

MUSICO PERFETTO. GIOSEFFO ZARLINO (1517-1590)
IL SUO TEMPO, LA SUA OPERA, LA SUA INFLUENZA
convegno internazionale per il quinto centenario della nascita
Venezia, Fondazione Ugo e Olga Levi
29 novembre – 1 dicembre 2017

Mercoledì 29 novembre 2017

15:00-19:00

PRIMA SESSIONE

ZARLINO. VITA E INTERESSI

Jonathan Pradella

Venezia

La vita di Zarlino dalle fonti d'archivio veneziane

I punti di biografia esaminati a tutt'oggi sono ben oltre il centinaio: numerose sintesi più o meno coerenti e documentate s'intrecciano in letteratura con molti contributi parziali e, dall'evidenza archivistica riscontrata, Zarlino ha lasciato una profluvie di tracce documentarie di diverso genere. La relazione provvederà pertanto ad isolare nella *timeline*, da ripercorrere soprattutto negli snodi che paiono più controversi, alcuni temi che al momento hanno un differenziale di sviluppo più consistente rispetto a quanto è già noto. Diverse segnature mai pubblicate e spogli estensivi di fonti hanno già permesso di aprire qualche scenario inesplorato: in sede di discussione sarà importante poter raccogliere ulteriori contributi che possano corroborare la ricostruzione biografica, o suggerire una variante di progetto. Giocoforza si metteranno a fuoco quindi alcuni tratti scelti della fitta rete di rapporti con autorità, notai e procuratori legali, architetti e pittori, poeti, librai, colleghi e discepoli di un vero protagonista della cultura veneziana della seconda metà del Cinquecento.

Diplomato in Musica corale e in Prepolifonia presso il Conservatorio di Venezia, e in Fisiologia vocale applicata presso il Lichtenberger Institut für angewandte Stimmphysiologie (Germania), ha conseguito con il massimo dei voti e la lode, la laurea Magistrale in Musicologia (Università di Bologna), il Baccalaureato in Teologia (Facoltà Teologica del Triveneto, Padova) e il diploma del Biennio in Direzione di Coro (Conservatorio di Venezia). Ha svolto attività concertistica e discografica come direttore e come cantore in Italia e all'estero. È insegnante autorizzato del *Metodo funzionale della voce* di Gisela Rohmert. Si occupa di storia e filologia della musica veneziana del Cinquecento e Seicento (Giovanni Antonio Rigatti, Francesco Lucio, Gioseffo Zarlino), tenendo conferenze, corsi e conversazioni.

Samuel J. Brannon

Richmond, Virginia (USA)

New light on Zarlino's involvement with the Venetian book trade

In 1541, a twenty-four-year-old Gioseffo Zarlino arrived in Venice and began to immerse himself in the city's heady culture of music and ideas. Although he rose eventually to the post of chapel master of Saint Mark's, there are very few traces of Zarlino's early activities in Venice. This paper attempts to fill this biographical void by arguing that Zarlino cultivated close ties to the Venetian book trade in the period before his appointment to Saint Mark's. During Zarlino's lifetime, several authors (including Giovanni Maria Artusi and Vincenzo Galilei) referred to his interactions with printers and publishers, circumstantial accounts which have been described separately by a number of scholars. This paper introduces newly-discovered evidence that Zarlino participated in the printing of his first two publications: *Musici quinque vocum* (1549) and *Le istituzioni harmoniche* (1558). I show that Zarlino's manuscript corrections in multiple copies of both books place him in the print-shops and warehouses of two different printers. This provides new evidence for the speculations of scholars who have suggested that Zarlino manipulated his image through publication. I suggest, however, that this was not mere self-fashioning; rather, as an affiliate of the book trade, Zarlino was

well positioned to leverage the production and dissemination of his printed works into future publishing ventures. Thus, Zarlino presents an unusually vivid and concrete case-study of a Renaissance musician employing the medium of print to attain professional goals.

Samuel J. Brannon received his doctorate in musicology from the University of North Carolina at Chapel Hill in 2016. He also holds degrees in music composition from the Peabody Conservatory of the Johns Hopkins University (Baltimore, MD). His research on Renaissance books about music has been supported by fellowships and grants from the American Musicological Society, the Fondazione Giorgio Cini (Venice), and the Newberry Library (Chicago, IL). Presently he is working on a book on this topic titled *Music, Commerce, and Ideas: The Birth of Modern Music Discourse in the First Age of Print*.

Tina Matarrese
Università di Ferrara

Il Trattato della Patientia come pedagogia di vita spirituale ed esempio di scrittura edificante

Nell'ambito della letteratura religiosa il *Trattato della Patientia* si distingue dai molti libri 'devoti' prodotti nel corso del Cinquecento, scritti in volgare in quanto generalmente destinati a un pubblico femminile e caratterizzati da un eloquio semplice. Il trattato di Zarlino se ne distingue per un livello culturale alto, ricco di riferimenti ad *auctoritates* bibliche e patristiche. Si tratta dunque di un testo di contenuto teologico, ma anch'esso scritto in volgare, un volgare però di profilo elevato. Considerato che il latino manteneva ancora un ruolo di lingua di cultura in ambiti del sapere come quello teologico-religioso e nell'insegnamento universitario, la scelta di Zarlino si fa notare per sensibilità all'uso dell'italiano nell'intento di «giovare ad ognuno». Merita pertanto valutare lo stile con cui Zarlino conduce il suo discorso confrontandolo con la coeva predicazione e le indicazioni conciliari.

Tina Matarrese ha insegnato Linguistica italiana all'Università di Ferrara. È autrice di lavori su Alessandro Manzoni e del volume *Il Settecento* nella serie di «Storia della lingua italiana» del Mulino (1993). Si è occupata di poema cavalleresco, curando il volume *Il Boiardo e il mondo estense nel Quattrocento* (con Giuseppe Anceschi, Antenore, 1998), pubblicando vari saggi tra i quali *Il poema epico-cavalleresco nella storia della lingua italiana* in «Rassegna europea di letteratura italiana», 2012, e il volume *Parole e forme dei cavalieri boiardeschi* (Interlinea, 2004). Ha lavorato su Ariosto pubblicando *Tra cantari e poema ariostesco: «la gran vittoria... / di ch'aver sempre lacrimose ciglia / Ravenna debbe»*, in *1512. La battaglia di Ravenna, l'Italia, l'Europa*, a cura di Dante Bolognesi (Longo, 2014) e *La lingua in Il lessico critico del «Furioso»*, a cura di Annalisa Izzo (Carocci, 2016). Ha curato con Marco Praloran il volume Ludovico Ariosto, *Orlando furioso* secondo l'editio princeps del 1516, Torino, Einaudi, 2016.

