

2

Theoretical Ideas of Marco Scacchi in the Context of Works by German Composers*

Aleksandra Patalas

Institute of Musicology, Jagellonian University, Cracow

Marco Scacchi was one of those Italian musicians whose activities outside the boundaries of his homeland strengthened the influence of Italian culture in northern Europe. During the earlier phase of his stay in Warsaw, it was his work as a composer which exerted a strong Italian influence. At that time, he was writing religious works in *prima* and *seconda pratica*, madrigals and music for melodrammi. However, during a later period dating from 1643, about 20 years after his arrival in Poland, Scacchi, without abandoning compositional work, began to publish polemical texts, directed mainly towards German-speaking musicians, in which he familiarised readers with the some principles of musical composition. Scacchi's compositions and texts were permeated with the spirit of Italian theoretical tradition, which was alien to many musicians from the German musical community. The confrontation between the two theoretical positions: the Italian one, represented by the *maestro di cappella* from Warsaw, and the north German one, personified by the organist from Gdańsk, Paul Siefert, originated as almost purely personal friction. With time, as the developing argument continued to appear in print, it became a polemic with a much wider area of influence. It needs to be stressed that Scacchi's views also had enthusiastic supporters, whose compositions and theoretical arguments provided a positive counterbalance against Siefert's cri-

* This article was written during the author's stay (September–December 2002) at the Herzog-August-Bibliothek in Wolfenbüttel, made possible through a grant from the Mellon Foundation.

ticism, and eventually triumphed over it. The confrontation is the subject of this article, although in view of the complexity of the issue the discussion will be a general one, devoted to systematising the facts known at present¹ in the context of newly discovered sources (some of which will be referred to here), which provide significant additional information and may lead to new interpretations.

Theoretical texts formulated by Scacchi are not in the form of proper treatises, where the author conducts a lecture on a given subject in an exhaustive and systematic manner. Scacchi wrote in response to particular statements, publications by another authors, or in connection with a particular musical composition, and therefore the range of his writing is limited to selected issues. Relatively large space is devoted to a discussion of non-musical issues, particularly those concerning his personal quarrel with Paul Siefert, which had been continuing for a number of years. Neither do Scacchi's theoretical writings, when taken together, constitute a fully cohesive body of knowledge, containing as they do gaps, ambiguities, and even contradictions. A chronological approach to analysing these texts reveals a perceptible evolution of the author's views; however, one needs to bear in mind that he was not a theorist of music in the proper sense of the word, but merely a composer who was well acquainted with theoretical texts whose content he absorbed, transformed and repeated, at times adding his own, totally original, contributions.

2.1 Opposition to Scacchi's views. Polemic with Siefert

The strongest factors which influenced the publication of Scacchi's initial polemical texts were of a personal nature. Kaspar Förster Senior, who was a close friend of Scacchi, and to whom the latter entrusted the publication and distribution of some of his works at a later date, as well as the sale of his house in Gdańsk, obtained in 1627 the position of director of music at the Gdańsk church of Holy Mary the Virgin. By virtue of this he entered into conflict with Paul Siefert (1586–1666), the organist there, who had been a pupil of Sweelinck in Amsterdam in 1607–1610, and who applied for that post at the same time. The quarrel between the two musicians lasted until

Förster's death in 1652. It reached such dimensions that, between them, the two artists sent a total of twenty four letters to the Council of the City of Gdańsk.

Years 1643–44

In 1643 Marco Scacchi became officially a party to the quarrel, by publishing in Venice an extensive, over two-hundred-pages-long treatise of a polemical character, entitled *Cribrum musicum ad triticum Sieferticum* (*Musical sieve for Siefert wheat*).² In that publication, using the rules of counterpoint which he was familiar with, Scacchi conducted a detailed criticism of Siefert's compositions published in 1640 in Gdańsk, as the first part of *Psalms of David*.³ That first theoretical text by Scacchi, although already showing traces of fascination with Monteverdi's work, was largely based on, and at times was a literal calque of (which was then regarded as a sign of erudition) pronouncements by Giovanni Maria Artusi, made by the latter within the pages of *L'arte del contraponto*⁴ (1598).

