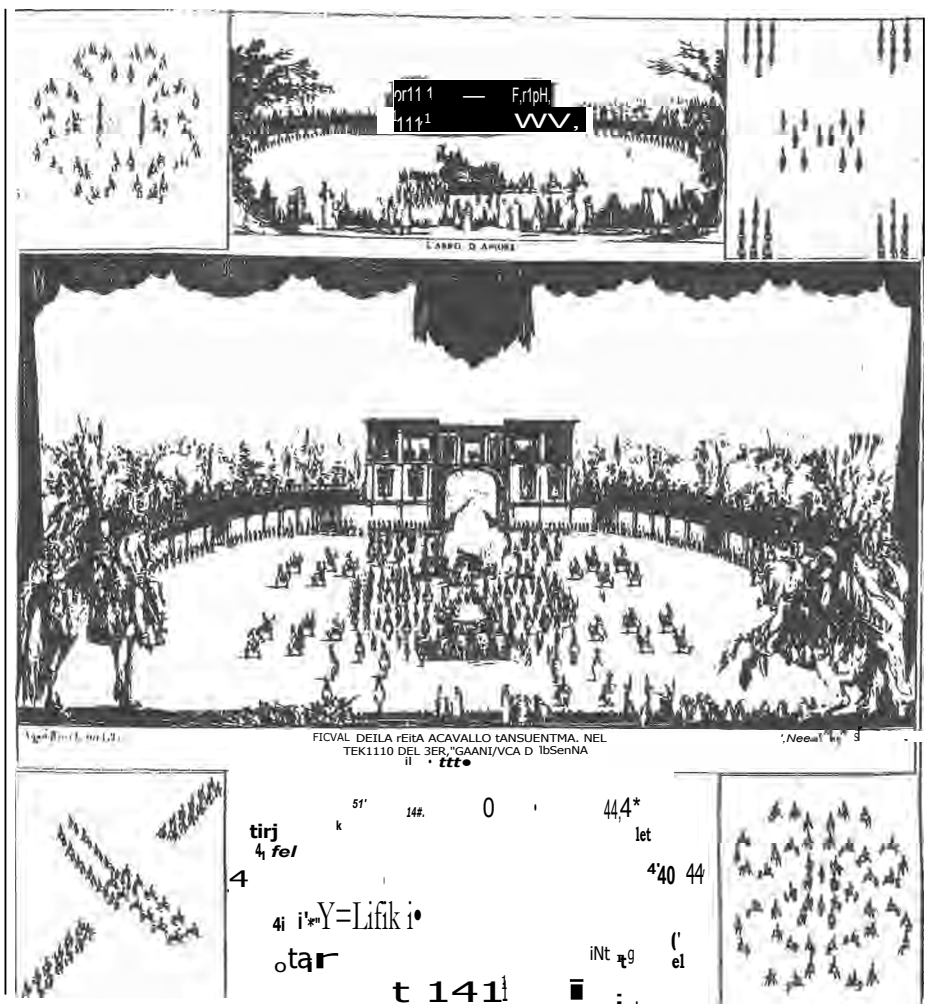


Figure 2

Festa a cavallo presented at Florence in 1637. From Ferdinando de' Bardi, *Descrizione delle feste fatte a Firenze per le reali nozze* (see note 3).

The apparent decrease in salary for 1636-37 is due to the fact that the payment covers only nine months. The period not covered—which corresponds to the situation of the contiguous Medici salary records—is explained perhaps by an absence occasioned by some journey.

It is not possible, however, to sustain the hypothesis of participation at the festivities for the coronation of Emperor Ferdinand III on December 22 in Regensburg,³⁰ for the simple reason that Fantini was given his regular monthly payment on the date of December 19, 1636. Unfortunately the lack of bookkeeping records relative to the years 1638-39 rules out the possibility of verifying the continued presence of Fantini in Florence during the year that his method was published. The method, moreover, as revealed by an examination of the watermarks, and as suspected also by Gaetano Gaspari on the basis of several typographical details, was in all probability printed in the Tuscan capita.³¹