Marco Bizzarini
Università di Padova

Il musico Zarlino e l'astronomia

Se il cielo è «il libro del sommo Iddio», in un orologio solare si può scorgere «il libro dell'Arte congiunta alla Natura, che mai non falla». Così scrive Zarlino al termine dell'opuscolo *Resolutioni d'alcune dimande sopra la correptione dell'anno di Giulio Cesare*, pubblicato a Venezia nel 1583. Il grande teorico musicale, infatti, si occupò in modo approfondito della riforma del calendario giuliano promulgata da papa Gregorio XIII: a tale scopo aveva dato alle stampe anche il trattato in lingua latina *De vera anni forma* (Venezia, 1580). Disciplina quadriviale, al pari della musica speculativa, l'astronomia della tradizione classica e rinascimentale, oltre a formare un ramo delle matematiche dedito allo studio del moto dei corpi celesti, si caricava di notevoli implicazioni simboliche e filosofiche, come è ancora evidente nelle opere di Copernico e di Keplero. Proprio come avviene a livello musicale nelle *Istituzioni armoniche*, gli interessi astronomici di Zarlino seguono il doppio binario della riflessione speculativa, intrinsecamente legata ad aspetti eruditi e simbolici, e dell'applicazione pratica, per esempio nella convinta accettazione del calendario riformato secondo la proposta di Luigi Lilio. Altri temi legati a conoscenze astronomiche ricorrono nel *Discorso intorno il vero anno et il vero giorno nel quale fu crucifisso il nostro Signor Giesù Christo*, scritto da Zarlino su sollecitazione del monaco camaldolese fiorentino Girolamo Bardi e stampato nel 1579. Lo studio di queste dissertazioni, accanto alla rilettura delle digressioni astronomiche incluse nelle opere maggiori, consente di delineare un quadro più completo di un erudito che – come annotava sul finire del Cinquecento Bernardino

Baldi – oltre ad essere «musico eccellentissimo» coltivò le matematiche e «fu molto intendente delle cose della filosofia». Nello stesso tempo, mediante tale approccio, è possibile mettere in evidenza nuovi aspetti nella dottrina musicale dell'autore.

Marco Bizzarini si è laureato con lode in Musicologia all'Università degli studi di Pavia; successivamente si è diplomato in Pianoforte al Conservatorio di Brescia e ha conseguito il titolo di dottore di ricerca all'Università degli Studi di Padova, dove dal 2001 svolge attività di ricerca e d'insegnamento in campo musicologico. Dal 2012 è membro dell'Accademia ambrosiana di Milano e socio dell'ateneo di Scienze lettere ed arti di Brescia. Nel 2014 ha conseguito l'idoneità all'abilitazione Scientifica Nazionale come docente universitario di prima fascia nelle discipline storico-musicali. Ha pubblicato le monografie *Luca Marenzio: the Career of a Musician between the Renaissance and the Counter-Reformation* (Aldershot, Ashgate 2003) e *Benedetto Marcello* (Palermo, L'Epos, 2006). Nel 2012 è uscito il suo studio *Federico Borromeo e la musica: scritti e carteggi* (Roma, Bulzoni, 2012). Nel 2016 ha curato, con Aleksandra Pister, l'edizione dei *Canones nonnulli* (Königsberg, 1649) di Marco Scacchi, pubblicata in edizione trilingue (lituano, italiano, inglese) dal Museo del Palazzo dei Granduchi di Vilnius. Nel campo della poesia per musica e della drammaturgia musicale è autore di studi su Battista Guarini, Apostolo Zeno, Carlo Goldoni e Ranieri de' Calzabigi. Per la Fondazione Levi di Venezia, nel 2003, ha curato l'edizione dei testi poetici delle cantate di Benedetto Marcello. Dal 2004 collabora con l'Istituto Italiano Antonio Vivaldi della Fondazione Giorgio Cini di Venezia: ha fra l'altro partecipato all'edizione critica delle opere vivaldiane *La fida ninfa* e *La Griselda* uscite nel 2012 e nel 2015 da Ricordi. Altri suoi contributi e articoli sono apparsi su riviste musicologiche internazionali edite da Oxford University Press, University of California Press, Accademia Polacca delle Scienze, Accademia Nazionale di Santa Cecilia. È autore di voci enciclopediche pubblicate sul *New Grove Dictionary of Music and Musicians*, 2nd edition (2001), sulla nuova *MGG (Die Musik in Geschichte und Gegenwart)* e sul *Dizionario biografico degli Italiani*.

Philippe Canguilhem

University of Toulouse, (F)

Between 'antichi' and 'moderni'. Zarlino as pupil, classmate, and teacher

Among the numerous pupils of Adrian Willaert in Venice, both Nicola Vicentino and Gioseffo Zarlino have written substantially on music, their respective treatises becoming in turn the theoretical foundations of their compositional activity and teaching. However, Zarlino and Vicentino, despite having been each involved in a public controversy with regard to their conception of the relationship between ancient and modern musical practice, have let to posterity a rather opposite reputation. In my paper, I would like to observe how Zarlino reacted to Vicentino's *L'antica musica* and later to the criticism raised by his pupil Vincenzo Galilei, and how these reactions shaped his reputation as a conservative theorist.

Philippe Canguilhem is professor of Musicology at the University of Toulouse (France). His work focuses on Italian music in the sixteenth century, with special emphasis on Florentine musical life. He has been a fellow at Villa I Tatti (Florence), the Harvard University Center for Italian Renaissance Studies (2005-2006) and at the Italian Academy of Columbia University (2013). He has also interested in improvised counterpoint in the Renaissance, with two publications: an edition and translation of Vicente Lusitano's counterpoint treatises (Brepols, 2013), and a book on polyphonic improvisation in the Renaissance published in 2015 (Classiques Garnier). Next to articles in international journals, he has published two books, on Vincenzo Galilei (2001) and Andrea and Giovanni Gabrieli (2002).

Marco Gozzi

Università di Trento

La prassi del canto cristiano liturgico nel Cinquecento veneto

La prima parte del contributo passa in rassegna gli indizi e le testimonianze riguardanti la prassi del canto liturgico ne *Le istituzioni armoniche* (1558) e nei mottetti a cinque voci del 1549 di Gioseffo Zarlino, con la considerazione degli esempi di canto piano in notazione nera e bianca e dei soggetti in canto fermo, che svelano alcune questioni riguardanti il canto cristiano liturgico e la sua interazione con la polifonia nel Cinquecento.

Uno dei cantori di San Marco a Venezia tra il 1570 e il 1578, sotto la guida di Zarlino, fu il minore conventuale Lodovico Balbi, che negli anni seguenti curerà (assieme ad Andrea Gabrieli e Orfeo Vecchi) il Graduale romano uscito per i tipi di Angelo Gardano nel 1591 e, da solo, il *Graduale et Antiphonarium omnium dierum festorum ordinis minorum*, Gardano, 1587. Alla luce di queste due storicamente importanti

edizioni, che ebbero però poca fortuna editoriale, si considerano i fermenti per la revisione del canto piano di quegli anni e la fondamentale testimonianza sulla prassi del canto fermo rappresentata dal volume di Giovanni Matteo Asola, *Canto fermo sopra messe, hinni, et altre cose ecclesiastiche appartenenti à sonatori d'organo per giustamente rispondere al choro*, stampato per la prima volta da Giacomo Vincenti a Venezia nel 1592 e che ebbe una immediata fortuna, con otto ristampe fino al 1635.