According to the words of the royal maestro di cappella in the opening letter of *Cribrum musicum*, addressed to Förster, he had been provoked into participating in the discussion by Siefert's aggressive way of expressing himself:

It is with reluctance (my dearest friend) that I put my hand to the threshing and sieving of Siefert's wheat, since it is not shameful envy, nor desire for empty fame, nor ill feeling towards him which might be aimed to insult him, but it was Paul Siefert himself (as one might conclude from his prologue to the Reader) who was the cause and the beginning of the whole matter. And so I was advised, that out of concern for my own good name and reputation, and that of the musicians of the Holy Royal Majesty, in view of my official position I must not give way.⁵

Unfortunately, the page which would have contained the introduction "To the Reader" referred to by Scacchi is missing from all the partbooks of the only copy of *Psalmen Davids*⁶ known at present. We can surmise its contents from the summary of *Cribrum musicum*, a few pages in length, entitled

by Scacchi *Lettera per maggiore informazione a chi leggerà il mio Cribrum*.⁷ There is one complete copy of this print in existence, held by the Herzog-August-Bibliothek in Wolfenbüttel, although until recently it has only been known from a handwritten copy attached to *Cribrum musicum*, in the possession of the Museo Civico Bibliografico Musicale in Bologna. This letter, written by Scacchi in order to emphasise the more strongly the stance taken in *Cribrum*, was published in print in Warsaw in August of 1644, and was also distributed in Rome, through the mediation of the composer's brother, Pellegrino Scacchi.⁸ Siefert, according to Scacchi's correspondence, was apparently claiming that Italian composers and virtuosi should come to him to acquire a profound knowledge of the true and good school of harmony, since at present they were only capable of composing comedies, barzelette, ariettas, bergamaschi, passacaglias and other works of this type, but in the area of cantus firmus composition they knew nothing. He is supposed to have referred to the maestro di cappella of Władysław IV as an ignoramus.⁹ Such claims obviously could not be left without a response.

Year 1645

After the publication of *Lettera per maggiore informazione*, it was the turn of Siefert's response — of a much modest size than *Cribrum*, it was published in 1645 in Gdańsk under the title of *Anticribratio musica ad avenam Schachianam*¹⁰ (*Musical anti-sieve for Scacchi's oats*). The organist from Gdańsk defended himself against Scacchi's accusations and also pointed out to the latter the errors in his publication. Scacchi blamed the errors on the Venetian printers who, in view of the distance involved, produced the work without the author's advice and supervision. In response, Vincenti's publishing house, which published *Cribrum*, printed a special erratum (*Errata ad literam*), together with Scacchi's letter *Epistola ad amicum*¹¹, and also two compositions unknown from other sources.¹² The erratum is not dated, but it would not have come out earlier than 1645, after the publication of Siefert's *Anticribratio*, to which the *Epistola ad amicum* partially refers. This letter was

bound together with a copy of *Cribrum musicum* held at the Herzog-August-Bibliothek in Wolfenbüttel.

Years 1646–47

Still in 1645, the discussion about musical *prima pratica* was joined by the well-known Roman composer, author of numerous canons, Romano Micheli.¹³ Having read *Lettera per maggiore informazione*, a print of which was being given away gratis in Rome, he expressed a positive opinion about the letter in the presence of Pellegrino Scacchi, although at the same time he took issue with some of Scacchi's pronouncements. Feeling duty-bound to defend the Italian school of composition, Micheli sent to Kaspar Förster Senior (and not, as was claimed by Surzyński¹⁴, to Paul Siefert) his own publication entitled *Canoni musicali composti sopra le vocali di più parole*¹⁵. The chapelmaster from Gdańsk (and not Siefert), having received the package on 10 December 1646, thanked Micheli in a letter dated 19 February 1647, calling his compositions with a somewhat exaggerated courtesy "miracoli della natura" and asking for possible further compositions which he might pass on to his friends in the Netherlands.¹⁶ Scacchi, informed by his brother about Micheli's doubts, in a handwritten letter from 6 January 1646, in a polite manner, justified the position he took in his argument with Siefert. A copy of this letter is included with the manuscript written by Micheli held at Biblioteca Angelica in Rome.¹⁷ Until now it has been thought that "the maestro di cappella from Warsaw did not feel overjoyed at the words of appreciation passed on to him¹⁸, and his only response was a critical review of Micheli's collection. Such a criticism, probably entitled *Consideratio canonum R. D. Romani Michelis*, published in Warsaw on 16 March 1647, was in fact written by Scacchi, and although today its text is regarded as lost, the unpublished reply by Micheli, containing deliberations about the history of enigmatic canons, has survived.¹⁹ (This manuscript enabled to establish the date of publication of *Consideratio canonum*).

In February and March 1646 intensive preparations were being made at the Polish royal court for the marriage of Władysław IV to Louisa Maria

Gonzaga. She arrived in Poland by sea and on 11 February was ceremonially welcomed in Gdańsk, where feasts, parties and illuminations lasted all day. The royal wedding was to take place at the city on Motława, but these plans were disrupted by the illness of the king, who did not arrive to meet his fiancée.