We should also take note of the rather high compensation of approximately ten *scudi* per month, noticeably higher than that received by other musicians of the Florentine court, and surpassed only by the *maestri di cappella* and the singers.³²

The bookkeeping records of 1639-40 mention the delivery of *una viola nuova* [a new viola],³³ suggesting an entirely new picture of the musician who, beginning from that year, is no longer characterized by the treasurer with the restrictive term *trombetta*. From the same documents we find with great interest a note dated May 5, 1637, which mentions "scudi 10 [...] Gio[vanni] suo fig[liol]lo [his son]," then variously repeated:

[22-5-1637]	scudi dieci [...] Gio[vanni] suo garzone [<i>bis apprentice</i>]
[20-12-1639 and 22-2-1640]	sc. died Gio[vanni] suo sco[lare] [<i>bis student</i>]
[27-8-1640]	sc. dieci [...] Gio[vanni]
[24-10-1641]	sc. 10 [...] Gio[vanni] suo scolare
[22-1-1642]	sc. 9 [...] Gio[vanni]
[24-3-1642 and 21-6-1642]	sc. 10 [...] Gio[vanni] ³⁴

Colleagues of Fantini in the service of the Grand Duke were "Jacopo Rineldi *trombetta*," "Ottavio Ferrini *trombetta*" (the latter in 1635-6 received an annual salary of 128 *scudi*, higher than Fantini's), "Giovanni Pollacco *tromba*,"³⁵ "Michel Agnolo *tromba*,"³⁶ and "Giovanni Antonio Venetini *trombetta*."³⁷ Later we find an entire generation of trumpeters: beginning in 1657, Francesco Guiducci; then in 1664, Giuseppe and Pier Antonio Guiducci,³⁸ the latter surely the most popular of the family and in all probability the best trumpeter in Florence following the retirement of Fantini.³⁹

Though it has often been written that Girolamo traveled widely,⁴⁰ no hard evidence for this has come down to us. It has even been asserted that he undertook a *Kunstreise* [concert tour],⁴¹ presenting himself before the courts of Germany.⁴² Rather we are led to maintain that his activity unfolded regularly in Florence. It is probable that he had the

opportunity to follow the Florentine court on an occasional trip, although documents provide no confirmation of this. In the documents relative to the journeys undertaken by the royal family, a trumpeter appears in the list of guests only in 1623, when the Grand Duke went to "Rome and Germany," at which time Fantini had not yet arrived at the court, while for other journeys (1629, 1657, 1667, 1668) there is no mention of any such trumpeter.⁴³ The hypothesis of a lengthy sojourn in Germany or a final emigration northward loses any credibility. The rediscovery, moreover, of a "Note of the assignments to the account of Fantini"—datable to the years 1640-60⁴⁴ and attached to a group of letters dating back to 1675, of which we will presently speak—proves the exact opposite: in this extract from the record-books, made by a tax-collector who tended to Fantini's interests in Florence, all of the credits that attest explicitly to the latter's presence in the Tuscan city are listed.

From 1642 to 1648 the Medici bookkeeping records are missing, and the name of Fantini does not appear afterwards. In the books of the salaried employees we now find only two or three trumpeters regularly inscribed as employees of the court, indicating a substantial distinction of rank and function in comparison with their colleagues of the corporation or of the militia.

A passage from *Ifiati gloriosi*, a booklet published in 1656 by Giovanni Pirazzoli,⁴⁵ reporting that "a trumpeter was made captain of the cavalry by Emperor Ferdinand II, with extraordinary payment and emoluments, for his virtue and bravery," has succeeded to some a reference to Fantini.⁴⁶ To us it seems beyond question that the Ferdinand II named here was the emperor who reigned from 1632 through 1637 and not the Grand Duke of Tuscany of the same name. This should have been clear even to Pirazzoli, who a little further on, indeed, speaks of "a certain German named Spinazzi [...] in the army of the Most serene Grand Duke of Tuscany" ("un tal Spinazzi tedesco [...] nell'armata del serenissimo gran duca di Toscana"), demonstrating his ability to distinguish correctly between the two monarchs.

