The Eulogies of Fame to the Trumpet by Angelo Tarachia and Giovanni Battista Pirazzoli

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Introduction

In 1656 the Italian civic and military trumpeter Giovanni Battista Pirazzoli published at Bologna a small tract entitled I FIATI GLORIOSI / Encomij dati dalla Fama / ALLA TROMBA /... [GLORIOUS BREATHS: Eulogies of Fame TO THE TRUMPET]. According to the title page, a first version of the work was originally published by Angelo Tarachia, the Court Secretary of Carlo Gonzaga, the Duke of Mantua, to whom the work was dedicated. But, as Pirazzoli notes in his 1656 dedication, the work was not at first published in sufficient number of copies, “with the result that a majority of those who wished to receive them were deprived of the opportunity.” Although Tarachia’s earlier publication has not been found, neither in any of the libraries at Bologna nor the ducal archives and library of Mantua, there is no reason to doubt Pirazzoli’s title-page attribution to Tarachia and the credit given to him for his earlier publication of the eulogies.

Tarachia appears to have been a victim of his patron’s guile and arrogance. Only three years after the publication of Pirazzoli’s version of the eulogies, Tarachia was imprisoned in the Castel Sant’Angelo at Modena, where he remained until 1663. It was during his four years of imprisonment that he wrote a book entitled Il carcere illuminato (“The Illumined Prison Cell”).1 It was during this time also that Tarachia left a number of religious graffiti on the walls of his cell, having inscribed with lumps of charcoal verses from Tasso’s Gerusalemme Liberata, as well as anagrams, mottos, various phrases in different languages, and the image of a crucifix, the upright of which bears a striking resemblance to a trumpet (or, possibly, a vamp horn).2 Tarachia appears to have been an interesting person, and the fact that he wrote a tract praising the trumpet suggests more than a passing interest in the instrument and its religious and social contexts. Perhaps he was the son of a court or civic trumpeter. Unfortunately, little is so far known about this Italian letterato from the middle of the seventeenth century. Doubtless much more will be learned about Tarachia as the relevant Italian archives are studied in detail.

Like Angelo Tarachia, little is known about Giovanni (not Girolamo, as noted in some works3) Battista Pirazzoli. He appears to have been a trombettiere civico at Bologna and, according to observations published in the eulogies of 1656, was familiar if not conversant with many trumpeters in Lombardy, Tuscany, and Emilia. Pirazzoli (and/or Tarachia) displays considerable knowledge concerning the use of trumpets in warfare, much of which appears to have been derived both from personal anecdotes as well as documentary and literary sources. Moreover, the sources for the use of trumpets in Antiquity are extensive and well worth a revisit by scholars probing the history of brass in Classical Antiquity.
According to personal correspondence with Igino Conforzi, to whom I am grateful for his having verified specific information concerning musicians in Bologna, notably payment references from the city’s Archivio degli Anziani (“Capitolo Musici e Trombetti”), Pirazzoli worked as a trumpeter for the comune during much of the second half of the seventeenth century. And in Gambassi’s *Il Concerto Palatino*, we find mention of Pirazzoli’s name in documents after 1682 for various payments as a trumpeter, at a time when trumpeters were being increasingly employed in the instrumental and vocal music for Mass and Vesper services in the Basilica di San Petronio. It was during this time that musicians like Colonna, Peri, Cazzati, and the other famous Bolognese composers of instrumental and vocal works with trombe were associated with San Petronio and its liturgical music. It is worth noting that many of these composers were priests, a fact too often ignored by writers on music and history of the period.

The present writer had hoped to discover more useful information about Tarachia and Pirazzoli by way of ancillary material in presenting their eulogies to the trumpet in this article. Unfortunately, little is presently available, and the proper archival work still waiting to be done and a number of specific aspects touching on the present study waiting to see the light of day. Therefore, anything more than a page or two at this juncture will amount to little more than padding. To say anything really meaningful will require a lot more information about Bologna and its institutions. The text of Pirazzoli speaks for itself. As far as all the persons he names and the many others he quotes, they will have to remain among the cohorts and battalions of mostly unknown persons. Doubtless, military historians will be able to come up with a lot more data about Italian warriors from the sixteenth and seventeenth centuries, and historians will probably deal one day with the many scions of the wealthy and powerfully situated Italian families and city-states at the time of our Bolognese trumpeter. This is not beyond my ken, but I would need another lifetime to get to the bottom of so many historically convoluted matters. For now, we have the tip of the iceberg for a city-state trumpeter who seems to have established himself in his own era and obviously knew about trumpets and trumpeters. Let others dedicated to the spirit of the instrument take it from here, especially younger scholars, who have much more time and energy and possess no lack of familiarity with the territory. They will doubtless be able to pick up many of the threads suggested by Pirazzoli’s text and references. As for me, I have a long overdue book to turn in. My “library card” is about to be revoked, and yet I have miles to go before I sleep. Though those snowy woods, dark and deep, seem ever more appealing as Time’s sickle’s compass comes, one only hopes that the finish line will be crossed before memory fades and energy fails, if for no other reason than to keep a promise to someone who understood the difficulties and cared.
GLORIOUS BREATHS:

Eulogies of Fame to

THE TRUMPET;

roused by the excellent pen
of the most illustrious
ANGELO TARACHIA,

already dedicated by him
and now newly consecrated
to the most serene
CHARLES II,

Duke of Mantua, Monferrato, Nevers, Umena,
Rhetel, etc.

By
GIO. BATTISTA PIRAZZOLI,
Trumpeter of Bologna.