In connection with these wedding plans, Paul Siefert published a specially composed work for six choirs, involving in total 25 vocal and instrumental voices with basso continuo.²⁰ It is difficult to tell today whether this work was ever performed, but it is certain that it did not accompany the wedding celebrations. However, on 15 February there was a performance in Gdańsk of a *dramma per musica*, *Le nozze d'Amore e di Psiche*, by Puccitelli, which was supervised by Scacchi. The title of Siefert's composition implied that that work had been sung during the marriage of the royal couple. This was interpreted as a deliberate attempt to mislead the reader, and an insult aimed at Scacchi, who actually prepared the music for the ceremony. Under these circumstances, a short polemical text was published in 1647 in Braniewo, whose construction was close to that of *Cribrum musicum*. The author of that publication, entitled *Examen breue ac modestum Cantilenae sex Chorum A PAVLO SYFERTIO*²¹ was an unknown pupil of Scacchi, Hieronim Ninius. The publication, dedicated to Kaspar Förster Senior, is an analysis of the work by Siefert from the point of view of the principles of Italian polychoral technique, which Ninius probably repeated after his master. To a large extent, the author made use of views formulated by Nicola Vicentino in *L'antica musica ridotta alla moderna prattica* (Roma 1555). Ninius's print also contains two compositions by Scacchi,²² which in a somewhat indirect manner relate to the person of Siefert, but are not directly connected with the subject matter of the text. The organist from Gdańsk responded in a work no longer extant, published in Wrocław in 1649, entitled *Examen musicum*.²³ This, as far as is known, was the last of Siefert's statements directed at Scacchi to appear in print.

2.2 Adherents of Scacchi's views

Apart from Siefert, a staunch opponent of Scacchi, there was a group of composers in Gdańsk who were interested in the views of the maestro di cappella from Warsaw and found them acceptable. Among them were Kaspar Förster Senior, Christoph Werner and Christoph Bernhard. While Förster's friendliness towards Scacchi found its expression in the publication and distribution of his works, Werner's positive attitude ensured that Scacchi's two further theoretical texts, which earned him a permanent place in German theoretical thought, saw the light of day.

Year 1646

In 1646, the publishing house of Paschalis Mense in Königsberg published a collection called *Praemessa musicalia*²⁴, the first authorial print by Christoph Werner, a 27-year-old composer from Gdańsk (1619–1650). He was initially the substitute, and from 1646 the cantor, at St Catherine's church in Gdańsk. He had good relations with Förster, and during the latter's illness, he temporarily filled the position of music director at the Marian church, where he came into daily contact with Siefert. The publication of *Praemessa musicalia* was linked, as was Siefert's composition, with the arrival of Queen Louisa Maria in Poland. The organist from Gdańsk criticised Werner's collection,²⁵ and the latter — probably seeking support for his views from Scacchi — supplied him with the fruits of his compositional work. These consisted of fifteen concertos for a small number of voices, vocal-instrumental ones, which constituted settings for Latin biblical texts and German religious poetry. Scacchi not only took a very positive view of Werner's work, but their modern style, decidedly different from Siefert's psalms, made him produce a wider commentary on the various types of musical compositions: in effect, a modern classification of music. This was undoubtedly the most original element of his theoretical thought, although still remaining under the influence of pronouncements by Claudio Monteverdi. The formulation of theory of styles took place on the pages of the letter "Ad Excellentissimum Dominum Ch. Wernerum...", preserved as a manuscript held in Hamburg²⁶. In this letter, concerning Werner's

religious concertos, Scacchi devoted most attention to religious music. The letter to Werner is undated, but it can have been written in mid-1647 at the earliest, since it mentions the publication on 16 March 1647 of another theoretical work by Scacchi — *Consideratio Canonum R. D. Romani Michaelis Romani*.²⁷

Year 1649

In 1649, probably during the early months, another collection of Christoph Werner's compositions, entitled *Musicalische Arien oder Melodeyen*²⁸, appeared in Königsberg. It contained seventeen four-voice songs in German, with texts by Michael Albinus, a poet and preacher at St Catherine's church in Gdańsk. The works, with homorhythmic texture, can be — according to the composer — performed also by a solo voice accompanied by basso continuo. Scacchi became aware of the collection, having probably received a copy from the author, and was inspired by this to publish a collection of compositions of a didactic character, with a theoretical introduction. These were *Canones nonnulli*,²⁹ published in 1649 by the same Königsberg printing works which published Werner's collection. The publication contained a number of pages devoted to a discussion, mainly concerning contemporary ways of understanding the term "aria", which clearly referred to the pronouncements of Vincenzo Galileo made in *Dialogo della musica antica et della moderna*. Seventeen compositions without text were written by Scacchi mainly as canons and "oblighi", whose themes were taken from Werner's arias. The composer prepared the whole for publication after obtaining permission from King Jan Kazimierz to travel to Italy (March 1649). One can thus assume hypothetically that the whole was ready for printing in the middle of 1649, since it is difficult to imagine that, having received the print from Werner in the first few months of 1649, Scacchi would have been able to prepare the theoretical text, and compose seventeen quite complex works, in such a short time.