Unexpectedly, thirty-three years after the last document that attests to Fantini's presence in Florence, we find a new testimony. In 1675, at the age of 75 years, he was sued by the prioress of the convent of Marradi. In the correspondence between the latter and Cardinal Rossetti, and between the latter and the Cardinal Prince Leopoldo de' Medici,⁴⁷ the nuns denounced the failure of Fantini to pay for the rent for his daughter Elisabetta, who for seven years had been "in the service of said convent." The prioress lamented the conditions of poverty in the monastery, begging "with tears in her eyes" that the debt be paid, and imploring mercy and understanding. Fantini brought the case to a close when, following the happy outcome of a suit against one of his own debtors, he provided "200 bushels [*stava*, perhaps a misprint for *stava?*] of grain to the nuns."

The ten letters that constitute our written documentation contain several items useful to our biographical reconstruction. The first regards the existence of a daughter, Elisabetta, whom the letter of May 6, 1675 describes as "having surpassed 25 years," which would place her birth before 1650. The second is offered by an annotation presumably by Leopoldo de' Medici, having met with the famous trumpeter in connection with the dispute, verifies Fantini's state of poverty: entirely dependent upon his allowance in order to live, he is

justified, "given his misery," in not having paid what he owed to the convent.

The documents in our possession finish here. It has not been possible, for example, to retrace either the last will and testament or the death certificate of Fantini.

There is, finally, the report in a letter from Dr. Hans Fantini, residing in Munich at the time of my research for this article. Dr. Fantini declares himself to be a direct descendent of Girolamo, and has succeeded in reconstructing the genealogical tree of his family back to Giovanni Giacomo Fantini, who, according to documents unfortunately lost, is supposed to have been a grandson of our trumpeter. Adamo Giovanni Giacomo departed from Venice in the retinue of Prince Schilling and arrived in Dusseldorf, where he initiated this line of German descendance. He was an oboist in Venice, and his sons were musicians as well, but there is no further proof of his relation to Girolamo. It seemed to me of little use to broaden the investigation in Italy among persons bearing the same family name, since even in the period of Girolamo's life the surname Fantini was widely diffused. We will point out, however, that the possibility of a family connection with Girolamo seems much greater in the case of a certain "Marco Fantini Staffiere" among the employees of the Medici court in 1634, three years after Girolamo's entry into service."

To conclude, here is the reconstruction of the family tree of Dr. Hans Fantini, integrated with various facts which have been brought to light by our researches.

The Fantini Family

[Eusepius Fantinus]

[Andrea Fantinus + Hillidis]

Girolamo Fantini

[Elisabetta (c. 1650-?), Giovanni (c. 1625/30-?)]

Adamo Giovanni Giacomo [in Germany before 1700] + Anna Krieger, 1701

Johann Wilhelm Adamo (Dusseldorf 1705) + Anna Sybilla Pape (Werl 1747)

Franz Adam (Werl 1760) + Anna Gertrud Stein, 1801

Theodor Franz Wilhelm (Werl 1804), 2 brothers (from Werl to Dresden; another line of descendance) + Marie Antoinette Sauerland, 1827

Bernhard Jose (Werl 1836)
+ *Agathe W. Ii:ckmann*, 1863

Wilhelm Adam (1828, from Werl to Bochum)
+ *Albertine Rusche*, 1869

Elisabeth, Joseph, *ErnsFriedrich*, Gertrud, Maria

Anton Wilhelm

Richard, Paul *Johannes Richard*, *Agathe*, *Annemarie* two sisters?, *Anton Paul*

Paul Bernharei Helga, *Bernhan4* Hans-Peter

Paul

Andy

(three sons?)

