

*Bandino Bandini* (Bandino de Bandinis), alto

Employed at the Polish court 1643, and later in Munich 1 October 1650 till 27 March 1651, from where he travelled to Dresden in the spring of 1651 (Frandsen 2004; Frandsen 2006:10). B. arrived in Copenhagen around June 1651, where he and his companion Amadei received 158 rd. to cover their travel expenses. They were not 'called in from Italy', as Thrane stated (Thrane 1906: 17), but from Munich by the late *Kapelmester* Agostino Fontana (Frandsen 2006). B. received a salary payment of 200 rd. on 16 September 1651. B. continued to Sweden, where he was employed 1 September 1653 June 1654 (Kjellberg).

As Amadei and B. arrived in Copenhagen, Fontana who had arranged for them to come to Denmark had died. Fontana's successor was not appointed yet, and it is a possibility that Amadei and B. were involved in the process of finding a candidate. B. is known to have helped the Saxon prince Johann Georg to recruit Italian musicians during his short stay in Dresden April 1651 (Frandsen 2004; Frandsen 2006). Förster and Grandi arrived in Copenhagen a year after Amadei and B., and it seems likely that these four musicians knew each other from their time in Poland. For a short period in 1652, Förster, Grandi, Amadei and B. once again might have stayed together at a royal court.

No sources have survived that document the actual employment of B. at the Danish court. In the payroll from September 1651, the annual salary is not mentioned. Normally, the amount was written after an ink line separating it from the musician's name. In the case of Amadei and B., the amount is missing, which might indicate the special relation these newly arrived Italians had to the court. Another interesting thing is that the Italian singer Benedetto Bonaglia was dismissed the same day as Amadei and B. received their only salary at court. Theoretically, these three musicians could have left together in September 1651. This would be the reason why none of them left any traces in the Danish sources. Their presence elsewhere has not yet been proven.

### Literature

Delma Brough: *Polish Seventeenth-Century Church Music: With Reference to the Influence of Historical, Political, and Social Conditions* (New York, 1989).

Mary Frandsen: *Crossing Confessional Boundaries. The Patronage of Italian Sacred Music in Seventeenth-Century Dresden* (Oxford, 2006).

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Erik Kjellberg: *Kungliga musiker i Sverige under stormaktstiden. Studier kring deras organisation, verksamheter och status ca 1620- ca 1720*, diss. (Uppsala, 1979).

Horst Leuchtman: "Die Maximilianeische Hofkapelle", in: Hubert Glaser (ed.): *Um Glauben und Reich. Kurfürst Maximilian I. Beiträge zur Bayerischen Geschichte und Kunst*, (= Wittelsbach und Bayern II/1), (München, 1980), 364-375.

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### Sources

Rigsarkivet (København), Rentemesterregnskaberne, Indtægts- og udgiftsregnskaber, udgifter 1651-1652, fol. 8r

ij<sup>ct</sup> lwij [158] ennchende Rixd.  
Dend 3 Junij [1651], Gifuen tvende *Musikanter* Nemblig  
*Joseph Amadia Tenorist* och *Bandino Bandinij Altist*  
som hanns Konngl. Ma: dennem Naadigst haffuer

bevilget, for huiß Regsepenge de haffuer Annwent  
paa deriß Reigße her ind udj Riget.

Rigsarkivet (København), Rentemesterregnskaberne, Indtægts- og udgiftsregnskaber, udgifter 1651-1652, fol. 146r

*Bandino Bandini. Musicant Aar-*  
ligen til besolding \_\_\_\_\_ [amount missing]  
ij<sup>ct</sup> [200] ennehende Rdr.  
Dennd 16 *Septembris* giffuen forne *Bandino*  
*Bandini* p paa Regenschab af hans Reste-  
rende besolding, Som fremdeliß med hannem  
igien till widere Affregning schal kortis.