With permission of the Superiori
GAETANO GASPARI.
MOST SERENE HIGHNESS,
The eulogies of the Trumpet by Angelo Tarachia, Secretary to your
most serene Highness, obtained such a favorable reception and
such noble applause that, no sooner were they published, than they
[p.4] immediately found a perpetual welcome amongst the virtuous
[or: Virtuosi] with the result that a majority of those who wished to
receive them were deprived of the opportunity. Wherefore I,
desirous of seeing the praise and prestige of my profession
growing greater and more refined from day to day, resolved to
satisfy the public by bringing these eulogies once again to their
attention; and if the first [p.5] cause of their good fortune was
Your Highness’s protection, under which they came out and earned
their fame, I thought it right to reprint them under the same
tutelage of Your Highness’s name, with the intention of thus
obtaining for them the advantage of the applause that they deserve.
They are a work of exquisite virtue, which is sufficient to assure
me that they will be received by Your most Serene Highness with
the same pleasure that they have aroused [p.6] in the past, which is
the sole hope of he who remains

Your most Serene Highness’
most humble, devoted, and obliged servant,


Bologna 20 May 1656.

[p.7] Defense is a law of nature,⁴ common to all mortal beings, confirmed by the Will of
God and the common assent of all peoples; it came into existence when the world was
created, and will cease to exist only when the world is no more; neither civil nor pontifical
legislation, however much based on the will of men or the authority of the Scriptures, will
ever be able to derogate from it, for it is not constituted by men, but is engraved in men’s
hearts by nature itself.

Indeed it was inspired by this natural inclination that Roman Nobles⁵ were more
often adorned with the title of Patrons than of Patricians, for the Syracusans were protected
by the Marcelli, the Spartans by the Claudii, the Puteolani by the Bruti; the Neapolitans by
the Licinii, the Bolognese by the Antonii, the Allobrogi by the Fabii, and the Greeks by
Caesar himself, their causes defended by them in the Senate, showing Rome to be the
Mother of Justice in the world.
Defending the oppressed was so natural in us that, leaving aside a whole series of historical examples, let it suffice to [p.8] quote that of Jason of Thessaly, who, unarmed and defenseless went into Athens to defend the innocent Timotheus, preferring to expose himself to mortal danger than to leave the reputation of a friend undefended.

With these prefatory remarks I shall proceed to justify my own present action in defense of those who profess the virtues of the Trumpet, even though it would merit the protection of unnamed heroes: as Laertius says, men possessed of virtue must prepare defenders for themselves who are strong and just.

But if my weakness excludes me from this enterprise, the just nature of my cause on the other hand equips me for it, for I wish to prove the glories and honors of the Trumpet against the vulgar chatter of those who, without authority or experience, wish to usurp them.

[p.9] And to bring divine protection to bear on this cause, I shall turn to Holy Writ, and say, on the evidence of Josephus Flavius, that Moses was the inventor of the Trumpet, wishing to have an instrument fit to glorify God with, and I shall set aside the opinion of Pliny, who traces its origin to Pisaus Tyrrenheus, proving this by reference to Athenaeus, who calls it the Tyrrenhean Trumpet. [The Tyrrenians, i.e. Etruscans, are often credited by classical writers with the invention of the trumpet.] Since at all events it finds its origin in Antiquity, it is deserving of honor, according to the well-known saying: what is born of Antiquity must be revered.

But without leaving sacred texts, I find in Zechariah that the Lord God, to show in what manner he will make himself heard, says: “and the Lord God will sound the trumpet.”

But the manifestation of His voice that God makes with the trumpet, so exalts it that I need here mention no other evidence, since it suffices that David exalts it when he says: “the voice of the Lord in magnificence.”

Nonetheless, lest that very God who took such pleasure in the Trumpet should be lacking in any glory, I shall proceed to show how it was used in sacrifices, in which only the Priests might use it; thus David, when choosing the Levites to carry the Ark, to sing and to play various instruments, ordered that Sebenias and Josaphat and the other priests alone should sound with trumpets, [p.10] with which they gave praise to God. Some of the Levite priests of the Temple at the time of King David were not only singers but apparently trumpeters also. Asaph, for example, a priest to whom a number of Psalms were dedicated, was a trumpeter.

This prerogative of the priests, that they alone might play the trumpet, is also confirmed by Solomon, and indeed extended, since according to the customs of his father [King David], introduced into the Temple of God, he increased the number of priests who were to sound with trumpets; for I find written, of the Levites and the singing men: and with them a hundred and twenty singers, sounding with trumpets.

But one should read a different word: he says Priests instead of singers.

And in Ezra, when the people, returned from [captivity(?)—original text obscured by an ink blot] appointed the Levites and the Priests, they gave trumpets to the latter, saying: the priests stood in their ornaments with trumpets.
And further in the Book of Numbers, God commanded to Moses that every action of the people should be guided by trumpets alone, whether going forth to war, or gathering the people together, or summoning the Princes and the heads of the multitude; and in particular He laid the duty of sounding them upon the sons of Aaron the priest, promising that he would always come to their aid when they sounded, for they were the ones most able to inspire his pity in their hour of need, whether in war or in peace; for He did not allow weeping or prayers or abstinence or other means to implore his grace, saying explicitly: If you go forth to war out of your land against the enemies that fight against you, you shall sound aloud with the trumpets: and there shall be a remembrance of you before the Lord your God, that you may be delivered out of the hands of your enemies.

And then follows: If at any time you shall have a banquet, and on your festival days, and on the first days of your months, you shall sound the trumpets over the holocausts, and the sacrifices of peace-offerings, that they may be to you a remembrance of your God.18

From all this it is clear in what high regard God held the trumpet, desiring that only the breath of his priests should give voice to its sound, and deciding that only for that would he come to the defense of his people and approve of their sacrificial peace offerings.

Yet in omnipotence He bore singular witness to this when he determined that the sound of seven trumpets, in the hands of the priests, should reduce the walls of Jericho to atoms; Joshua relates the victorious success of this in the Scriptures, saying: “and the trumpets sounding, the walls thereupon fell down flat.”19

And God himself, to prove the exaltation of these trumpets to the heights of glory, when he came to institute the rites of the people, chose a day, and blessed it, for the celebration of trumpets, saying in Leviticus: The seventh month, on the first day of the month, you shall keep a sabbath, a memorial, with the sound of trumpets, and it shall be called holy.20

Therefore with reason the holy Psalmist, inviting us to praise God and prescribing the instruments for us to use, gives first place to the trumpet, saying: “Praise him with sound of Trumpet,”21 and then listing psaltery, harp, timbrel, organ, and cymbals, perhaps to show that the sound of the trumpet is more pleasing than any other to God’s ear, more fit for exalting his virtues and his greatness.