NOTES

1. "Girolamo e qui, sonante ogni ora con si mirabil'arte," "Monarca dalla tromba oggi egli e terra," "Ahi, the la fama di tal dono ornollo [...] faccia del gran Fantini eterni vanti." These are poetic verses dedicated to Fantini *in Modo per imparare a sonate di tromba tanto di guerra quanto musicalmente in organo, con tromba sordina, col cimbalo, e ogn'altro istrumento. Aggiuntovi molte sonata, come balletti, brandi, capricci, sarabande, correnti, passaggi, e sonate con la tromba, organ insieme. Di Girolamo Fantini da Spoleti trombetta maggiore del sereniss. gran duca di toscana Ferdinando II In Fancofort per Daniel Vuastch. 1638. Con licenza de' superiori.* Facsimile edition in *Bollettino bibliografico musicale. Collezione di trattati e musiche antiche edite in facsimile (Milan, 1934; reprint, Nashville: The Brass Press, 1972; reissued as Girolamo Fantini: Method for Learning to Play the Trumpet, with complete English translation and critical commentary by Edward H. Tarr, Nashville: The Brass Press, 1978.)* [A new edition of *Eighteen Sonatas for Trumpet and Basso Continuo by Fantini*, edited by Irmtraud Kruger, has recently appeared (Edward Tarr Brass Series, Coburg: McNaughton Musikverlag, 1992).]
2. Marin Mersenne, *Harmonicorum libri in quibus agitur desonorum natura, causis, et effectibus* (Paris, 1635), 2: 109.
3. Angelo Solerti, *Musica balk e drammatica alla cark medicea dal 1600 411637* (Florence, 1905), p. 209, citing from Ferdinando de' Bardi, *Descrizione dells feste fatte in Firenze per le reali now de serenissimi sposi Ferdinando II gran duca di Toscana, e Vittoria pincipessa di Urbino* (Florence, 1637): "Il canto veniva talora accompagnato con singolare maestria dalla tromba di Girolamo, famoso trombetta di S.A."
4. Florence, Archivio di stato (I-Fas), Mediceo, *Guardaroba*, file 448, carta 66v.
5. I would like to thank Don Giuseppe Falcinelli, canon of the cathedral of Spoleto, and Don Giampiero Ceccarelli, archivist of the Archepiscopal Archives of Spoleto, for their courteous collaboration.
6. Spoleto, Santa Maria (cathedral), *Libro dei battesimi*, anno 1604, c. 23: "Vincentius Simonis de S[anc]to Silvestro et D. Gemilie sue uxo[r]is fil[iu]s fuit bap[tizatu]s die 12 octobris [fuit] d. Flavian Rotundum, Eusepius Fantinus de Spo[le]to fuit comp[ate]r."
7. *Ibid.*, anno 1600, c. 284v.: "Hieronimus Andree Eusebij et Hillidis fil[iu]s fuit p[er] eund[em] bap[tizatu]s die 11 [februaris] Ursulina obstetrix com [mate]r."
8. It is necessary, however, to consider the ecclesiastical situation of 17th-century Spoleto, where no fewer than three churches had baptismal fonts: Santa Maria, San Pietro, and San Gregorio. Of the first two it has been possible to examine the documentation, while of the third we know that in 1572 a register, unfortunately now lost, was ordered for annotating baptisms. We know also of the existence, at the beginning of the 17th century, of other baptismal fonts in the area around Spoleto, such as Eggi, Bazzano, San Giacomo-Poreta, and probably Pissignano, Monte Martano, Terzo la Pieve and Cannaiola, where most of the documentation may no longer be recovered.
9. Foligno, Archivio di stato, *Priorale*, folder 201, *fast.* San Feliciano.

10. Spoleto, Archivio della cappella del duomo, fasc. XVIII: "daemmo per it dl della Assunzione alli pifari et trombette et tambori libra una de candele [...]"

11. Spoleto, Archivio di stato, *Sacrestanati*, c. 27v: "fu data alli trombetti secundo it solito[...]"

12. Roma, Archivio segreto vaticano (ASV), Fondo Borghese, folder 6049, item no. 89.1 am grateful to Patrizio Barbieri for his courteous indication to me of references to Fantini in the documents of the Borghese family.

13. ASV, Fondo Borghese, folders 6049, 6050, 6051, 6054, 6056, 6061, 6064, 6065.

14. ASV, Fondo Borghese, folder 6051, n. 130, and busts 6054, n. 422.

15. ASV, Fondo Borghese, folder 6050, without numeration.

16. ASV, Fondo Borghese, folder 6054, n. 441.

17. I-Fas, Mediceo, *Guardaroba*, file 448, c. 66v.

18. In another document—I-Fas, Mediceo, *Guardaroba* 448, c. 62—one reads "A silver trombone without musical *aorta*." We therefore understand *aorta* or *storda* as *ritorta*, a brass tube curved for inserting into the mouthpiece receiver for the purpose of elongating the instrument, consequently lowering the fundamental. [Co-translator's note: *aorta*, a noun derived from the adjective for crooked or twisted, denotes here a crooked piece of pipe, i.e., a crook.]

