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Printed in the United States of America

ISBN 978-1-9872-0628-9 (print)
ISBN 978-1-9872-0629-6 (online)
DOI <https://doi.org/10.31022/B224>
ISSN 0484-0828 (print)
ISSN 2577-4573 (online)

Ⓢ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

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Introduction

This volume presents a critical edition of twenty-six trio sonatas by Lelio Colista (1629–80), twenty-two complete and four incomplete. Among the complete sonatas, three are of doubtful attribution. This edition does not include six sonatas attributed to Colista in a group of English sources that should be ascribed to Carlo Ambrogio Lonati, as Peter Allsop definitively confirmed in his 1989 re-examination of the manuscript tradition.¹

Lelio Colista was active in Rome as lutenist and composer in a highly competitive professional environment with some of the most appreciated musicians of his generation, such as Alessandro Stradella, Carlo Ambrogio Lonati, and Carlo Mannelli.² He can be considered one of the foremost composers of trio sonatas in Rome before Corelli. The dissemination of musical sources bears witness to a significant circulation of his trio sonatas in the last decades of the seventeenth century, particularly in England.

A few of Colista's trio sonatas have been published separately in performance editions, beginning in the 1950s and 1960s.³ More recently, New Orpheus Editions

published three "Simfonie a 3" by Colista.⁴ However, a complete collection of Colista's trio sonatas has never been published until now. This critical edition offers a full reassessment of the entire manuscript transmission, including all the known sources and concordances.

The Composer

Lelio Colista was born on 13 January 1629 in Rome, where he spent most of his career as a lutenist, guitarist, teacher, and composer. Very little is known about his musical training, and the names of his teachers are unknown. Given his contacts with Athanasius Kircher and Caspar Schott, it is likely that he was educated in Jesuit circles.⁵ His early success in the Papal City was undoubtedly linked to the excellent relationships his father Pietro (a jurist and *scriptor* of the Vatican library) had with important members of the Roman aristocracy. His connection to the Barberini family is particularly notable: at the age of nine the young Lelio (together with his brother Carlo Urbano) is recorded among the dancers in the 1638 ballet *L'acquisto di Durindana ovvero La pazzia d'Orlando*, patronized by Cardinal Francesco Barberini at the Teatro delle Quattro Fontane.⁶ A few decades later, in 1656, Colista's name appears on the cardinal's payroll as a lutenist for Marco Marazzoli's opera *Le armi e gli amori*.⁷ Athanasius Kircher's monumental compendium *Musurgia universalis*, published in 1650, provides evidence of Colista's growing reputation as a performer and composer. Here the young Colista is crowned as "true Orpheus of the

1. See Peter Allsop, "Problems of Ascription in the Roman *Simfonia* of the Late Seventeenth Century: Colista and Lonati," *The Music Review* 50 (1989): 44–54.

2. Antonella D'Ovidio, "Alle soglie dello strumentalismo corelliano: Colista, Lonati, Stradella, Mannelli" (Ph.D. diss., University of Pavia, 2004).

3. Two are editions of a sonata now known to be by Lonati: Lelio Colista, *Sonata terza per due violini, violoncello e basso continuo*, ed. Helene Kropik, *Diletto musicale*, no. 468 (Vienna: Verlag Doblinger, 1952); and Lelio Colista, *Sonata No. IV in D Major*, ed. Michael Tilmouth (London: Stainer & Bell, 1960); which both contain Lonati's sonata A4 (numbering is from Allsop, "Problems of Ascription"). This sonata features the famous passage quoted by Purcell as an example of triple counterpoint and erroneously attributed to "the famous Lelio Calista"; see John Playford, *Introduction to the Skill of Musick*, rev. Henry Purcell (London: E. Jones, 1694), 124. Other contemporary editions of Colista's trio sonatas are: Lelio Colista, *Sonata a tre in G per due violini, violoncello e basso continuo*, ed. Helene Wessely and Othmar Wessely, *Diletto musicale*, no. 678 (Vienna: Verlag Doblinger, 1979); Lelio Colista, *Sonata a tre in F per due violini, violoncello e basso continuo*, ed. Helene Wessely and Othmar Wessely, *Diletto musicale*, no. 677 (Vienna: Verlag Doblinger, 1979); Lelio Colista, *Trisonate A-dur, für zwei Violinen, Violoncello und Basso Continuo*, ed. Helene Wessely-Kropik, *Hortus musicus*, no. 172 (Kassel: Bärenreiter, 1960); Lelio Colista, *Sonata à 3 in B flat (W-K 28)*, ed. Robert Paul Block, *Ars antiqua*, no. 1 (London: Nova Music, 1983); and Lelio Colista, *Sonata à 3 in C (W-K 13)*, ed. Robert Paul Block, *Ars antiqua*, no. 5 (London: Nova Music, 1982).

4. Lelio Colista, *Simfonie a 3: W-K 30, W-K 31, W-K 32*, ed. Peter Allsop, *Italian Seventeenth-Century Instrumental Music*, series 1, Rome, vol. 4 (Crediton, Devon: New Orpheus Editions, 1991).

5. For a detailed biographical survey, see Helene Wessely-Kropik, *Lelio Colista, ein römischer Meister vor Corelli: Leben und Umwelt* (Vienna: Böhlau, 1961). Colista's biography here is based on Wessely-Kropik's but also includes other discoveries from recent archival research.

6. Frederick Hammond, *Music and Spectacle in Baroque Rome: Barberini Patronage under Urban VIII* (New Haven: Yale University Press, 1994), 145.