Now in order to conclude these sacred authorities, one might mention the meanings of the trumpet that do not ring out in the Scriptures except as mysteries, and show it to be a symbol of God’s teaching, of the preaching of the Gospel, of the preachers themselves, of the Apostles, Prophets, and Martyrs, of the gifts of the Holy Spirit, and of so many other things all of which so exalt it as to make any further discussion superfluous.22

I shall therefore now pass to the profane histories, so that I may then come closer to our own times, and finally arrive at the goal that I have set myself, and I shall first consider the glorious trumpet as seen by the most illustrious men; for it was held in great esteem by the Persians and the Egyptians, and the Romans held it in such high regard that they used other instruments for all manner of other military actions, but reserved the trumpet for attacks and close combat with the enemy, believing that only the blasts of the trumpet were capable of rousing the spirits of their soldiers in pursuit of victory.
The people of India used the trumpet only when the king went to his rest,\textsuperscript{25} for they attributed to it the authority to impose vigilance upon the royal guard, [p.14] not wishing there to be any word of anything other than loyalty.

And whoever sounded this highly esteemed instrument has deservedly earned the honor of being celebrated through all ages by the most admirable writers in the world, and has thus won incomparable fame.

Homer celebrates the famous trumpeter Stentor in the Trojan War, attributing to him a voice of iron, for with it he could drown those of fifty other men.\textsuperscript{26}

Of Misenus, son of Aeolus, who was Hector’s trumpeter, and who after Hector’s death was honored by being chosen as a companion by Aeneas, Virgil sings: “…excellent beyond all others in stirring hearts with his trumpet of bronze and kindling the blaze of battle with his music,”\textsuperscript{27} famous Agis (?) receives incomparable commendation from the pen of Statius.\textsuperscript{28}

That excellent woman Aglais,\textsuperscript{29} who sounded the trumpet with such signal pomp at Alexander’s first triumph, took pride in wearing the selfsame crested helmet that Alexander himself had on his head, an honor so esteemed by the Romans that they bestowed it only upon their chief warriors and the bravest of them, so as to give them an air commanding both veneration and dread.

The Greek trumpeter Achias\textsuperscript{30} even had a statue erected to him which was no less than he deserved for his valor, since he was victor at three Olympic games.

On account of the outstanding virtue of Egeleos,\textsuperscript{31} who taught the Dorians to sound the trumpet, that people erected a temple to Minerva in Argos, calling her Trumpet Minerva.

And because the teachers of this skill were never sufficiently honored and celebrated, the Romans,\textsuperscript{32} too, decided to institute a solemn day in honor of the trumpet in the Temple of Saturn,\textsuperscript{33} of which Ovid spoke:

The last day of the five reminds us to purify the melodious trumpets and to sacrifice to the strong goddess [Minerva].\textsuperscript{34}

[p.16] At other times the feasts of trumpets were dedicated to Vulcan by the Romans,\textsuperscript{35} who called them the Sacrifice of the Trumpet. But why should I go so far to reveal the glories of the trumpet to eyes that have evidence of them much nearer?

In the peace treaty, presided over by Pope Alexander III,\textsuperscript{36} between the most serene Republic of Venice and Friedrich Barbarossa, that excellent [Venetian] Senate was endowed by the papal hand with various emblems which increased their fame upon public appearance, and first among these were two silver trumpets, which to this very day are still carried in pomp before the Senate when it appears in public and on solemn occasions. For which reason this instrument remains so esteemed that Robert XI, King of Naples, was himself pleased to play it, so that this skill may be numbered among the many accomplishments which adorned such a great prince.\textsuperscript{37}

[p.17] Therefore those who daily practice the trumpet must rightly be considered worthy of honor and esteem, as virtuosi [or, “men of virtue”], useful persons and capable, [persons] particularly [inured] to military discipline; such is the view taken by Cavalier Melzo, who,
in his Rules of War, calls trumpeters the ornament of companies, or by Pellizati, who gives as an express rule for leaders in war that they should honor and esteem trumpeters, for often it is in their breasts [lungs] that lies victory, or defeat.\(^38\)

This truth was familiar to Lycurgus, who appointed trumpeters to his armies so as to strengthen them,\(^39\) and had direct experience of this: when his Spartans were almost overcome by the Miseni, that famous Tyrtaeus made them so brave with his trumpeting that in a short space of time they turned defeat into victory, something that would not otherwise have been possible, even with the most experienced and valorous of leaders.

And of the high esteem in which trumpeters were held, and the glorious encounters in which they were involved, we have a witness in Paolo Giovio.\(^40\) When the French sent a trumpeter to summon those who were [p.18] in the castle of the Davali to surrender, under pain of death by steel and fire, and, as the above mentioned author says, he was virtually insulted by the besieged, this action so enraged the French that they stormed the walls and breached them, and cut everyone to pieces and burned the castle, or so Giovio says of this trumpeter. In France they consider an insult to a trumpeter, whom they call a herald, to be a grave misdeed.

Pellizzi\(^41\) also reminds generals of the uses of such men, not only for playing the trumpet, but also for working in the best interests of the army; such is the practice of the Swiss, who were in Novara and sent a trumpeter to the French army, but not the kind of trumpeter of whom Giovio speaks,\(^42\) going as a peaceful orator, but one who had power to negotiate and argued with Triulzio, who spoke in the name of them all; thus we see that as an ambassador he was received, negotiated with, and afterwards rewarded with gifts.