19. Mersenne, *Harmonicorum libri*, 2: 109.

20. Here is my own interpretation of the controversial first clause of this passage: descending from G3 (third harmonic) to C2 (second harmonic), most trumpeters manage only with difficulty to play the E between these two notes, since it is extraneous to the natural harmonics of the trumpet. But the best of them, controlling adequately the emission of air, are able to perform all the tones ascending by step beginning from G3, or more simply from E4 (fifth harmonic).

21. The Italian version presented in *Recercare* 2 (1990): 231 is the translation of Agostino Venanzi.

22. According to Carlo Schmidl, *Dizionario universals dei musicisti* (Milano, n.d. [1928-9n]), s.v. "Fantini, Girolamo," the concert is supposed to have taken place before 1630; Feds, in his *Biographie universelle des musiciens*, s.v. "Fantini, Jerome," asserts that it was before 1636; both Ernst Ludwig Gerber's entry on "Fantinus, Hieronymus" in his *Naas historisch-biographisches Lexicon der Tonkünstler* (Leipzig, 1812-4), and that of Hermann Mendel on "Fantini, Geronimo" in his *Musikalisches Conversations-Lexikon* (Berlin-Oppenheim, 1873) point rather to 1642.

23. *Correspondance du p. Mann Mersenne*, ed. by C. de Waard and B. Rochot (Paris, 1955), 4: 345. Note that the true name of Pierre Bourdelot—that employed by his correspondent—is Pierre Michon.

24. As written in the dedication of his book, p. 5: "quel poco d'ozio, accompagnato dallo studio."

25. *Die Musik in Geschichte and Gegenwart*, s.v. "Fantini, Girolamo," by Georg Karstadt; the hypothesis is repeated by Henry Meredith in *Girolamo Fantini's Trumpet Method. A Practical Edition* (doctoral diss., University of Northern Colorado, 1984), 1: 28. [Co-translator's note: the "synthesis of existing evidence" found on p. 28 of Meredith's dissertation clearly states that Fantini's "travels outside of Florence and Rome, however, are unknown" and only that he "might have participated in the crowning of the Holy Roman Emperor."]

26. Francesco Settimani, *Diario*, ms. I-Fas, vol. IX, c. 211-2, cited in Solerti, *Musica, balk e drarnmatica*, p. 197.

27. Solerti, *Musica*, p. 209, citing Bardi, *Descrizione*: Cantavasi ancora, nel tempo che si ballava, a voci piene di quando in quando alcuni versi con aria appropriata allo strepito di quel suono, che cessando it canto veniva talora accompagnato con singular maestria dalla tromba di Girolamo, famoso trombetta di S. A."

28. I-Fas, Mediceo, *Depositeria generale*, files 1524, 1524b, 15276, 1525, 1526, 1527, 1528.

29. I-Fas, Mediceo, *Depositeria generale*, file 15276. This is omitted from the account in Frederick Hammond, "Musicians at the Medici Court in the Mid-Seventeenth Century," *Analecta musicologica* 14 (1974): 160; and consequently also from Meredith, *Fantini*, 1: 15.

30. Meredith, *Fantini*, 1:11, 28, maintains that he might have been invited and then decorated with the medal seen in the portrait in his book, where one reads "Ferdinandus secundus imperator." The circumstances under which Fantini received this honor are not known.

31. In the *Catalogo dalla biblioteca del Liceo musicale di Bologna* compiled by Gaetano Gaspari, completed and published by Federico Parisini, vol. 1: *Teorica*, Libreria Romagnoli Dall'Acqua (Bologna, 1890), p. 334, Gaspari writes: "Although the edition has the information that it was printed in Frankfurt, nonetheless from the characters and other details we may conclude, without fear of making an error, that it was printed in Florence." A future article will deal with an investigation into the watermarks of Fantini's publication. [See also Meredith, *Fantini*, 1: 29-30.]