Associate Professor of Musicology and Music history in Department of Philosophy and Letters at the University of Trento. His on-line research enterprise of cataloguing and digitalizing the seven Trent codices is available on-line, with musical examples and other features, including a full search database at: <http://www.trentinocultura.net/catalogo/manoscrittimusicali/>. He is the scientific director of the series «Codici musicali trentini del Quattrocento» by Istituto Italiano per la Storia della Musica, Monumenta Liturgiae et Cantus – together with Giulia Gabrielli –, and «‘Venite a laudare’: studi e facsimili sulla lauda italiana» (with Francesco Zimei), both published by LIM-Lucca. He has published on liturgical editions, on Italian Trecento music, on the Trent Codices of the fifteenth century, on Italian lauda and on *cantus fractus*. Main titles (books): *Il manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr 90), con un'analisi del repertorio non derivato da Tr 93*, 2 vols, Cremona 1992; *Le fonti liturgiche a stampa della Biblioteca musicale L. Feininger presso il Castello del Buonconsiglio di Trento*, 2 vols, Trento 1994; *Il canto fratto: l'altro gregoriano* (with Francesco Luisi), Roma 2005; *Cantus fractus italiano: un'antologia*, Hildesheim - Zürich - New York, 2012; *Sequenze*, Roma 2012 (Codici musicali trentini del Quattrocento, 1); *I codici liturgici di Castel Tirolo*, Lucca 2012 (Monumenta Liturgiae et Cantus 1); *Il Graduale Giunta, Venezia 1572*, Lucca 2013 (Monumenta Liturgiae et Cantus 2); *Il Laudario di Cortona. Cortona, Biblioteca del Comune e dell'Accademia Etrusca, ms. 91. Facsimile*, Lucca 2015. Since 1985 Gozzi has been a member of the vocal ensemble 'Il Virtuoso Ritrovo', and maintains an active concert schedule, both in Italy and abroad. In 2000 he founded the 'Laurence Feininger Ensemble', specialized in chant and *cantus fractus*. Further information at: <http://hostingwin.unitn.it/gozzi/>

Giovedì, 30 novembre 2017

09:00-13:00

SECONDA SESSIONE

ZARLINO. COMPOSITORE E TEORICO

Cristle Collins Judd

New York (USA)

Jessie Ann Owens

University of California, Davis (USA)

Zarlino, De Rore and composing 'in the modes'

In one form or another, 'the modes' provided as an epistemological foundation for Gioseffo Zarlino's work from his first book of motets published in 1549 until his final work, the *Sopplimenti musicale*. Zarlino's preoccupation with and evolving stance toward the modes ranged among cosmological underpinning, theoretical construct, classificatory tool, and compositional premise.

This paper will explore the formative period of the 1530s and 1540s during which Zarlino's views on the modes, and those of his contemporary Cipriano de Rore, were first shaped. Meier, Powers, Wiering, and others have pointed to specific prints from this period as evidence of compositional, editorial, and theoretical engagement with the modes including putative modal cycles. This paper will revisit these and other works, suggesting new light on this period of composition and reassessing its significance.

Zarlino was in his early twenties when he moved from his native Chioggia to Venice. The Venice he encountered was, of course, that of Willaert and his circle. We have little direct evidence of Willaert's teachings or indeed his practice as it relates to mode, although Schiltz and others have pointed to tantalizing hints among his various prints. As Judd has shown, during this decade Zarlino composed at least part of what would have been his first motet cycle, with settings drawn from the Song of Songs and composed according to an eight-mode system. Where was he learning this, if not from Willaert? One possible answer is Cipriano de Rore, who published the earliest single-composer print whose contents were ordered according to the modes, from 1 to 8. There must have been something in the air in Venice, for not just Cipriano but three other composers, some of whom had clear ties to Zarlino, also published modally-organized books: Perissone Cambio, Girolamo Parabosco, and Baldessar Donato. Several other prints also appeared which included modal labelling or ordering.

In this, composers (and editors), appear to have been ahead of theorists in developing certain practices that would subsequently be imbued with theoretical significance (the choices of clef, system and final, for example, to represent modes; the artificial but logical assignment of mode-defining ambitus to the cantus-tenor pair). These practices signal a moment in which the interest in connecting mode and polyphony developed from overlapping influences, including, for example, (1) the intellectual circles of patrons, many of whom were members of academies or *ridotti*; (2) an interest in Greek philosophy and beliefs about musical ethos or affect; and (3) compositional experimentation with setting and structuring longer texts, and even cycles of texts.

Cristle Collins Judd became the president of Sarah Lawrence College (New York) in August 2017. Prior to her appointment at Sarah Lawrence, she was a senior program officer at the Andrew W. Mellon Foundation (New York), where she was responsible for initiatives supporting higher education and the public humanities. Before joining the Foundation in 2015, Judd served for nine years as dean for academic affairs and professor of music at Bowdoin College (Brunswick, ME) and was on the faculty of the University of Pennsylvania from 1993- 2006. An award-winning scholar and teacher, Judd's publications include articles on the motets of Josquin des Prez; an edited volume, *Tonal Structures in Early Music*; and a book *Reading Renaissance Music Theory: Hearing with the Eyes*. She has published extensively on Gioseffo Zarlino and recently completed a three-volume edition of his motets; she has collaborated with some of the foremost early music groups in producing recordings of these editions.

Jessie Ann Owens is distinguished professor emeritus of music and former dean of Humanities, Arts and Cultural Studies at the University of California (Davis, CA). She is author of *Composers at Work: The Craft of Musical Composition 1450-1600* (New York, 1997), the first systematic investigation of compositional process in early music, and numerous articles on Renaissance music and music theory. With Katelijne Schiltz she co-edited *Cipriano de Rore: New Perspectives on His Life and Music* (Turnhout, 2016). She has served as president of the American Musicological Society and of the Renaissance Society of America. A fellow of the American Academy of Arts and Sciences, and honorary member of the American Musicological Society, she was the Robert Lehman Visiting Professor at Villa I Tatti in autumn 2015. She is currently writing a book about Cipriano de Rore's dramatic music and co-editing with John Milsom Thomas Morley's *A plaine and easie introduction to practical musicke* (1597).

Antonio Chemotti

Polish Academy of Science, (PL)

Katelijne Schiltz

Regensburg University, (D)

Zarlino's Lectiones pro mortuis: liturgy, context, analysis

Gioseffo Zarlino's *lectiones pro mortuis*, published in the *Motetta D. Cipriani de Rore et aliorum auctorum quatuor vocum parium decanenda* [...] (Venice, Scotto, 1563), appear in a collection of compositions that, as the title page announces, are all *a voci pari*. Our paper seeks to analyse and contextualise these Lessons on a twofold level. First of all, we will investigate them against the background of the collection as a whole, which contains music by composers who had connections with Venice, Ferrara and Treviso, and try to discern musical and textual characteristics of these equal voice-pieces. Secondly, Zarlino's Lessons are the first polyphonic settings for the *officium defunctorum* printed in Italy. Our paper will address this publication in the broader context of Italian music for the dead. Additionally, we will consider the liturgical peculiarities of these settings and argue that they mirror Venetian practices. In order to support this hypothesis, we will draw a comparison with settings by another important composer active in Venice, Giovanni Matteo Asola, who was a colleague of Zarlino at San Severo.

Katelijne Schiltz is professor of Musicology at the University of Regensburg. She has published books, articles and editions on music in Cinquecento Venice, on musical riddles, and on the reception of Early Music in the twentieth century. Recent projects include *Music and Riddle Culture in the Renaissance* (2015), an edition of Gioseffo Zarlino's *Motets from the 1560s* (with Cristle Collins Judd, 2015) and a collected volume on Cipriano de Rore (with Jessie Ann Owens, 2016). The publication of *A Companion to Music in Sixteenth-Century Venice* (Leiden, Brill) is scheduled for January 2018.