[p.19] And that these trumpeters, called heralds as [mentioned] above, should exercise the duties of ambassadors can be guessed from their very name of herald, which Alunno in his Fabrica\(^43\) compares with those of orator, ambassador, and legate, while Ariosto confirms this, saying, “The Herald had come to the field to prohibit and to legislate.”\(^44\)

And this authority of heralds, also known by the Latins as Fetiales [speakers, i.e., diplomats or ambassadors] is also found in Varro,\(^45\) who says that they had the right to decide on peace or war, and that neither the one nor the other could be declared if they had not first recognized the cause of it as just, and declared it to be so, and prescribed what actions were appropriate on such occasions; thus Cicero commends as a most sacred deed the fact that the Romans had entrusted such functions to their heralds, saying: “as for war, human laws touching upon it are drawn up in the Fetial code of the Roman people under all the guarantees of religion.”\(^46\) [A fetialis was one of a Roman college of priests responsible for a formal arrangement in the making of peace or the declaration of war. As heralds they were often trumpeters also. This practice persisted well into the Middle Ages, after which time heralds were chosen for their skills at negotiation and were then accompanied by trumpeters. During the seventeenth and eighteenth centuries, however, negotiations between opposing armies were more often than not conducted by field trumpeters, who had the unenviable duty of entering an enemy’s camp or walled city and were often sent back “much abused” in defiance of their communications.]
They [fetiales, or heralds] were also called, in a similar context, Caduceatores [heralds]; [p.20] thus Livy says of Hasdrubal’s trumpeter: “Hasdrubal sent the herald.”47 They derived this name from the caduceus, a staff attributed to Mercury,48 by virtue of which he removed discord; and so that it might be the more evident how this God set about his business, they also put into his hands a musical instrument, the panpipes, so that with the sound of these, which had the power to calm the mind, as Pythagoras showed,49 he might be the living representation of the person of the trumpeter.

In exercising these functions, trumpeters earned the highest honors; thus Talthybius, who served Agamemnon in a similar role, had sacred honors in Sparta, and on account of his virtue and valor not only was a temple erected to him, but in memory of him the people decided to call themselves Talthybiades.50

In consequence of which, and in proof of the capacity of trumpeters for undertaking other important functions, the present times bear witness through the following living examples which [p.21] are authentic and can be verified by reference to prominent citizens of Mantua, evidence that the virtues of the trumpet deservedly bring those who practice it to honors and the highest offices.

In 1606 the King of Savoy in Piedmont made Cesare Caspi of Genoa, who had previously been his trumpeter, a Knight of St Maurice and Lazarus.51 Giovanni Maria Astolfini of Brescia, trumpeter of the most illustrious Lord Lorenzo Donato, Superintendent of Cavalry at Zara, was made Ensign of the Cavalry by him.52 Orfeo Gentilini of Sabionetta was made Captain of the Galley of the most illustrious Lombard, which sank in the Bay of Londrin.53

Antonio Vanotti of Padua, trumpeter of the most illustrious Count Ferdinando Scoto, Commissary of the Venetian cavalry, was made Ensign of the Cavalry in Brescia.54 Valentino Assarti Grisone, trumpeter of Captain Gierevia, [p.22] was made titular Captain of Armory under the leadership of Colonel Orleschi.55

Emperor Ferdinand II made one of his trumpeters Captain of Cavalry with extraordinary pay and emoluments on account of his virtue and valor.56 Pietro..., trumpeter of Colonel Piccolomini, rose to the rank of Captain of Cavalry in one of his regiments.57

When Mantua was taken by the Germans, a trumpeter of Colonel Ferrari was made Captain in the district of Ponte Arlotto, with the applause of all those soldiers who were placed in his charge.58

Angelo Sala of Padua, who served the most illustrious Gasparo Borromeo as trumpeter, was made Corporal of his company by him at the time of the siege of Mantua mentioned previously.59

A certain Spinazzi, a German, served as Captain of Armory in the regiment of Colonel Longavalle in the army of the most serene Grand-duke of Tuscany [p.23] at the time of the league against the Barberini; he had earlier been a trumpeter, and was particularly loved and cherished by the most serene Prince and Generalissimo Matthias and by the Marchese del Bori his lieutenant-general, and earned this on account of his virtue and valor.60 This was
the usual practice in the wars of Catalonia, where trumpeters ate at the table of the highest officers, and because of this earned such esteem that they rose to all manner of military offices, and deservedly obtained the honor appertaining to them.

And to crown all this testimony, the most illustrious Giovanni Coenens, Secretary to Her Majesty the Empress Leonora [=Eleonora?], bears ample witness that trumpeters in the army and at the imperial court have outstanding privileges and prerogatives, for they are allowed to sit at the tables of the Captains and Colonels; he himself knew Captains and Colonels who had formerly been trumpeters; Her Majesty the Empress [presumably Eleonora, the third wife of the Habsburg Emperor Leopold I] employs trumpeters in her Music [Musiche, i.e., musical establishment or cappella] and honors them with letters of nobility, and for [p.24] this reason they are deemed worthy of the company of all persons of quality; the Dukes of Saxony have expressly declared them of such rank in a special decree; and finally, they come under the aegis of the Law of Nations, for attacking or robbing a trumpeter is considered a capital crime even among enemies; and the above-mentioned has explained all these things at length in the testimony quoted.61

In the light of all this I can understand the most just and prudent declaration made by the most Serene Carlo, of glorious memory, first Duke of Mantua, in favor of Giulio Capitanio, his trumpeter, whom he declared equal to any soldier of honor, and who was treated on a par with all other soldiers in the settlement which took place between him and Angelo Cavosi,62 soldier of the Horse Guard of his Highness, who denied him this status and pleaded inequality, when the whole affair was brought up in public at the Cantone de’ Signori by Pietro Luzzara, lieutenant of the Horse Guards; among others present was the Marchese Alfonso Guerrieri, one of the [p.25] bravest soldiers of our times, who approved his Highness’s declaration on the basis of his own experience.63

Such was the decision confirmed by the most serene Charles II [to whom this work was dedicated], who was ruling at the time of the quarrel between the same Giulio and Francesco Rizzi and Cosmo his companion, soldiers of the Port Guard, who again alleged inequality; and in addition he ordered, in favor of Giulio, that the decision should be observed in a meeting, which, on the grounds of the same allegation one Cosmo Livorati, also a soldier of the same guard, refused to hold with him; the meeting duly took place peacefully in the Cathedral of Mantua in the presence of the most illustrious Marc’ Antonio Vialardi, His Highness’ Secretary.64