In the text of *Canones nonnulli* Scacchi informs his readers that he has collected the letters received from a large number of talented musicians, mainly Germans, to whom he had sent *Cribrum musicum*, and who received his trea-

tise more than favourably. Their opinions, which provided a counterbalance to Siefert's acrimony, were to be published in a collection entitled *Iudicium Cribri Musici à Praestantissimis Artis Musicae in Germania Professoribus latum* (*A wide judgment of musical sieve [carried out] by the most excellent professors of musical art in Germany*).³⁰ The actual title of the collection, today known from the only manuscript copy held at Biblioteca Civico Bibliografico Musicale in Bologna, differs somewhat from the one given above, which might indicate that *Iudicium Cribri musici*³¹ at the time of the publication of *Canones nonnulli* was only at the stage of preparation. It consists of sixteen letters, the first and the last one being by Scacchi. The letter which opens the collection is provides an initial expression of gratitude for the positive response to *Cribrum musicum* and Scacchi's intentions, while the last letter is a faithful copy of the published letter attached to the erratum to *Cribrum*, published as a print in Venice. The remaining letters, originally written in Latin or German (and in *Iudicium* translated into Latin), came from ten musicians working in Royal Prussia, the Duchy of Prussia, in German countries and also in Sweden and Denmark.³² The most important artist, represented in *Iudicium* by two letters, was Heinrich Schütz. The latest letter, written on 4 January 1649, was the one sent from Wrocław by the organist at the church of St Elisabeth, Ambrosius Profius, owing to whom Scacchi's selected madrigals found their way to German performers and audience as religious contrafactures. The publication of *Iudicium* should thus be dated at the earliest at about the middle of 1649, and perhaps even later. The *ad quem* date seems to be the end of 1650, as Christoph Werner, one of the authors of the letters, mentioned in *Iudicium* as living, died in November of that year. In passing: Werner died suddenly at the age of 32, just before leaving for Dresden, where he was appointed as deputy director of music to Schütz. It seems very likely that the decision to employ Werner at the Saxon court was influenced by Scacchi's theoretical writings and the favourable opinions expressed there about the composer from Gdańsk.

The year 1649 was particularly rich in Scacchi's publications, which suggests that the artist wanted to publish everything which he had thought through and prepared earlier prior to leaving the Commonwealth. The texts

were written with the Polish-German rather than Italian readership in mind, and Scacchi undoubtedly had more opportunities for publication in local printing presses. Piotr Elert's printing works in Warsaw published in 1649 a short but very important text by Scacchi, *Breve discorso sopra la musica moderna*.³³ Although the composer's earlier comments, particularly those in the letter to Werner, contained passages relating to the new way of composing, it is only here that the author devotes all his attention to the problem of "new music". *Breve discorso* is a reaction to unidentified theoretical works (or just one work) where the authors misunderstand — according to Scacchi — the issues of contemporary music, and in particular *seconda pratica*. To a large extent this criticism relates to the views of Romano Micheli, which Scacchi had criticised in *Consideratio canonum*.

2.3 Scacchi's theoretical thought in German musical culture

Scacchi's theoretical pronouncements were that element of his creative legacy whose influence on German musical culture was felt most strongly and which lasted the longest.

Year 1648

A short remark by Schütz, included in the introduction to his *Musicalia ad Chorum Sacrum* from 1648, tells us a great deal about Scacchi's significance for German theoretical thought:

[...] one well known to me musician, highly skilled in both theory and practice, will soon publish such a [i.e. about counterpoint] treatise, which also particularly to us, Germans, might be very useful and needed³⁴.

This comment coincided in time with the chapelmaster from Dresden becoming familiar with *Cribrum musicum*, a fact which he mentions in letters from 1646 and 1648. Schütz emphasised the importance of teaching counterpoint to young composers during the didactic process. He also indicated the need of publishing in print, with German artists (among others) in mind, of a treatise about the art of counterpoint, whose author should be — as one could

easily guess — Scacchi, already announcing that such a publication would be forthcoming in his *Lettera per maggiore informatione*.³⁵

Year 1649

The next published statement pointing to Scacchi as the authority in the area of theory, this time in relation also to *musica moderna*, was the opinion expressed by Werner in the introduction to the reader which appeared in *Musicalische Arien Oder Melodeyen* (1649). In his explanation of the compositional procedure adopted in that collection, he referred to the theoretical texts of the music director from Warsaw. He adopted the division of works within the framework of *prima* and *seconda pratica* proposed by Scacchi, and encouraged interested readers to familiarise themselves with Scacchi's writings. The most important of these in this context would be the so-called "Letter to Werner", but it is difficult to tell today whether that text had ever appeared in print:

And whoever wants to study more deeply this musical learning, that is about the two musical practices, then let him read the writings of the esteemed master Scacchi, and this will be sufficient for him".³⁶

The earliest example of the adoption and creative transformation of the systematics of music proposed by Scacchi in the *Letter to Werner* is the division of compositions carried out by Christoph Bernhard in the text known as *Tractatus compositionis augmentatus*, probably written between 1658 and 1663, when Bernhard was the deputy music director of the Dresden cappella. When working on this treatise, the author undoubtedly followed Scacchi's theoretical pronouncements. Bernhard, born in 1627 in Koszalin and educated in Gdańsk under Förster's direction, remained also in close professional contact with Christoph Werner. From 1 August 1649 he was employed in the Saxon cappella directed by Schütz, and in 1658 he became its deputy director. Also in Dresden, Bernhard remained under the influence of Italian theory and music being promoted by his musical superior. The writing of *Tractatus compositionis augmentatus* is associated with that period of his activity. We may hypothetically assume that Bernhard possessed a copy of Scacchi's letter

to Werner. In 1664 Bernhard moved to Hamburg, and it is in the Hamburg collection that we find the only copy known today of the letter in question. Johann Mattheson, who made use of the division of styles according to Scacchi in his *Der vollkommene Capellmeister*, published in Hamburg in 1739, also had easy access to the "Letter to Werner".

While researchers noted the long tradition of Scacchi's division of styles in German specialist literature even before the Second World War³⁷, the treatise by Andreas Werckmeister from 1700, entitled *Cribrum musicum*, escaped their attention.³⁸ Although Scacchi's name is not mentioned in it even once, its subject — a lecture on the principles of counterpoint, and its form — a comparison between the technique of a good and a half-educated composer, make the association between this text and Scacchi's first polemical text inevitable. Werckmeister, who wrote a number of theoretical texts, trained under the organist and composer Johann Caspar Trost in Halberstadt. The latter probably knew Scacchi's treatises, since the only copy of Hieronim Ninius's *Examen breve* extant today comes from his library.

Scacchi's theoretical texts do not have the character of treatises, although they are often referred to as such. In them, the author did not conduct an exhaustive and systematic exposition of a given subject. His theoretical writings were formulated in response to particular statements, to publications of other authors, in relation to particular musical compositions, hence their subject matter is limited to selected issues. Quite a lot of space, relatively speaking, is devoted in them to reflections going beyond the subject of music, particularly his personal feud with Paul Siefert, which went on for a number of years. All these circumstances mean that Scacchi's polemics, taken together, do not constitute a cohesive body of knowledge. However, when analysing these texts chronologically, one can discern in them the gradual formation of the author's own views. Initially, he only transplanted onto German soil the Italian theory formulated by, among others, Vicentino, Galileo, Artusi and Monteverdi. The classification of musical styles, which constitutes the most original element of his theory and which did not appear until his later writings, was, however, given due appreciation, and for another hundred years wove its way through German musical literature.