Antonio Chemotti studied at the faculty of Musicology in Cremona (University of Pavia), where he graduated cum laude in 2013, having produced a critical edition of the Kyries in manuscript Trento 93. From 2013 to 2016 he held a position as wissenschaftlicher Mitarbeiter at Ludwig Maximilian University of Munich. As member of the Munich doctoral program for Literature and the Arts MIMESIS (Elite Network of Bavaria) he worked on a doctoral dissertation that examined polyphonic music for the liturgy for the dead. He was also a visiting academic at The Queen's College, University of Oxford (WS 2016) and temporary lecturer at the

University of Regensburg (SS 2016). He is currently postdoctoral researcher in the Hera Project *Sound Memories: The Musical Past in Late-Medieval and Early Modern Europe*, working on polyphonic repertoire in Silesian songbooks.

Dorit Tanay

University of Tel Aviv, (IL)

Some notes on Zarlino's Dimostrationsi harmoniche

Zarlino's *Dimostrationsi harmoniche* of 1571 has been more admired than inquired. Compared with the well studied *Le istituzioni harmoniche* of 1558, Zarlino's *Dimostrationsi* has been almost neglected and perhaps for good reasons. Unlike the overt and traditional musical contents of the *Istituzioni harmoniche*, the *Dimostrationsi harmoniche* is deeply concerned with the history of mathematics and physics, and above all with axiomatic demonstrations as replacing the traditional Aristotelian syllogistic deductions. It may come as no surprise that one of the most comprehensive attempt to cope with Zarlino's *Dimostrationsi harmoniche* is a Ph.D. dissertation written by an historian of science and not by a musicologist, namely, John Emil Kelleher, *Zarlino's Dimostrationsi harmoniche and Demonstrative Methodologies in the Sixteenth Century*, Columbia University, 1993. To be sure, one can find references to this study in secondary musicological literature but its insights and findings have not yet been absorbed and integrated into the study of Zarlino's theories, or into the broader investigations of late sixteenth century musical thought and music making.

My presentation, then, has two purposes: 1) to present an overview of Kelleher's dissertation and explain its major findings, 2) to discuss the relevancy of Zarlino's innovative theoretical thought to developments of new musical practices during the period in question.

I will argue that the period's redefinition of the relation between mathematics and physics, and between the concrete and the invisible in Zarlino's *Dimostrationsi harmoniche*, together with Zarlino's bold synthesis and reconciliation of opposed notions may account for his new approach to the octave. Redefining the octave as the basis for all other intervals, and as comprising a unity of two distinct essences- a physical as well as a mathematical essence, Zarlino contributed a major conceptual advancement toward the transition from intervallic verticality to triadic harmony.

Dorit Tanay graduated the Rubin Music Academy at Jerusalem as a pianist. Switching her focus from practice to the history and theory of music, she studied Musicology and History at the Tel Aviv University and completed her Ph.D. studies in both Musicology and Medieval Studies at the University of California (Berkeley, CA) with a dissertation on *Music in the Age of Ockham: The interrelations between Music Mathematics and Philosophy in the 13th and 14th Centuries*. Her dissertation evolved into her 1999 book *Noting Music Marking Culture: The Intellectual Context of Rhythmic Notation, 1250-1400*. Since 1987 she is a faculty member in the Musicology department of Tel Aviv University. During her Fellowship at the Dibner Institute MIT (1998/1999) she studied both the birth of opera and the transition to triadic harmony within the broader context of the scientific revolution and published several articles on these topics. Recently she has published articles on the relation between late Medieval economical thought and Johannes de Muris' rhythmic theory, and on issues related to Trecento theories of language and the Ars subtilior. She is currently working on a book entitled *Writing Music in the Age of Dante and Petrarch: The Interrelation between Music, Rhetoric, Grammar, and Poetry*.

Jacomien Prins

University of Warwick, (UK)

Revisiting Zarlino's theories of world harmony and musical expression

Zarlino dedicates the first two parts of his *Le istituzioni harmoniche* (1558) to establishing the mathematical basis of the discipline of music. He points to the constancy of the harmonic motions of the heavens as evidence of the irrefutable nature of the science of music. Such traditional ideas provide the backdrop for his seemingly conventional review of the concepts of *musica mundana* and *musica humana*. By referring to these subjects as «sottile diletatione, che necessaria» (*Le istituzioni harmoniche*, II.29) Zarlino himself has paved the way for a certain neglect of this part of the treatise. In the rest of the treatise, which is studied with far more enthusiasm by modern scholars, Zarlino takes up Plato's dictum (*Republic*, 398c-d) that *melos* – which he translates as *melodia* (following the Latin of Marsilio Ficino) – is a combination of discourse, harmony and rhythm, of which the first is the most important. In this context, Zarlino continues to acknowledge the importance of harmony, but argues that music's expressive power to move the passions will

be the greatest if the content of the words is imitated in the music. In this paper I investigate the question of why Zarlino juxtaposes the older conception of music as a sounding manifestation of world harmony with the newer ideal of music as expression of words and ideas, without making any attempt to synthesize or reconcile the two. To find an answer, I will not only analyse his discussion of traditional sources and earlier Renaissance writers such as Ficino, but also how he is represented in modern historiographies of the musical humanism of the Renaissance.

Jacomien Prins is a Global Research Fellow at the Institute of Advanced Studies (IAS), the Centre for the Study of the Renaissance (CSR) and the Department of Philosophy of the University of Warwick (UK). She has worked extensively on the interaction between music theory and philosophy in the Renaissance. Her work includes *Harmonisch labyrint* (Hilversum, Verloren, 2007), *Echoes of an Invisible World: Marsilio Ficino and Francesco Patrizi on Cosmic Order and Music Theory* (Leiden, Brill, 2014), and an edition and translation of Marsilio Ficino's commentary on Plato's *Timaeus* («I Tatti Renaissance Library» ITRL series, published by Harvard University Press, forthcoming). She is currently working on a project entitled *A Well-tempered Life: Music, Health and Happiness in Renaissance Learning*.

Frans Wiering

Utrecht University, (NL)

Interacting with Zarlino: a critical inspection of the digital editions of his treatises

Nearly twenty years ago I prepared digital editions of a selection of Zarlino's writings (*Istitutioni harmoniche* 1558, 1589; *Dimostrazioni harmoniche* 1589; *Sopplimenti musicali* 1589). They form one of the cores of the *Thesaurus musicarum italicarum* (<http://tmiweb.science.uu.nl/>) containing over 30 digitised music treatises from the 16th-18th centuries. Two years ago we migrated the entire corpus to a new publication environment, with surprisingly little effort. Even though the present environment is officially 'experimental', it provides decent though basic access functionality. In my talk I will give a short demonstration of the resource, in order to open up a dialogue about how such resources could enrich musicological research, and what additional functionality this would require.