32. These range from a minimum of 2 *scudi* to a maximum of 15-20, with several obvious exceptions: Frescobaldi reached 29 *scudi* in 1633 as *maestro di cappella* (see Hammond, "Musicians," p. 169).

33. I-Fas, Mediceo, *Guardaroba*, file 664, c. 87v, "Inventario delle robe che sono nella stanza degli strumenti di S. A. S. 1640."

34. I-Fas, Mediceo, *Depositeria generale*, file 1526, c. 18v., 1527, c. 22v; 1528, c. 12v.

35. I-Fas, Mediceo, *Guardaroba*, file 664, c. 25v: "must give to the Guardaroba two brass trombones and a viola da gamba *del concerto* [belonging to the orchestra, the *concerto de' Franzosini* ensemble; see Meredith, "Fantini," p. 18] with six strings [...] the day of August 10 1666."

36. I-Fas, Mediceo, *Guardaroba*, file 664, c. 89v: "Two large serpents, one to be given to Micchel'Angelo trumpet[er] without a mouthpiece;" *ibid.*, c. 92v: "Micchel'Angelo trumpet[er]. A large serpent, given to him this day, August 2, 1652;" *ibid.*, c. 2v: "A large serpent, to be given to Michelagniol'

trumpet[er];" *ibid.* c. 31 "owes one large serpent [...] on the day 2 August 1656 owes another large serpent;" *ibid.* c. 106v-7: "A large serpent to be given to Michel-Agnolo, trumpet (2 July 1654) [...] The *di contro* serpentone has been given to the Reverend Father Giovanni Pancani (28 August 1669)."

37. I-Fas, Mediceo, *Guardaroba, file* 664, c. 25: "On the date February 4 1660 [...] two *brass* trombones with their fittings. Returned on 18 January, 1661."

38. A true family monopoly, to the point that even Giuseppe and Pier Antonio are still provided for in 1704 by Cosimo III, *cfr.* I-Fas, Mediceo, *Depositaria generale*, files 1533 and 397; *cod.* 403, c. 71 and 125.

39. Here is a testimony of October 24, 25, and 26, 1683: "list of musicians and players of music made by Pietro Sanmartini [. . .] 1st platform and 1st chorus [...] trumpet Pier Antonio L. 30." In this connection it should be mentioned that under the same circumstances "Francesco and Antonio Veracini violinists" earned only L. 21 [information taken from Riccardo Gandolfi, "La cappella musicale della cone di Tosca (1539-1859)," *Rivista musicale italiana* 16 (1909): 521].

40. In virtually all biographical literature and monographs devoted to Fantini.

41. Hermann Eichborn, "Girolamo Fantini, ein Virtuos des siebzehnten Jahrhunderts and seine Trompeten-Schule," *Monatsheft für Musik-Geschichte* (1890; reprint, Nashville, 1976), p. 113, and the preface by Wilhelm Ehmann to *Girolamo Fantini: Spiectücke*, (Kassel, 1966).

42. Eichborn, "Fantini," p. 113.

43. In the diaries found in I-Fas, Mediceo, *Viaggi*, files 6377, 6379, 6380, and 6381, every moment of these journeys is described in detail.

44. I-Fas, Mediceo, file 6415.

45. Giovanni Pirazzoli, *Ifiati gloriosi. Encomi dati della Fama ally tromba [...]* (Bologna, 1656): "Dall'imperatore Ferdinando secondo fu facto capitano di cavalleria un suo trombetta con emolumenti, e paghe straordinarie, per la sua virtu, e valore." A copy of this publication is preserved in the Civico museo bibliografico musicale in Bologna. [See also Meredith, "Fantini," 1: 22-24.]

46. In Tarr's commentary to his translation of *Girolamo Fantini: Method for Learning to Play the Trumpet*, p. 1.

47. I-Fas, Mediceo, *Depositaria generale, file* 6415.

48. I-Fas, Mediceo, *Depositaria generale, file* 15246, c. 108 and 134.

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