Notes

- 1 I have in mind here primarily the data published by Zygmunt M. Szweykowski in his book *Musica moderna w ujęciu Marka Scacchiego* [*Musica moderna as conceived by Marco Scacchi*], Kraków 1977.
- 2 *CRIBRVM* | *MVSICVM* | *AD TRITICVM SIFERTICVM* | *SEV*, | *Examinatio succincta Psalmorum, quos non ita pridem* | *Paulus Sifertus Dantiscanus, in aede Parochiali* | *ibidem Organaedus in lucem edidit*, | *In qua clare & perspicue multa explicantur, quae summè* | *necessaria ad artem melopœticam esse solent*, | *AVTHORE* | *MARCO SCACCHIO*, | *ROMANO*, | *Regiae Majestatis Poloniae, & Sueciae Capellae Magistro*. | *VENETIIS*, | *Apud Alexandrum Vincentium. MDCXXXIII*.
- 3 *Psalmen Davids*, | *Nach Francöischer Melodey oder Weise in Music componirt*, | *unterschiedliche Theil mit 4. vnd 5. Stimmen zu singen, vnd mit allerhand* | *Instrumenten zu gebrauchen, nebenst einem General-Baß*. | *Von Paulo Syfert Dantiscano, Vor zeiten in Königl. Capelle Königs in Polen* | *SIGISMUNDI III. Sel. Hochl. Gedächtnuß, itziger zeit der Pfarrkirchen* | *zu Dantzick* | *bestalten Organisten*. | *Erster Theil*. | *1. VOX*. | *Gedruckt zu Dantzick bey Georg Rheten* | *in verlegung* | *des Authoris, Anno 1640*.
- 4 *L'arte del contra-ponto, del rever. | D. Gio. Maria Artusi* | *da Bologna*, | *Canonico Regolare della Congregazione del Salvatore*; | *Nella quale con ordine, e modo facilissimo si insegnano tutte quelle Regole, che a' questa* | *Arte sono necessarie*. | *Nouamente ristampata, et di molte nuoue aggiunte*, | *dall' Auttore arricchita*. | *Con due Tauole, vna de Capitoli, & l'altra* | *delle cose piu notabili*. | *In venetia*, | *Appresso Giacomo Vincenti. 1598*. (First edition in 1586 in Venice, Giac. Vincenti & Ricciardo Amadino).
- 5 “INvitus (amice charissime) ad Siferticum triticum trituranum & ventilandum manus admovi; non enim invidiae livor, nec inanis gloriae cupido, nec erga ipsum mali animi affectus ad id faciendum calcar subministrarunt, sed ipse idem Paulus Siferti (ut ex eius praefatione ad Lectorem colligi potest) omnis rei causa, & origo fuit: & sic meae, Sacraeque Regiae Majestatis Musicorum existimationi, & famae consulendo, ex debito officij mei à tali cura me subtrahere non licuit”. *Cribrum musicum...*, sheet A2.
- 6 It is in the possession of Biblioteka Gdańska Polskiej Akademii Nauk.
- 7 *LETTERA* | *PER MAGGIORE INFORMAZIONE*, | *A chi leggerà il mio CRIBRVM*, | *Stampato in Venetia nell'anno 1643. nella Stamparia* | *D'Allesandro Vincenzi*, | *Cioe, censura fatta sopra alcune Cantilene di Paolo Syfert Danzichano* | *in Idioma Germano*. At the end: “Varsauia li 29 Agosto 1644. nella Stampa Reggia.[...] Marco Scacchi”.
- 8 Its existence is mentioned by Romano Micheli. See the composer’s autograph held at Biblioteca Angelica in Rome, ref. Ms 500, sheet 17^v (below is the manuscript quoted as Ms 500).
- 9 “E ciò m’ha sforzato à dimostrarlo, la sfacciataggine del d.(ett)^o Syfert, mentre mi disse, che li SS.^{ri} Compositori, e Virtuosi Italiani douerebbero andar da lui per imparare li veri fondamenti Armonici, afirmando ch’ appresso detti Virtuosi, era di già sbandita la vera, & buona scuola Armonica, & che hoggidi non sanno comporre altro che Comedie, Barzelette, Ariette, Bergamasche, Passacagli, & altre simili Cantilene, ma che in comporre Cantilene sopra Cantifermi, non andauano affatto innocenti; aggiungendo esser vergogna grande, ch’vn Rè così glorioso, qual’ e la

Maesta Sacra di VLADISLAO IV. mio Clementissimo Signore, hauesse al suo seruitio vn Maestro di Capella cosi Ignorante, come la mia persona, & altre impertinenze quali tralascio per modestia.”