Frans Wiering received a Ph.D. in Musicology from the University of Amsterdam (NL) for his thesis *The Language of the Modes. Studies in the History of Polyphonic Modality* (1995). He is currently an Associate Professor at the Interaction Technology division of the Department of Information and Computing Sciences of Utrecht University (NL). His research is at the intersection of computer science and music, connecting computer science methodology to state-of-the-art domain knowledge of music. The three main areas of his research are music information retrieval (projects WITCHCRAFT, C-MINOR, COGITCH, MUSIVA), computational musicology (*Tunes and Tales*, *Transforming Musicology*) and music technology for games and virtual worlds (*COMMIT* work package *Sensing Emotion in Music*). From 1 December 2015 onwards, he is Digital Humanities Research Fellow at the Faculty of Humanities (Utrecht) for one day a week. He is the founder of the *Thesaurus musicarum italicarum* (<http://tmiweb.science.uu.nl/>), a corpus of online music treatises by Gioseffo Zarlino and his contemporaries. He was a Visiting Scholar at Stanford University and a Visiting Fellow at Goldsmiths College, University of London. He co-organised the Dagstuhl Seminar *Knowledge representation for intelligent music processing* (2009), and was General Chair of Eleventh International Society for Music Information Retrieval Conference (ISMIR 2010) and Program Chair of ISMIR 2015. He co-chairs the International Musicological Society's Study Group on Digital Musicology.

Giovedì, 30 novembre 2017

15:00-19:00

TERZA SESSIONE

ZARLINO. L'ESTETICA

Chair: Katelijne Schiltz

Timothy R. McKinney

Baylor University, Waco (USA)

Zarlino's aesthetics

Zarlino's underlying aesthetic theory as revealed in his *Le institutioni harmoniche* and later writings reflects the tensions inherent in his weaving together according to his current purpose disparate strands drawn from speculative and practical music theory, received notions of beauty and artistic worth, and the compositional

practice of his principal model, Adrian Willaert. From the music-theoretic standpoint, of course, Zarlino believes that good and proper music depends upon natural mathematical principles, that the same natural proportions that produce consonant and dissonant musical intervals govern the physical universe as a whole. Furthermore, grammar, rhetoric, poetry, and many other arts depend upon these sounds, numbers, and proportions as well, and thus owe their goodness and beauty to music. Although art can never equal nature, composers ought to follow the beautiful order of nature, for nature abhors things without proportion or measure and delights in things that have them. On the other hand, natural principles and 'sounding numbers' alone do not suffice for the creation and judgment of art, for aesthetic value rests also on the ingenuity of the artist in manipulating the materials nature provides and on the experienced judgment of the observer. More than any prior theorist, Zarlino attempts to identify specific musical elements and compositional procedures that shape music's beauty and expressive power. His theory of counterpoint thus belies a predilection for aesthetic thinking, as he is not content merely to appeal to the authority of contrapuntal rules or compositional practice, yet justifies his notions of what makes good counterpoint by appealing to reason, taste, and the senses as well. When discussing the appropriate use and orderly succession of intervals, he draws upon ideas as diverse as *imitatio*, Pythagorean number theory, Aristotelian principles of motion, and Ciceronian notions of variety and decorum, as modern scholars have shown. Specific examples of theoretical and aesthetic tensions may be found in his explanation of compositional preference for imperfect consonances over perfect ones, in his opinions on the necessity of dissonance and on its proper use, in his definition of proper and improper intervals, in his prohibition on parallel imperfect consonances of the same size, in his curious stance on the contrapuntal consonance of the perfect fourth, and in his views on the relation between music and oration and on rule-breaking as a rhetorical strategy, particularly in the service of setting words to music. In the latter regard, comparison will be made between Zarlino's thoughts and the more radical ones of fellow Willaert pupil Nicola Vicentino. The paper concludes with a brief comparison of Zarlino's views on music's expressive power to modern aesthetic theories.

Timothy R. McKinney is professor of Music Theory and Director of the Academic Studies Division of the School of Music at Baylor University in Waco, Texas. He received his Ph.D. in Music Theory from the University of North Texas in 1989. His primary research interests include the relationship between words and music, the history of music theory, and analysis of sixteenth-century and late nineteenth-century music. His articles appear in «Musical Quarterly», «Early Music», «Indiana Theory Review», «Theoria, Journal of the Alamire Foundation», and other journals, and in the volumes *Music Theory and Analysis 1450-1650* and *Rethinking Hanslick: Music, Formalism, and Expression*. His book *Adrian Willaert and the Theory of Interval Affect: The Musica nova Madrigals and the Novel Theories of Zarlino and Vicentino* appeared from Ashgate Publishing in 2010. He currently is preparing a critical edition of Girolamo Parabosco's *Madrigali a cinque voci* (1546).

Paolo Cecchi

Università di Bologna

Musica e parola in Zarlino: le fonti letterarie e musicali d'ambiente veneto

Nel contributo verrà dapprima analizzato il mutare della concezione del rapporto tra testo e musica secondo Zarlino dalla prima edizione di *Le istituzioni harmoniche* (1558) ai *Sopplimenti musicali* (1588), sia per quel che riguarda la resa musicale di taluni aspetti del significante del testo (prosodia, accentuazione, ecc.) sia per quanto riguarda le possibilità della musica di imitare l'aspetto del significato del testo. Verranno quindi illustrate le più significative influenze e suggestioni – soprattutto di ambito veneto e Padano - che contribuirono a formare la concezione di Zarlino del rapporto fra testo e musica. In particolare nell'ambito della teoria musicale verrà analizzato quanto Zarlino apprese e riutilizzò - pur nell'ambito di un'opera di sistematica risistemazione concettuale e teorica - dalle opere di Giovanni Maria Lanfranco, Giovanni Spataro, Pietro Aaron e Nicolò Vicentino. Importanti furono anche suggestioni ed influssi di teorici letterari: in particolare verranno analizzate alcune importanti considerazioni di Pietro Bembo, Bernardino Daniello, Trifone Gabriele e Cosimo Bartoli sul rapporto tra aspetto formale del testo e il suo significato, considerazioni che Zarlino fece confluire, ripensandole e ristrutturandole, nella propria teoria del rapporto fra testo e musica.

Paola Besutti

Università di Teramo

Il 'non so che' in Zarlino

Nel secondo Cinquecento numerosi segni preannunciano la graduale irruzione della civiltà dello sguardo e dell'immagine nel mondo intangibile e incorporeo del madrigale rinascimentale. Il corpo e il viso della donna e dell'uomo cantanti, divengono degni di attenzione. Testi efrastici, lettere, componimenti poetici e commenti, nel descrivere quel «modo di cantare molto diverso» (1575), notato da Vincenzo Giustiniani (*Discorso sopra la musica de' suoi tempi*), sottolineano con crescente frequenza e acutezza la sinergia fra vocalità, gestualità e fisiognomica. «A loro basta di sapere insfilzare quelle solfe a modo loro et insegnare di cantare con molti movimenti del corpo [...] et questa è la perfettione della loro musica» scrive Giovanni Maria Artusi (1600); e poco più tardi, così viene definita la peculiarità del fiorentino Antonio Brandi: «Co' gesti e co' movimenti par che v'imprima nell'animo *un non so che* davantaggio» (1608). La categoria estetica del 'non so che', esplicitandosi in musica, connota e legittima l'emersione dell'interpretazione, quale apporto non neutro che, insinuandosi invisibilmente nel testo scritto, ne muta l'ideazione e la ricezione. La *vexata quaestio* del rapporto fra finito e non finito in musica e della coesistenza fra *ratio* compositiva, *actio* espressiva e 'lavoro' dello spettatore, viene qui osservata a partire dalle fonti zarliniane e dai testi che, nella sfera teorica zarliniana, documentano le *querelles* del tardo Cinquecento musicale.