Equally just was the procedure observed in the military schools of Flanders, according to the testimony of Antonio Monicausen [Mönchhausen?], Ultramontane Captain of the Cavalry of the most serene Venetian Republic, whereby ordinary trumpeters enjoy the same privileges as the soldiers, while Master trumpeters such as [p.26] Giulio, mentioned above, enjoy extraordinary preeminence, eating at the same table as princes, generals, and military leaders, and being able to fight any officer they chose; and indeed he himself once allowed his trumpeter to fight a corporal of the first squadron.65

These are all well-known matters, the practice of all armies, and evident to anyone who professes the Art of War, so that, consequently, they applied in the case of Giulio, since he had always eaten at the table of his officers, including Captain Niccolò Malatesta, the
Venetian nobleman, Marco Dobrovich, the Marchese Giulio Rangone from Piedmont, Counts Gio. Paolo and Pirro da Collalto, Count Marugola di S. Bonifacio, and Count Vinciguerra di S. Bonifacio, whose testimonies as to his credentials are obtainable close at hand; while the last two of these Lords who were his officers will bear witness to corroborate the honors that he obtained in their service.66

[p.27] The Venetian nobleman, the most illustrious Natale Donati, Superintendent of the army, also attests to the merits of the same Giulio when he was in his service on his galley, giving precise details of his good service.67 We decided to recall this excellent record of his when relating the merits which he won in such a calamitous period of hostilities, so that those into whose hands our testimonial may fall shall be aware that he deserves the highest office, and that his virtue and valor may be espoused by any Prince.

Nor is this expression of his merits unreasonable, since from 1619 until 1633, when he came into the service of Mantua, the same Giulio served the lords mentioned above, while serving others at the same time as soldier or trumpeter, and yet not allowing the one to become incompatible with the other, but acquiring in all his roles the praise to which his officers themselves have testified, as have also in particular the most illustrious Antonio Navagier, Governor of Galia grossa, and Bottolo Cornaro, Governor of the Sforzadi [the Galia grossa and Sforzadi were likely to have been ships, in which case Governatore should be translated as “Captain”], whom he served at sea to their particular satisfaction.

Thus it was that, on account of his virtue, Giulio was deservedly privileged in this way, first by his officers, and then by his princes, who had perhaps heard of the esteem in which their predecessors, other princes, held their trumpeters. For Francesco, Marchese of Mantua, when still a minor, gave sixty-three biolchi of land to his trumpeter Giacomino Arienti, moved only by the wish to reward the merits of the service which he had received, as had his father, the Marchese Federigo. But what is more central to my argument, and what I esteem most, is that he calls him not only faithful and favored, but also beloved, a term that these princes reserve for use with those who are close and very dear to them.

The same Marchese Francesco, when he had reached manhood, decided to confirm his earlier gift to Giacomino, and declared that he had not made it at his request, but, spontaneously, adding: “as was just, licit, honest, [p.29] and well-deserved”, words revealing the esteem in which he held the service and virtue of one of his trumpeters, whom he could go so far as to call by the title of “our beloved.”

Thus these most serene Princes came to recognize that their trumpeters were deserving of their thanks and their honor, and were persuaded that the Trumpet, a mere musical instrument carried with it the glory of being numbered among the illustrious disciplines, and was thus worthy of privileges, while he who played it, professing a particular skill, was entitled to nobility by the law, for Sallust says that nobility is derived in general from any particular skill [or virtue]. For nobility is no more than the disposition to, and exercise of, a virtue in a man, and Baldus says that any virtuous man is noble, since it is not lineage but the virtues which bring nobility to men; Ovid, too, expresses the same idea when he says, “Virtue makes noble the soul that is removed from virtue; the honor of nobility migrates into exile.”75
The nobility of the virtuous man is outstanding, because nobility falls to the nobleman by descent; whereas from the virtuous man it rises by ascent: a plebeian father can become noble by virtue of his son’s nobility, which is what Cicero means when he says of Marcus Cato: if the father of our Cato deserves mention among the other Fathers, it is because of his son. One might add that the above-mentioned princes gave privileges to their trumpeters and honored them in the knowledge that whomever serves his prince in whatever role is ennobled, and that as he rises in dignity he becomes noble, for dignity and nobility are the same thing. But it is not the intention of that shortest of flights to which I destined my pen that I should pursue my subject farther, since I have, within the limits of my weakness, proved the honors and fame aspired to and obtained by the trumpet. Therefore, I will restrain myself and say in conclusion that following the examples related in Divine scriptures, many are the princes and heroes who have glorified this famous instrument, for “The Prince acts like God.”

Thus they follow divine judgment, acting as messengers and ministers of God. I conclude from this argument that we too are obliged to follow the pattern set by those princes, for “What they do, we must do also.” Wherefore Ezra says that the prince shall prevail over all his inferiors, who are bound to do whatever he says or wishes, for his word is full of power. Nor can anyone challenge his deeds, for it is written in Ecclesiastes: it is rash to wish to place limits on the majesty of the king; for he who wishes to enquire into the reason for his deliberations can offend the prince, and he deserves punishment in accordance with the Proverb: He that is a searcher of majesty shall be overwhelmed by glory. For he has total and absolute authority, and can change the square into a circle. Therefore, anyone, improving the trumpet, and respecting those who play it, will obey the dispositions of the prince, and this is the general order of human society that must be followed if one is to avoid not only the prince’s indignation, but also the penalty of mortal sin, according to the Doctors of the Church.

And here I consign this Trumpet to Fame, for once its glories have reached the armies and the whole world, nothing but applause can follow, which is itself a symbol of praise; and I have no doubt that its worthy claims are understood by all, and grasped even by the most obstinate, for even the hearing of the deaf was restored by Asclepias with the sound of the trumpet.