- 10 *Anticribratio musica ad avenam Schachianam hoc est, Ocularis demonstratio crassissimorum errorum, quos Marcus Scachius, Author libri, Anno 1643. Venetiis editi quem Cribrum Musicum ad triticum Syferticum baptizavit, passim in eo commisit, cum annexa Siferti justa defensione honoris ac bonae famae, adversus ampullas & falsitates Schachianas. In usum studiosorum Musices et defensionem innocentiae Authoris Publicae luci commissa.* Gdańsk 1645.
- 11 “MARCII SCACCHII ROMANI, SERENISSIMI VLADISLAI IV. POLONORVM, ET SVECORVM REGIS, Musices Moderatoris, In PAVLVM SYFERT Organistam Dantiscanum, Non leuis commiserationis, EPISTOLA AD AMICVM”. This letter is also to be found at the end of *Judicium Cribri musici*. It is not clear whether *Epistola ad amicum* had been placed in *Judicium Cribri musici* by Scacchi himself, or by whether it was written in by the scribe copying Scacchi’s published texts on his own initiative. The unique manuscript of *Judicium Cribri Musici* is held at the Civico Museo Bibliografico Musicale in Bologna.
- 12 These are: *Modulatio trium Vocum artificiose elaborata* and *Canon in Diapason. 3. Voc.*
- 13 Ms 500, sheet 2^r (printed, sewn into the manuscript): “ALLI PERITISSIMI SIGNORI MVSICI COMPOSITORI D’ITALIA Miei Padroni Osseruandissimi. | OCCORSE gli anni passati, che in Roma fu dispensata gratis vna Stampa fatta fuori d’Italia, nella quale si legge, che vn Musico peritissimo della Citta’, e Republica di Danzica, di nome il Signor Paolo Syfert, hauendo disparere con vn Musico d’Italia, gli disse, che li Musici Compositori Italiani douerebbero andar da lui per imparare, e che non sanno componere altro, che Comedie, Ariette, Canzonette, & altre simili Cantilene...”.
- 14 Cf. J. Surzyński, ‘Über alte polnische Kirchenkomponisten und deren Werke’, *Kirchenmusikalischen Jahrbuch V* (1890), p. 77.
- 15 Print published by Lodovico Grignani, in Rome in 1645.
- 16 Ms 500, sheet 2^v (printed): “Copia della Lettera mandata in Roma a’ Romano Micheli dal Sig. Gasparo Forster Maestro di Cappella della Republica di Danzica vno delli primati Musici Compositori d’Europa”. The original letter was attached at the end of the manuscript (sheet 97^r). Another copy of the same print of Micheli’s canons was received, through the Bishop of Kraków, by Franciszek Lilius, who thanked for the gift in a letter sent from Kraków on 23 February 1647. The original letter was included in Ms 500, sheet 100^r.
- 17 A copy of the letter, hardly legible because of the destructive action of the ink on the paper, is part of Ms 500, sheets 23^r–24^v.
- 18 This was the opinion expressed by a German scholar researching Scacchi’s theory, M. Heinemann, in an article entitled ‘Scacchi, Siefert i Ninius. przyczynek do dyskusji wokół prawdziwej muzyki kościelnej w XVII wieku’ [‘Scacchi, Siefert and Ninius. A Contribution to the Discussion about the True Church Music in the Seventeenth Century’], *Muzyka*, No. 2, 1998, p. 20.
- 19 The text included in manuscript Ms 500, sheet 21^r and the following ones.
- 20 *EPITHALAMIVM | In Augustissimarum Solemnitatem Nuptia-|rum, Serenissimi, Potentissimi, atq; Inuictissimi Principis, | VLADISLAI IV [...] Celebratarum Anno*

1646. die I. Mensis Martij Com-|positum sex Choris 25. vocibus vivis, & Instrumentis, cum Basso generali, | pro separatis, vel ad placitum coniunctis Choris, à Paulo Syferto... The full title is quoted by Ninius in *Examen breve*, sheet A^r, cf. endnote 22. The only two copies of the print are held at Biblioteca del Monumento Nazionale dell'Oratorio dei Girolamini in Naples. Unfortunately, for many years it has not been possible to obtain access to collections held at this library.
- 21 *Examen breue ac modestum Cantilenae | sex Chorum | A | PAVLO SYFERTIO | Editae Gedani Anni M. DC. XLVI. Mense Februario, | In bonum & vtilitate[m] Musicae Studiosorum | AVTHORE | HIERONYMO NINIO | Discipulo Excellentissimi Domini, | MARCI SCHA-|CHII | SACRAE REGIAE MAIESTATIS | Poloniae et Sveciae &c. Ca-|pellae Magistri. [...] BRVNSBERGAE, | Typis Casparis Weingärtneri, Anno M. DC. XLVII.* The only copy of this print, from the collection of Johann Caspar Trost, probably a son of a university professor at Helmstedt, who passed the volume to the local library, is now held at the Herzog-August-Bibliothek in Wolfenbüttel.
- 22 These are: *Cant.[ilena] III. Vocum elaborata sup.[ra] Cant.[um] firm.[um] [...] Marc. Scach. and Vobis datum est.*
- 23 Although there is no proof of the connection between *Examen musicum* and *Examen breve*, dates of publication and similar titles of both works seem to indicate that there is one. *Examen musicum* is mentioned by A. Goehler in *Verzeichnis der in der Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien*. Leipzig 1902.
- 24 *Premessa musicalia in quibus Motetae singulae* [1–2 v, 2–3 instr., b.c.] Königsberg, Paschen Mense, 1646 — incomplete print (highest vocal voice missing). Copy of the score of the whole collection is in the possession of Ratsbücherei in Lüneburg, ref. No. KN 206.
- 25 This is suggested by Scacchi's remark in a letter to Werner, see endnote 26.
- 26 The manuscript letter is attached to a copy of *Cribrum musicum*, which used to belong to a cantor from Hamburg, Thomas Selle. It is held at the Stadt- und Universitätsbibliothek in Hamburg. The contents of the letter were published, with minor errors, by E. Katz in his book *Die musikalischen Stilbegriffe des 17. Jahrhunderts*, Freiburg im Breisgau 1926.
- 27 The date of publication of the lost *Consideratio Canonum R. D. Romani Michaelis Romani* is given by Micheli in Ms 500, sheet 21^r.
- 28 *Musicalische | ARIEN | Oder | Melodeyen / | über etliche | Heilige | Lieb= und Lob= Lieder | Herrn MICHAEL ALBINI, | Mit 4. Stimmen zu singen | und spielen | gesetzt | und | außgegeben | von | Christoff Wernern- | der Music Directore, | bey S. Catharin: | in Dantzig. | Königsberg in Preussen/ | Gedruckt bey Paschen Mense/ Jm Jahr unsers Heyls | M. DC. XLIX.*
- 29 *CANONES NONNVLLI, | Super Arias quasdam | Musicales | DNI. CHRISTOPHORI VVERNERI, | Chori Musices ad D. Cathar: Gedani | Moderatoris dignissimi, | compositi, | ac | artificiosè elaborati. | AVTHORE | MARCO SCACCHIO, ROMANO | SERENISSIMI ac POTENTISSIMI | JOHANNIS CASIMIRI, | Regis Poloniae & Sveciae | Capellae Magistro. | REGIOMONTI, Typis PASCHALIS MENSENII, Anno 1649.*
- 30 Marco Scacchi *Canones nonnulli...*, op. cit., sheet C^r: “Huius verò rabiei omnes