Paola Besutti è docente di musicologia all'Università di Teramo (Facoltà di Scienze della comunicazione); è inoltre membro del collegio di dottorato in *Musica e spettacolo* all'Università di Roma 'La Sapienza'. Dal 2003 al 2010 è stata direttore della «Rivista Italiana di Musicologia». È socio ordinario dell'Accademia Nazionale Virgiliana di Scienze Lettere ed Arti (Mantova) e dal 2006 direttore artistico di 'I concerti dell'Accademia'. Le sue pubblicazioni, come autore e curatore, includono, tra l'altro: *Claudio Monteverdi. Studi e prospettive* (1998), *The 'Sala degli Specchi' uncovered: Monteverdi, the Gonzagas and the Palazzo Ducale, Mantua* (1999), *L'oratorio musicale italiano e i suoi contesti (secc. XVII e XVIII)* (2002), *Spaces for Music in Renaissance Mantua* (2007), *Carlo Tassarini da Rimini. Violinista, compositore, editore nell'Europa del Settecento* (2012), *'Al suon de la famosa cetra. Storia e rinascite di Claudio Monteverdi cittadino mantovano'* (2017). Attualmente è responsabile scientifico del progetto *Resilis*, sulle residenze artistiche (Università di Teramo - SIAE).

QUARTA SESSIONE

ZARLINO. LA RICEZIONE IN EUROPA – PRIMA PARTE

Antonio Delfino

Università di Pavia-Cremona

Il Compendio della musica di Orazio Tigrini tra precetti zarliniani e prassi compositiva.

Il trattato *Il compendio della musica* dell'aretino Orazio Tigrini, pubblicato nel 1588 e riedito nel 1602, è notoriamente una sintesi di teoria musicale 'applicata' che ha avuto una grande fortuna al pari delle opere dei maggiori musicografi del secondo Cinquecento. Da alcune di queste, in particolare *Le istituzioni armoniche* (1588) di Zarlino – dedicataro del *Compendio* – ma anche abbondanti parti del vicentiniano *L'antica musica ridotta alla moderna pratica* (1550), l'autore ha tratto le principali nozioni per costituire un percorso (non sempre ineccepibile dal punto di vista formale) fortemente orientato verso la pratica compositiva. Ricco di puntuali esempi musicali, il trattato si dimostra molto prezioso, ad esempio, per quelli copiosamente contenuti nel cap. 26 del III Libro relativi alle «Cadenze à tre, à quattro, à cinque, et à sei voci». La rilettura delle parti salienti da un lato, soprattutto il III e IV Libro, e il confronto con alcuni altri trattatisti cronologicamente successivi, dall'altro, permetterà di valutare l'efficacia della trasmissione degli insegnamenti zarliniani e nello stesso tempo quei tratti originali dell'opera di Tigrini recepiti in seguito.

Antonio Delfino è Professore associato presso l'Università di Pavia (Dipartimento di Musicologia e Beni Culturali a Cremona). È

membro di vari comitati scientifici di edizioni critiche e collane editoriali. Dal 2016 è coordinatore del ciclo di seminari e conferenze *Incontri organistici*. I suoi interessi di studio si concentrano sulla musica dal periodo rinascimentale a tutto il Seicento indagata nei suoi più diversi aspetti, dalla musica sacra (principalmente l'*Ordinarium missae* e il genere del *contrafactum*) alla produzione profana (il madrigale tra sedicesimo e diciassettesimo secolo, la cantata nell'epoca di Carissimi) e alla musica strumentale (soprattutto la produzione e la notazione della musica per tastiera). Escursioni negli studi filologici di repertori più moderni sono focalizzate sulla musica da camera italiana dell'Ottocento (in particolare Paganini e Bottesini) e sulla musica organistica tardo-romantica e del Novecento.

Michael Zink

Scuola Universitaria di Musica, Lugano (CH)

La ricezione di Zarlino nella trattatistica italiana del Seicento

Le numerose opere teoriche del Seicento italiano sono sostanzialmente caratterizzate da un forte legame con la tradizione trattatistica e da una finalità dichiaratamente didattica. Tutti e due si manifestano tra l'altro in una predilezione particolare per la citazione: gli autori compilano e parafrasano appassionatamente testi appartenenti alla filosofia, alla teologia e ovviamente alla teoria musicale dall'antichità ai tempi moderni. I più importanti fra questi sono di gran lunga gli scritti di Zarlino, in particolare *Le istituzioni harmoniche*. La loro esposizione vasta e allo stesso tempo elegante del sapere musicale, dalla scienza speculativa alla tecnica compositiva, diveniva punto di riferimento e modello indiscusso dei teorici seicenteschi.

La mia relazione è dedicata alla ricezione di Zarlino nella trattatistica italiana del Seicento, la quale sarà abbozzata tramite due esempi: uno concernente la musica speculativa, cioè accordatura e temperamento, e l'altro la musica pratica, cioè l'insegnamento del contrappunto, specialmente della fuga e del canone.

L'ambito cronologico spazia dai trattati di Artusi, discepolo di Zarlino stesso, fino alle *Riflessioni armoniche* (1701) di Domenico Scorpione che richiamano non solo esteriormente – tramite il titolo e la suddivisione del trattato in due parti di uguale lunghezza dedicate rispettivamente alla musica speculativa e pratica – l'esempio splendido di Zarlino.

Michael Zink è nato nel 1977 a Stoccarda, dove si è diplomato in Schulmusik, pianoforte e teoria, e si è laureato in lettere. Nel 2012 ha compiuto il suo dottorato all'università di Heidelberg. Dal 2005 al 2012 ha insegnato presso i conservatori di Stuttgart e Trossingen, dal 2009 al 2012 inoltre al conservatorio di Frankfurt. Dal 2012 è docente di teoria al conservatorio di Lucerna e dal 2013 insegna anche presso il conservatorio di Lugano. La sua ricerca musicologica si concentra sui trattati italiani e tedeschi di contrappunto e la didattica contrappuntistica nel Seicento e sul linguaggio musicale nella seconda metà del Settecento.

Guido Mambella

Università di Bologna

Rameau vs Zarlino: fondamento matematico o basso fondamentale?

Nel *Traité de l'harmonie* del 1727 Zarlino è il 'principe dei musicisti', l'autorità di gran lunga più richiamata, la fonte imprescindibile. E ancora nella *Génération harmonique* del 1736 è rispetto a lui che si misura la validità e la novità del nuovo sistema basato sulla risonanza del corpo sonoro. Ma il giudizio è categorico: Zarlino ha scambiato la causa per l'effetto, ha invertito l'ordine dei principi: la proporzione armonica è solo una conseguenza, uno strumento matematico che riposa sulla priorità di principio del basso fondamentale: principio primo, assoluto e naturale questo, dove quella ne è semplice manifestazione nell'ordine derivato e secondario del pensiero matematico. E da una quasi verità non può che discendere un errore tanto più grande quanto più la sua radice si annida nel principio stesso. Ma è fondata questa critica? E qual'è il ruolo della matematica o della fisica nello stabilirsi dei principi musicali? I maggiori matematici e fisici del suo tempo difenderanno, contro lo stesso Rameau, proprio la coerenza matematica del suo sistema, a scapito però della pretesa validità assoluta del fondamento fisico.