Don L. Smithers is a noted music historian and was a pioneer performer on natural trumpet and cornetto. He has conducted groundbreaking work in the area of historically informed performance practice and has recorded extensively on the Baroque trumpet. He is the author of The Music & History of the Baroque Trumpet before 1721 (2nd edn., Buren, the Netherlands: Frits Knuf, 1988), as well as many articles on related topics. He is currently preparing a comprehensive study on the history of the trumpet.
I FIATI GLORIOSI
Encomi dati dalla Fama
ALLA TROMBA
Scegliati dalla virtù, selve
Dell’Illustri Sig.
ANGELO TARACHIA
Già da lui dedicati,
Ed or di nuo vo consecrati
AL SERENISSIMO
CARLO SECONDO
Duca di Mantova, Montferrato,
Rimini, Veneto, Rhetel Cr.
D A
GIO. BATTISTA PIRAZZOLI
Trombetta Bolognese.

SERA NISSIMA
ALTEZZA.

Otrino così felice incontro, e così no
bile applauso gli encomi dati alla Tromba dal Sig.
Angelo Tarachia Segre
tario di V. A. Sereniss.
che non si tosto furono publicati, che appresso
A a de'
de' Virtuosi ritrovarono
inmanentemente perpetuo
trattenimento, onde ne
successe, che la maggior
parte di chi desiderava
d'alloggiarli ne rimanesse
ingannato: onde io bras-
molo di veder vie più di
giorno in giorno raffina-
tre le lodi, e i pregi del
mio esercizio, ho riso-
luto d' esporli di nuovo
alla pubblica sodisfazione:
è se il primomobile
della loro bena fortuna
fut'ombra dell'A. V. Ser-
renis. sotto di cui vsci-
rono a mercarsi la gloria,
hò stimato di ragione il
ricongiugli alle Stam-
pe, sotto la stessa tutela
del nome di V. A. Ser-
renis. ambitioso di procur-
rar loro il vantaggio di
quegli applausi, che me-
ritano. Sono tratti d'es-
quista virtù: ciò batte
per accertarmi, che dall'A. V. Serrenis. verranno
riceuvi col medesimo
aggravamento, che ri-
portarono fin d'allhora,

A 3

che è quanto sà pretendere, chi vive
Di V. A. Serrenis.
Bologna il di 20. Mag-
ggio 1656.

A difesa è di legge di natura,
comune a tutti i mor-
tali: comprobatà dalla Divina
Volontà, e dal contenuto delle
genti nata col mondo, e che dura
loco con loo mancare alla quale ne
le Giulii, ne le Pontificie Leggitan-
to appoggiate al volere de gli hu-
mini, quanto alle Scritture, possono
mai derogare, non essendo da gli
humini costituita, ma dalla na-
tura ne i petri humani fecipira.
Moffi però da quella naturale
inclinazion i Nobili di Romanis, si de-
corarono più col nome di Patroci-
natori, che con quell di Patrizii.
poiché i Siracusani furono protetti
da i Marcelli: i Lacedemoni da i
Claudii: i Purecoli da i Bruti; i
Napolitani da i Licinii; i Bolognesi
da gli Antonii; gli Albobraghi da i
Fabii: e da Cesaro medesimo i Gre-
ci, le caufe de' quali difendendo in
Senato, mostravan Roma per Ma-
dre della Giustizia d'vn Mondo.
E fu così naturale in noi il difen-
dere l'opprese, che trasciaciata la se e Pre-
rrie de' raccotti storici, bafli l'adduttus in
re e quello di Gialleone Teffalo, che Tims-

A 4
disarmato, e senza prefidio, andò in Atene a difendere Pannocente Teseo, volendo più tosto esporre i pericoli della vita che lasciare indeficata la fama d'Amico.

Con quelle premesse mi introdurrò a leggere la parte esterna di una storia, il cui titolo è: LA SAGGRADASSE, che Homero uscite predetti fighi, l'opera dei poeti e degli oratori, letta e recitata.

Ma se la mia debolezza mi esclude da quella interpretazione, io mi giovarò però della sua ammessa, perché si dimostra le glorie, e gli honor della Tombe, contro volgar cialcaggio, senza autorità, né pratica né fico, per y'appafraglie.

E per appoggiare alla Dinamica, progettando quella sua sagra, mi introdurrò nelle feste, e dirò per testimonio di Giosefio Flavio, che Mosè fu l'istruttore di quella Tombe, e che per quanto non vi fosse un ritrumento anima o spirito, gli avesse succeduto, il quale si dice che dov'era, e che era in quel luogo, la medesima cosa che se fosse vissuta per se stesso.

E per dunque dimostrare che Dio ha voluto far Dio della sua voce con la Tier. Tribò, così l'attesta, che durei quel termine qualunque altro enigma, e che, dando agli altri sacerdoti, ne dimostrò una sorta di manifestazione, mentre Davide disse: Ecco Dio e pical. No. 5.

Non dunque, perché non manchi no le glorie all'altro Dio, che si dilettò in questa Tombe, seguendo a mostrarne l'isto ne' Sacrifici, e ne' quali è perfeziona a i soli Sacerdoti, mentre Davide eleggeva i Leuiti a portar l'Arca, e cantare, e fuoriare e diletteri tonamenti, e ciò che Sebenna, e Giosafata, gli altri Sacerdoti furono i soli a dimostrare le Tombe, colli quali a manifestare la sua divinità, come quella, che può più maggioremente movere la sua misericordia ne i loro bifogni, e in guerra, e in pace, poiché non ammettendo, ne piano, ne orazioni, ne influenze, omero altro, per imperar la sua gratia, e superfluità dico, si esercitass ad bellum de terra vestra e contro hostes, qui dimicant adversus vos, clagetis violantis Tubs, e eris recordatio vestris coram Domino Deo vestro, e eras minimi de mmbus summ corum vestrorum.


Dal che tutto si comprende, quanto la vita terranea Dio della Tombe, volendo, che i soli stati di i Sacerdoti ne trassefiero il fuoco, per il quale solo voleva mouere a difendere il suo Popolo da nemici, e a guardare i suoi pacifici Olocausti. Ne ditemo però singolare testimonia la sua omnipotenza, quando volse, che il fuoco di detta Tombe, in mano pure de' Sacerdoti, successe a raffe.
Rodia reale, non volendo che le sue voci parlassero d’altro, che di fedeltà.