7. Vatican City, Biblioteca Apostolica Vaticana, Archivio Barberini, Giustificazioni I, 115, Giustificazioni del Santini esattore del Sig.r card. Franc[esc]o, dell'anno 1656. I would like to express my gratitude to Margaret Murata for providing me with this piece of information.

Sonata 1 (W-K 10)

[Largo]

Violin 1

Violin 2

Basso

Basso continuo

7

[Allegro]

Violin 1

Violin 2

Basso

Basso continuo

11

Violin 1

Violin 2

Basso

Basso continuo

Sonata 2 (W-K 13)

Violin 1

Violin 2

Basso

Basso continuo

6

11

Critical Report

Sources

No autograph of Colista's trio sonatas has survived, but numerous manuscript copies testify to the wide circulation of these pieces. It is essential to carefully examine these miscellaneous sources to identify the relationships among them and to flesh out the paths of transmission of Colista's music. The sources used for this edition can be divided into three main groups, as detailed in the description for each source. See table 1 for an overview of the relationships that inform this division.

GROUP A

Group A comprises the sources with the closest demonstrable connection to Colista and his milieu, and includes the primary source for this edition. This group consists primarily of three sources of likely Roman origin (TO1, TO2, and RO), as well as a handful of related sources (PA, LO1, and OX3, the last two being incomplete).

TO1. Turin, Biblioteca Universitaria, Ms. Giordano 15. As the primary source for the present edition, this manuscript is listed first. A miscellaneous score (131 fols.), part of the Giordano-Foà collection.¹ Eight staves and two systems. Oblong format (215 × 275 mm). Binding: green leather with gold decorations on both plates and the initials "D. B." in the center. Watermarks: a stag in a circle and, in the flyleaf, a fleur-de-lis in two concentric circles surmounted by the letter *N*. Contents: thirteen "Simfonie" and one "Ballo" by Colista (sonatas nos. 1–3, 7–16, and 19); nine trio sonatas by Lonati; one trio sonata by Stradella; and sonatas WoO5 and op. 1, no. 1 by Arcangelo Corelli. Copied by an unknown professional copyist. In each piece the *S* of "Simfonia" is extremely decorated, thus emphasizing the calligraphic nature of this source. Two sonatas by Colista (nos. 14 and 16) include bass patterns for solo improvisation of the upper parts in alternation (see discussions in "Instrumentation and Performance Practice" in the introduction and in "Editorial Methods," below). TO1 in particular is the most significant and largest collection of Colista's trio sonatas, containing correct and consistent exemplars of

1. For a detailed description of this manuscript and of the Giordano-Foà collection overall, see Isabella Fragalà Data and Annarita Colturato, *Raccolta Mauro Foà, Raccolta Renzo Giordano* (Rome: Torre d'Orfeo, 1987), 290–98.

fourteen compositions overall. The readings of Corelli's sonatas WoO5 and op.1, no. 1 in TO1 include variants preceding the 1681 printed version, suggesting that the manuscript was compiled in Rome prior to 1681;² that is, during the last years of Colista's life. The stag in a circle watermark, typical to many late seventeenth century Roman collections, supports this assumption.³

TO2. Turin, Biblioteca Universitaria, Ms. Giordano 16. A miscellaneous score (127 fols.). Like TO1, it is part of the Giordano-Foà collection. Oblong format (190 × 280 mm). Binding: parchment. On the spine: "Sinfonie di | Lelio Colista." Watermarks: a stag in a double circle and a fleur-de-lis in two concentric circles surmounted by the letter *N*. Contents: one trio sonata ascribed to Colista (no. 2d in this edition) and trio sonatas by Pietro Ugolini, Giacomo Simonelli, Bernardo Pasquini, Carlo Ambrogio Lonati, Francesco Gasparini, and Corelli (WoO6, Anh. 19, and op. 1, nos. 2–12). The copyist is the same as for TO1.

TO1 and TO2 are clearly calligraphic copies, one compiled as a continuation of the other, as confirmed by the distribution of Corelli's op. 1 between the two manuscripts: TO1 ends with the first sonata of the collection, while the remaining eleven sonatas are all copied in sequence in TO2.⁴ The presence of the same watermarks confirms a common origin for these two sources. Both manuscripts are in the same hand and include works of composers who, like Colista, were active in Rome during the second half of the seventeenth century (Lonati, Stradella, Corelli, Ugolini, and Simonelli).⁵

2. See Agnese Pavanello, "Corelli 'inedito': Composizioni dubbie o senza numero d'opera; Percorsi tra fonti, attribuzioni e fortuna della trasmissione," in *Arcomelo 2013: Studi nel terzo centenario della morte di Arcangelo Corelli*, ed. Guido Olivieri and Marc Vanscheeuwijck (Lucca: LIM, 2015), 396–97.

3. Alessio Ruffatti, "'Curiosi e bramosi l'oltramontani cercano con grande diligenza in tutti i luoghi': La cantata romana del Seicento in Europa," *Journal of Seventeenth-Century Music* 13, no. 1 (2007), <https://sscm-jscm.org/v13/no1/ruffatti.html>.

4. Antonella D'Ovidio, "Alle soglie dello strumentalismo corelliano: Colista, Lonati, Stradella, Mannelli" (Ph.D. diss., University of Pavia, 2004), 2:194; and Pavanello, "Corelli 'inedito,'" 395–96.

5. See Giancarlo Rostirolla, "La professione di strumentista a Roma nel sei e settecento," *Studi musicali* 23, no. 1 (1994): 109; and Andreas Liess, "Materialien zur römischen Musikgeschichte des Seicento," *Acta musicologica* 29, no. 4 (1957): 153.