Guido Mambella ha studiato filosofia sotto la guida di Giorgio Stabile e Alfonso Maierù. Ha fatto studi musicali in flauto dolce e viola da gamba rispettivamente con Kees Boeke e Roberto Gini. Si è perfezionato in storia della scienza al centro Alexandre Koiré di Parigi con Frédéric de Buzon e Ernest Coumet, lavorando sulle teorie musicali di René Descartes (Cartesio), di cui ha curato la recente edizione italiana del *Compendium musicae*. Si è occupato principalmente dei rapporti tra pensiero filosofico-scientifico e teoria musicale nel Cinquecento e Seicento con un interesse particolare all'organologia. La sua tesi di dottorato sul pensiero

matematico-musicale di Zarlino, *Giuseppe Zarlino e la scienza della musica del '500, dal numero sonoro al corpo sonoro*, è stata pubblicata presso l'Istituto Veneto di Scienze Lettere ed Arti nel 2016. Di prossima uscita a sua cura gli atti di un seminario sullo strumento musicale di cui è stato coordinatore scientifico insieme a Paolo Gozza.

Venerdì, 1 dicembre 2017

09:00-13:00

QUARTA SESSIONE

ZARLINO. LA RICEZIONE IN EUROPA – SECONDA PARTE

Théodora Psychoyou

Paris-Sorbonne University, (F)

The reception of Zarlino's Istitutioni harmoniche in Seventeenth-century French music theory

From the *Institutiones harmoniques* (1615) by Salomon de Caus, who's Italian model is clearly claimed, till Rameau's *Traité de l'harmonie* (1722), the authority of Zarlino seems to dominate, amongst 'modern' theorists (i.e. those of the printing era, according to Sébastien de Brossard's typology) the French musical thought of the seventeenth century. Our overview is based on a systematic analysis of all Zarlino's occurrences in the large seventeenth century. French corpus; we will explore his position from a quantitative and thematic point of view, through the related topics (mainly on contrapuntal theory), and the evolution of his statute throughout the century, till his – ambiguous – presence in Rameau. We will also mention some French translations of the *Istitutioni harmoniche*, especially that in Etienne Loulié's manuscript papers, a practically unknown source. Finally, we will mention more specifically some aspects of his presence in the writings of four French theorists who mark out the century: Marin Mersenne, René Ouvrard, Sébastien de Brossard and Jean-Philippe Rameau.

Théodora Psychoyou is *mâtresse de conférences*, associate professor, at the University of Paris-Sorbonne, and a statutory member of IREMUS (Institut de recherche en musicologie); she is currently head of the Master degree programme at the Music and musicology faculty, and a board member of the Société française de musicologie. She specialises in musical thought in France in the seventeenth and eighteenth centuries and has published on the relationship of music and science and the paradigm shifts of musical thought in the seventeenth century. She is also author of several critical editions of sacred music, especially by French composer Marc-Antoine Charpentier. Formed in Athens, Tours and Paris, she holds a Ph.D. in Music and Musicology at the University of Tours (2003); she has been a fellow at Villa Medici - Académie de France in Rome (2005-2007), member of the RISM group (early music manuscripts) at the Bibliothèque nationale de France (1997-2005) and an associate researcher at the Centre de musique baroque de Versailles. Her research focuses on the history and mechanisms of the discourse on music in the seventeenth and early eighteenth centuries in France; the economy and the status of musical and theoretical sources; and religious music in the seventeenth century, in particular that of Marc-Antoine Charpentier. Her current projects concern the fortunes and functions of the ancient heritage in musical thought in modern times, the quarrel between Ancients and Moderns in music and its ramifications, Latin music in the Greek isles, and finally the relationship between music and science in seventeenth century. List of publications: <http://www.iremus.cnrs.fr/en/membres-permanents/theodora-psychoyou>

Isabelle His

University of Poitiers, (F)

The twelve modes in France in the early Seventeenth century: 'selon Zarlino' or 'selon Claudin'?

This paper intends to evaluate the respective positions of Zarlino and Claude Le Jeune in the changes that affect modal theory in France. These are of particular interest in the late Renaissance, as they show up in the printed anonymous *Traicté de musique* (Paris, 1583, 1602, 1616) as well as in some manuscript music treatises from the early seventeenth century (*Traicté des modes ou Tons de la musique* in the Newberry Library, *Traicté de musique* by Martin van der Bist, Louis Chaveneau treatise, etc.). These writings deserve a close comparison to better understand how Claude Le Jeune's *Dodecacorde* (1598) and *Octonaires* (1606) played a decisive role in the circulation and adoption of the Zarlino's twelve modes theory in France.

Professor of musicology at Poitiers University (F) since 2004, head of its Music department from 2007 to 2010, and head of its Ecole Doctorale «Lettres, pensée, arts et histoire» from 2012 to 2016. Isabelle His focuses on music from the Renaissance and early Baroque periods. Former fellow at the Villa Medici - Académie de France in Rome, she wrote the first monograph on the french

composer Claude Le Jeune (Actes Sud, 2000) and published this composer's music for the *Ricerca* collection at Brepols (*Livre de melanges-1585* in 2003, *Pseaumes en vers mezurez-1606* in 2007 and *Dix pseaumes en forme de motets-1564* in 2014). She also created the *Claude Le Jeune* catalogue within the PHILIDOR database (Centre de Musique Baroque de Versailles, CMBV, <http://philidor.cmbv.fr>). She is a board member of the *Société française d'étude du seizième siècle* and part of reading committees of the periodical «Seizième siècle» and of the online magazines «Le Verger» and «Transposition». In 2006 she got a Short-term fellowship at the *Newberry Library* (Chicago); in 2010 and 2013, she co-organized at the Bibliothèque Nationale de France two international symposia: *Clément Janequin, un musicien au milieu des poètes* (since published by the Société Française de Musicologie, 2013), and *1570: le mariage des arts au cœur des guerres de religion* (Champion, forthcoming in 2017). With support of the Centro Vittore Branca - Fondazione Giorgio Cini of Venice, she is currently working on the Jehan Le Fort's translations of Zarlino.

Bonnie Blackburn

University of Oxford, (UK)

The reception of Zarlino in English music theory

English music theory took no note of Continental sources before Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* was published in London in 1597. At the end of the treatise Morley lists twenty-one writers on 'the Art of Musicke', many of which must have been unknown to his readers, especially those with no language other than English or Latin. Five are Italian and show that Morley was completely at home in Italian theory; another major source, Orazio Tigrini, is not named. Morley quotes Franchino Gaffurio, Pietro Aaron, Giovanni Spataro, Gioseffo Zarlino, and Lodovico Zacconi by name, but Zarlino is by far his main source. He quotes one passage in Italian and translates it, but all the other quotations, some quite lengthy, are translated, sometimes without acknowledgement. Part III, ch. 56 of Zarlino's *Istitutioni harmoniche* is his main source for the exposition of counterpoint (pp. 105–14), though Morley has substituted all his own examples. From a comparison of the readings, he used the 1573 edition. His chord tables on pp. 129–30 are translated from Zarlino without acknowledgement. The passage given in Italian and English concerns composers' use of octaves and fifths (pp. 150–1), and the discussion of text setting (pp. 177–78) is largely translated from Zarlino, though with adjustments to setting English texts to music.