oppono ingenioso Harmonicos, qui illud sa-[lu?]s abundè laudaverunt, uti videndum erit in Collectaneis quibusdam, Titulò *Iudicium [C]ribri Musici à Praestantissimis Artis Musicae in Germania Professoribus latum, insignitis.*”

- 31 *IVDICIVM CRIBRI MVSICI / ID EST / LITTERAE QVAEDAM / Certo tempore a Praestantissimis Artis / Musicae in Germania Professoribus et Peritis / transmissae. / Mihique / MARCO SCACCHIO / S.R.M. Joannis Casimiri Poloniae et Sueciae Regis / Capellae Magistro / oblatae / A me diligenter collectae et ipsismet Authoribus ad maiorem / animi benevolentiam dedicatae atque consecratae / VARSAVIAE / In Officina Petri Elert S.R.M. Typographi.*
- 32 More detailed information about the authors of the letters and their contents can be found in Barbara Przybyszewska-Jarmińska’s ‘Recepcja repertuaru kapeli Władysława IV Wazy w Europie Środkowej i Północnej w świetle *Iudicium Cribri musici* Marka Scacchiego’ [‘The Repertory of the Cappella of Wladyslaw IV Vasa — Its Reception in Central and Northern Europe in the Light of *Iudicium Cribri Musici* by Marco Scacchi’], *Barok*, No. 2, 1994, pp. 95–102.
- 33 *BREVE | DISCORSO | Sopra la | MVSICA MODERNA, | DI | MARCO SCACCHI ROMANO | Maestro di Capp: del Serenissimo & Potentissimo | GIOVANNI CASIMIRO | Re’ di Polonia & Suetia, &c. &c. | IN VARSAVIA, | Per Pietro Elert, Stamp. di sua Maesta’, nell An. 1649.*
- 34 Heinrich Schütz *Musicalia ad Chorum Sacrum, Das ist: Geistliche Chor=Music, Mit 5. 6. und 7. Stimmen, beydes Vocaliter und Instrumentaliter zugebrauchen ... Erster Theil.* Drezden 1648: “Nachrichtung habe, das ein, mir wohlbekandter, so wohl in Theoria als Praxi hocherfahrner Musicus, hiernechst der gleichen Tractat an das Tage-Liecht werde kommen lassen, der hierzu, insonderheit uns Deutschen auch sehr zutrüglich und nutzbar wird seyn können: Welches, das es erfolgen möge, dem allgemeinen Studio Musico zum besten, ich mit Fleiß zu sollicitirn dann nicht unterlassen will.”
- 35 Marco Scacchi *Lettera per maggiore informatione...*, sheet 2^r.
- 36 “Und welcher etwas embisig dieser Musicalischen Lehre, duplicis nempe Practicae Harmonicae nachforschen wil, der lese mehrgedachten Herrn Scacchii Schrifften, jhm wird ein Genügen geschehen.“
- 37 I have in mind here primarily the book by E. Katz *Die musikalischen Stilbegriffe...*
- 38 *ANDREAE Werckmeisters/ | Benic. Cherus. | Musici und Organ. zu S. Martini | in Halberstadt | CRIBRVM | MVSICVM | Oder | Musicalisches | Sieb/ | Darinnen einige Mängel eines halb Gelehrten | Componisten vorgestellt/ | und das Böse von dem | Guten gleichsam ausgesiebet und abgesondert | worden/ | In einem Sendschreiben | An einem guten Freund dargestellt/ | Dann denen unzeitigen Componisten zur Nachricht und fleißigern Nachsinnen zum Druck gefördert | Durch | Johann Georg Carln/ | bestalten Stadt= Musicum in Halberstadt. | Quedlinburg und Leipzig | Verlegts Theodor. Philipp Calvisius. 1700.*