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1

GROVE

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GUGLIELMO ERREO DA PESARO. The dance is mentioned in Gazoni's *La piazza universale di tutte le professioni* (1587) in a list of such popular dances as the pavan, galliard and saltarello. John Florio's *Queen Anna's New World of Wordis; or a Dictionarie of the Italian and English Tongues* (London, 1611) defined the 'chiarentana' as 'a Kinde of Caroll or song full of leaping, like a Scottish gigge'. FABRITTO CAROSO included a sophisticated choreography in *Il Ballarino* (1581), describing something much like the English contredanse, with some individual steps taken from the pavan. Caroso noted that the *chiarentana* ordinarily caused great confusion at a ball, partly because of the concentration needed to execute correctly the passes, figures-of-eight and other floor patterns, and partly because before the dance began it was customary for each man to chase his chosen partner: 'gl'Huomini corrono à pigliar le Dame, come se fossero tanti Falconi, che corressero à pigliare la preda' ['the men run to seize the ladies, like falcons running to seize their prey'].

Music for the *chiarentana* is extremely rare in surviving sources of Renaissance instrumental music. Caroso included a brief example, with its *sciolta* or after-dance, and 14 were included in Marc'Antonio Pifaro's *Intabulatione de lauto* (1546). All are duple-metre dances (in spite of Chilesotti's transcription of Caroso's in *Lautenspieler des XVI. Jahrhunderts*, 1891) in a simple homophonic style with eight-bar phrases. Some individual dances are organized as variation forms over a recurring harmonic series. Several of Pifaro's are arrangements of vocal models, including Janequin's *La bataille* and Passereau's *Il est bel et bon*.

See also DANCE, §3(ii).

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Chiarini, Giuseppe (b Florence, 26 Sept 1926). Italian composer. He began to compose in 1950 after he took private piano lessons and after a period at the engineering faculty of Florence University, where in 1947 he founded a jazz club. In 1961–2 he cooperated in the Florentine concert association Vita Musicale Contemporanea, and in 1962 he was co-organizer with Bussotti of the exhibition *Musica e Segno*, which was mounted in various cities in Europe and the USA. He was also a member of the Florentine Gruppo 70 and of the Fluxus Movement of New York (from 1962), and contributed to a number of journals including *Marcatre* and *Collage*.

Chiarini is considered the leading Italian exponent of 'action music'. Beginning with *Qualche oggetto* (1964, included in *La strada*), his conviction that 'the writing of action music is equivalent to not knowing how much dignity it is necessary to lose in order to express one's negative arguments' led him to devise his works for performance by himself. Frequently they consist of 'suites' in progress, including pages of music, verbal and graphic instructions, collages and 'déchollages', all intended for happenings that can use any means in any location. Chiarini's anti-professional instrumental technique – using simple objects as musical instruments and vice versa – restored acoustic events to everyday immediacy. From his typical investigation of music-making at its budding stage

(*Strimpellare*, included in *Quel che volete*) he evolved to the more constructive social criticism of *Happening sulla TV*, and to the political utopia of *Suonare la città*. Free, technically and ideologically, from any acquired theory of composition, Chiarini's works can be fully appreciated only by taking into account avant-garde developments in total or visual art (from the Fluxus Movement to conceptual art), and his performances have tended to be in galleries rather than concert halls.

WORKS

(selective list)

- Suites: *Intervalli*, pf, 1950; *La strada*, several performers, 1965; *Teatrino*, pf, 1965; *Opera: I Don'*: *Trade here*, 2 Sonata, several performers, chorus, pf, orch, 1965–71; *Quel che volete*, ens, 1965; *Il silenzio*, tapes, 1965; *Valzer*, several performers, chorus, org, orch, 1965–71; *Senza titolo*, 1971
Single works: *Studi su una sola frequenza*, pf, 1951–3; *Variations*, str orch, 1955–71; *Lettera*, 1v, orch, 1962; *Per arco*, vc, tape, 1962; *Gesti sul piano*, 1965; *Le corde*, speaker, pf, uncr, 1966; *Ave Maria di Schubert*, vc, 1968; *Pf Conc.*, 1970; *Conceptual Music*, 1v, 1975
Other works: *Critica del giornale 'La nazione'*, play, 1970–71; *Happening sulla TV*, play, 1971; *Suonare la città*, 1972
Most verbal scores pubd in Chiarini's three books, others in *Marcatre*, *Im* and other reviews; scores distributed by Centro Di, Florence
For fuller list: see *Giuseppe Chiarini: Music* (Florence, 1972)
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CLAUDIO ANNIBALDI/STEFANO A.E. LEONI

Chiarini, Pietro (b Brescia, early 18th century; d? Cremona, after c1765). Italian composer. Fétis gave his birthdate as 1717. He was remembered by La Borde (1780) as a 'professeur habile & bon joueur de clavecin', an estimate paraphrased by Gerber (1790) and others. His activity as an opera composer is attested by the surviving librettos of works produced at Venice, Verona and Genoa from 1738 to 1746. A solitary libretto of 1754 places him at Cremona, as does the title of a keyboard sonata published by Haffner in 1765; the latter, in G major, reveals him as a lesser contemporary of Galuppi. Chiarini's collaboration with Goldoni, 1741–2, was first elucidated by Ortolani in his edition of Goldoni's complete works; Walker's further researches into the tangled history of the intermezzo *Il finto pazzo* and its later version *Amor fa l'uomo cieco* succeeded in establishing Chiarini's share in their music.

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