E meritamente chi fuono questo tanto pregiate, e ammirate, non solo da essi, ma dalle genti. La principale attribuisci quella di cinquant’anni in salvo, perché con essa non c’è scuola di poterla. Quel Signor Maffeo d’Eulide, che fu b’Virg. Trombeta d’Errone, che dopo di lui morte merci d’essere eletto da id. id., è una cosa da paragonare alla Vergine.


Alessandro, si gioiosi di portare l’Elmo cinto da un corpo, che non meno lauera si simile in capo l’attu Alessandro, nata tanto dimanda i Romani, che n’adornava un solo i principali guerrieri, ed i più coraggiosi per riuscire d’aspetto, e formidabile in fine.

Messor pure a Achia Trombetta a Alle-ta Greco, che gli foce etessa una statua, che non meno stesso gli conobbe, Al. venuia per il valore, mentre fu vin. c. citore dei tre Olimpiadi. 

Per la virtù insigne di b’Eugeo, b’Smid ch’integnò a unione la Tromba a un Poly-dore, fu da quei popoli eterebbero. In Arca un Tempio i Morini intuono a Toleabol. Minerva intu. Re. 

E perche non mai bastantemente furono i professori di quella virtù, onorati, celebri, volli loro i comm. Romani continuare anch’essi vuoi in un conservare nelle Trombe nell’attun. Attori di Satirico, del quale passò ad Ale.

Summa diete e quinque Tuba la. B. M. 

Strane camere e Ouid. 

Admonti e furri sacrificare Alab. 

Desc.
giornalmente si efettrono nella
Tromba, come perline virtuose, di
capacità e profetie; ma sime a
la disciplina militare, come tali
vuol che fano i Cavalier Messo
della sue regole di milizia, chiamare
nel Trombiett adorno delle sue
compagnie, e i Pellarizzi per e-regimi-
sprezzo precetto a i capi di Guerra-lit.-
sonarli, e tenerli in fima, poi che
nel petto loro confide molte tole
volte la petitia, e le Vittorie...

Vettia conoscuita da Licurgo-pell-
il quale costituì Trombiettà superio-
di Efesiti, affine di tendergli fornì, e
chiamò 'l'heve la sperienza, quando i suoi
Lacedemoni, quali furono da epigi. Mi
seni, quel celebre tiranno col g,-
furono della Tromba gli sette così di Ca-
coraggio, che in breuiessimo spàguar par
sia riunato di vinti vincitori, co-i-co,
si che non furono, ne meno con la
per la sperienza de i Capi più valorosi. Più.

E della fima fatta de i Trombetti,
da quai terrirono gloriosissi-
mi incontri, che hanno testimonio
s-dei Giovii, quando i Frances e Hiff
mandarono per Tro Trombetta ad-intimare le refer a quelli, che eranovve, e

A 9 nel vol. 2.

E che quei Trombetti chiamati
s-no topre Araldi debbono efet-
far quelle cariche d'Ambedaieri,
causa dall'effetto nome de Araldo,
che e'l Alunno nella sua Fabsica-
Analogia con quelli d'Omette, Am-
bedaierie, e Legato mentre appor-
na l'Amore, che dice
riep.

In campo veniva di

L'Araldo a far diserto, e mettere

Loggi.

E questa autorità de gli Araldi
ciamati anco da i Latini Fessale si
trova presso Varese, il quale dice
che haueanoi ilatus della pace,
ella guerra, e che pove promoue-
re con l'una, e l'altra, e prima e'ii non
beuefeori conoscuita per giutta
ta, e dichiarato, e prese uno
quello, che non conseuued oper-
le fima occasioni; onde Cicer-
ne d'admonendo per cosa Santissi-
ma l'haeretico molo il popolo Ro.-de e
mano a quei Araldi le sodette fe-
zioni, dicendo: Belli aest прият-
flora. Fessale Popoli Romani una pre-
scripta effe.

Furono pur anco chiamati in
queffi fitti fatti col neme di Ca-
du-
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17.

b. Pier. del C. 

f. l. 

18.

37.

19. 

47.

E. d. 

6.

Il quale nome furono dal b. Ca-

ducio verga asgnata a Mercato,

colla virtù della quale taglia le
discorde, e perchè meglio apparis-

se in qual modo questo Nume de-

vea così efficaci che gli dieveti in-

fime in mano la Fisilola (trombone

muzicale, accioche col fuo nome

di quella, che haua facoltà di miti-
gli animi, come e Piragora post-

to in efempio, rappresentale al viso

il personaggio di Trombeta, 

Che però in queste fontioni me-

riteranno il Trombetti infligui hono-

ti pochi delle qual a Tailribio, che in

imal carica serui Agamenone, hauabbe

divini honori in Ipparne, e per la sua

Virtù, e valore non solo gli fu ece-

to vn Tempio, ma in sua memoria

ei Popoli volerli chiamata Tal-

tabiadi.

In conferenza di che per dimo-

strare, che i Trombetti sono capa-

ci d’altri maggiori cariche, i no-

fri tempi ne potrano vivi le segue-

ti testimonianze, le quali autentiche

fi...
priuilegi di Nobile, pet il che si
fanno degni della commarcatone di
egni persona di qualit, bauendo
gli i Duchi di Salonia con particolar
Diploma cosi dichiarati capaci,
e che godono de iure gentium per
che lattaccar, è fuiuiggir vu Trub-
betza anco fra nemicii vien a farsi
colpa capitale, e come più diffusa-
mente ha detto Signore esposto in
da predetta sua attizazione,
a Fede. Dal che tutto comprende la
del i-giuifismi, e prudenzia dichia-
ristone fatta dal Signorilisimo di
Caauj, glor, mem, Carlo Primo Duca di
Mantoua è faogulo del Sig. Giulio
Capitano fuo Trubbetza, dichia-
rar dolo pari a qualunque Soldato
di honore, e ch'era Soldato quanto
va' altro nell'agguisimento, che seg-
gui fra lui, & Angelo Canof Solda-
to della Guardia à Cauallo di detta
Altezza, che lo ricuza, opponen-
do la dìffarita, come il tutto off eri
il Sig. Pietro Luzzara Tenente del-
la Guardia fedeota in publico al
Cantone de' Signori, e fra gli altri
da predetta del Sig. Marchese Al-
tono Guerrieri, va de' priuilegi

Soldati de' cosi inomin, ch'appro-
Bper la sperienza hauta quanto
la fedon Altezza baueua dichia-
rato.

«Cos ta raffemto il Serenissimo a Re
Carlo Secondo vivente nella rifi, scritto
che passò fra il detto Signor Giulio, Duca-
e Flaccece, Rizzi, e Cosmo fuo Car-
merita Soldati del Prefido di Porta,
to per la prefeva inequalità, come,
suppi-
pur anco commando, che è favore di carla di
detto Sig. Giulio il far darle in vn V. No-
abboccamento, che ricuza in felli se-
feo con finiti pretetti Coimo Li-
urati i Soldati pure di detto Prefi-
dio, il quale segui con buona pace
nel Duomo di Mantoua alla pre-
fenza dell' Illuzifia, Sig. Marc' Antonio
Vialardi Segretario di S. Al. del des-
to Sig.

«Ne fu lontana dal giurato que-
pratica, off eruta nelle feconde
il Militari della Fiandra, attetando di
al Sig. Antonio Moncaufi Car-
trario Oltramantico di Cavallera.
1647.

della Serenissima Repubblica Vene-
ta, che colà i Trombeti ordinarii
godono i Priuilegi de gli stessi Sol-
dati, e che I Marchi, come detto Si-

Nel Prefido del detto

Serg.

Natale Donati Nobile Veneto, detto,
Proveditore d'Armata i meriti del Sig.
detto Sig. Giulio nel frettaggio pre-
posta EI sopra la sua Gaia, mentre diste
nel fuo ben seruii, precisamente v. Otti-
dice, Già parso d'accompararlo 1617,
del priuilegi ben seruito in riguar-
de' meritii acquisti in cosi calor-
mitosi effetti di Gaia, e perché é
quelli cui percorrono quelle no-
prei e fanno effetti òf acci 

Ne furono fuori di ragione cosi
cispetti i fuoi meriti, hauendo detto
Sig. Giulio dall'anno 1619, fino
al 1635, che venne al frettaggio di
Mantoua seruii fiefide del Signori, e
altri in vn stessi tempo di Soldaro, e
Trombetta, senza rendersi incompa-
ibile un'operazione con l'altra, ma
con esse acquistandosi quell'ode,
hanno deformato i fuoi Vicinali
ai, & in particulari l'Ul-
trisi, Sig. Antonio Nauagier Go-
Governatore di Galia grofa, e'l'Ul-
trisi, Sig. Bortolo Cornoau Go-
vernatore de'forzadi, i quali ha serui-

P. A. b Atteita parimente l'illuzifio,

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...e detto...
NOTES

N.B. The following notes are based on Pirazzoli’s marginia and the editor’s own commentary. Not all of Pirazzoli’s literary and archival sources have been verified nor in some cases identified, much less elucidated. Biblical quotations are various: those in Latin are corroborated by the *Bibliorum sacramentorum iuxta vulgatum editionem* (Nova editio); English quotations are from the Revised Standard Version of the Holy Bible (KJ) set forth in A.D. 1611 and revised in 1881-85, 1901, and 1952. Many of the biblical citations in the text are not quotations but paraphrases, and are therefore not put into quotation marks. Pirazzoli’s original Italian text may be found in the facsimile of the only surviving copy preserved at Bologna in the Biblioteca del Conservatorio, shelf mark E. 15⁹⁵. This appeared in the second volume of Detlev Altenburg’s *Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblaskunst (1500-1800)* (Regensburg: Bosse, 1973), 56-72, it is also also reproduced with this article.

2 Ibid.
3 See, for example, Detlev Altenburg, *Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblaskunst (1500-1800)*, vol. 1 (Regensburg: Bosse, 1973), 84.
5 Alexander, bk. 5, ch. 24.
6 Probus in *Timotheo*.
7 Laertius, bk. 6, ch. 1.
8 Josephpus, bk. 3, ch. 12, § 6.
10 Athenaeus, bk. 4, ch. 24.
12 Zechariah 9: 14.
13 St Jerome, *In Zaccariam*.
15 I Chronicles 15: 24.
16 II Chronicles 5: 12.
17 Ezra 3: 10.
18 Numbers 10: 9-10
21 Psalms 150: 3
22 Various commentaries on the scriptures, s.v. *tuba*.
23 Alexander, bk. 3, ch. 2.
24 Ibid., bk. 4, ch. 7.
25 Ibid., bk. 3, ch. 2.
26 Homer, *Iliad* V, 783.
27 Virgil, *Aeneid* VI, 162-63
29 Ath[enaeus of Naucratis], bk. 10, ch. 1.
30 Alexander ab Al., bk. 1, ch. 20.
31 Excerpts from Polybius.


Bart., I, ch. De dignit. bk. 12.

Baed., ch. 1, De nova forma fidel.


Curt. cons. 39, col. 21.

Ch. licet, and de fo. comp.

Ch. In causis de sem. & re iud.

III Esdras, bk. 4. [Biblia vulgata III Esdras 4 = Apochrypha (NEB ) I Ezra 4: 1-12].

Ecclesiastes 8: 2ff.

Proverbs 25: 27: “Sicut, qui mel multum comedit, non est ei bonum, sic qui scrutator est maiestatis opprimetur a gloria.”

Barb. ch. Cum venissent, extra. De re Iud.

Quae com. mores 8 distinct.

Ch. Cum contingat, extra. De iure iurans.

Pier. Val. 1. 47, par. 504.

Cassan., par. 10 consid. Si & cael. Lib. 6, ch. 73.

The original publication is a small format volume of thirty-two pages in double columns and measuring only 13 x 8 cm. Written on the flyleaf, presumably in the hand of Gaetano Gaspari, whose ex libris is affixed to the title page, are the words “Questi’ opusculo inumera; fasti della tromba, deduccudore per consequenzia che chi la suona merita onoris distincti.” (This pamphlet enumerates annals of the trumpet, inferring as a consequence that those who play it deserve the highest honors.)