Morley's treatise was an important source for several seventeenth-century English music theorists, and some of his Zarlino-dependent passages may have been absorbed in their treatises. But only René Descartes (English translation, 1653) appears to be directly acquainted with Zarlino, citing his melodic progressions at cadences. The few other references are second-hand (Thomas Campion and Charles Butler via Seth Calvisius). In fact, after Morley, English theory appears to be unacquainted with any sources in Italian; when Butler quotes Gaffurius, it is his Latin treatises. Thus Zarlino had a brief moment of glory in Morley's *Plaine and Easie Introduction*, but English theory took its own course thereafter; even Zarlino's Book IV was of no use by Morley's time.

Bonnie J. Blackburn (Ph.D. University of Chicago, 1970) is a member of the Faculty of Music at Oxford University (UK). She previously taught at the University of Chicago, Northwestern University, and the State University of New York at Buffalo. She specializes in music and music theory of the fifteenth and sixteenth centuries. Together with Edward E. Lowinsky and Clement A. Miller she edited *A Correspondence of Renaissance Musicians* (Oxford, 1991), and with Leofranc Holford-Strevens *Florentius de Faxolis: Book on Music* (Cambridge, Mass. and London, 2010). She has also edited the music of Johannes Lupi and two volumes for the New Josquin Edition. Since 1993 she has been General Editor of the series «Monuments of Renaissance Music» (University of Chicago Press). She is also the author, together with Leofranc Holford-Strevens, of *The Oxford Companion to the Year* (2003).

Joachim Steinheuer

Heidelberg University, (D)

Music theory and compositional practice in Heinrich Schütz and his circle. The writings of Christoph Bernhard

Since the late Sixteenth century the new expressive compositional strategies of Monteverdi and some of his contemporaries posed serious challenges to the established musico-theoretical thinking as represented especially by Zarlino's influential treatises. Although theorists of the following generations tried to reconcile this gap between systematic theoretical thinking and compositional practice to a certain extent by trying to

include some newer elements such as diminutions into the existing theoretical framework, the foundations of musical teaching remained quite unchanged in central respects such as theory of the modes or solmization. This situation persists well into the second half of the seventeenth century. In his four short treatises, Christoph Bernhard deals with a wide range of subjects: counterpoint, modes, consonances and dissonances, ornamentation and rhetorical musical figures and stylistical classification. In some respects, especially in his theory of the modes, he still heavily leans on Zarlino, while in others, especially in his discussion of dissonance, he opts for new solutions. His writings are often believed to reflect also to a large extent the musical thinking of his teacher Heinrich Schütz. In this paper the relation between Bernhard's own theoretical formulations and the compositional practices in some chosen works by himself and by Schütz will be discussed, especially in view of the ongoing transformation from modal to tonal thinking.

Joachim Steinheuer has taught Musicology at Ruprecht Karls-Universität Heidelberg (D) since 1996. His publications as author, co-author and editor include works on Monteverdi and several of his Italian contemporaries such as Merula, d'India, Rasi, Strozzi and Valentini, on Purcell, Vivaldi, Haydn, Mozart, Schumann and Sciarrino as well as numerous contributions to the «Encyclopedia Die Musik in Geschichte und Gegenwart». He has published a volume of conversations with Rohan de Saram, one of the foremost cellists in the contemporary music scene. Since 2002 he has been one of the organizers of the *Biennial Festival of Contemporary Music LINKS* in Heidelberg and since 2011 he has been artistic director of the festival *Musica Insieme in Panicale* (Umbria) together with composer Klaus Huber.

Matthias Schneider

University of Greifswald, (D)

Zarlino's Istitutioni, Sweelinck's Compositional rules, and northern German organ music after 1600: Jacob Praetorius and Berendt Petri

The Amsterdam organist Jan Pieterszoon Sweelinck studied, as far as we know, the counterpoint rules of Gioseffo Zarlino, using different editions of the *Istitutioni*. His *Kompositionsregeln* form a short summary, prepared for his German pupils, that focusses on keyboard counterpoint. It is preserved within the legacy of Jan Adam Reincken, one of Sweelinck's 'grand'-students and later organist of St. Katharinen, Hamburg. In addition, Reincken's *Erste Unterrichtung zur Composition (First Information on Composition, 1670)* shows his own summary of Sweelinck's extract, limiting himself to the rules on consonances and dissonances.

The profound results of Sweelinck's teaching for his German pupils may be observed in the keyboard pieces by Jacob Praetorius: First influenced by his father, Hieronymus, the idiomatic structure of his compositional texture changed after his Amsterdam years of apprenticeship. This can not only be observed at his own keyboard music but also at the music, that was recorded by Berendt Petri in his 'anthology', so called *Visby Organ Tablature*.

Katarzyna Korpanty

Polish Academy of Science, (PL)

The reception of Zarlino's theory about the relations music - word in Central Europe

The Gioseffo Zarlino's theory attributes a significant meaning to the aspect of treating verbal text. Gioseffo Zarlino expressed the view that the excellence of the work of music is made manifest through appropriate shaping of relations between words and music; the composer shall adjust all the components of the work to the semantic layer of the word. Following the Zarlino's approach other music theorists, not only Italian ones, but also, among others, German and French theorists, highlighted the importance of compatibility of two layers: music and text ones.

In the Central Europe countries (the First Polish Republic, the Kingdom of Bohemia, Silesia) the indigenous musical and theoretical creativity in the second half of sixteenth century and in seventeenth century was insignificant. Music didactics was basing on foreign works, mainly German ones, including those of Heinrich Faber, Othmar Luscinius and Nicolaus Listenius. In the First Polish Republic, Marco Scacchi - an outstanding Italian composer and theorist was active in years 1624-1649 referring often his theoretical thought to Zarlino. In the *Cribrum musicum* treatise (Venice, 1643) he depicted, among others, principles for

proper composing, which constitute the translation of rules formulated by G.M. Artusi, who to a large extent reiterated them following Zarlino. Pursuant to one of the rules, harmony shall be concordant with words so that in case of humorous wording it is not weepy and sad, and vice versa. Scacchi recommended to study musical works and to draw conclusions from the composing practice. He highly valued, among others, Polish composers such as Bartłomiej Pękiel, Adam Jarzbski and Marcin Mielczewski, who perceived composing as the expression of words. Those composers implemented various means of text interpretation, such as for instance: appropriately selected values of music notes, pauses, characteristic intervals and chromatics. Additionally, they implemented broadly expressive tonality properties. Similar approaches may be traced also in works of composers from other countries of the Central Europe, as for instance in works of Jacob Handl (Gallus).

In my thesis, with reference to the Zarlino's theory I will present selected examples of expressing words in music, which may be encountered in works of composers from the Central Europe.

Katarzyna Korpany has completed her studies in the field of German Studies and Musicology at the Jagiellonian University (PL). In 2009 she obtained her Ph.D. diploma in musicology on the basis of her dissertation entitled '*Praecepta der musicalischen Composition*' by Johann Gottfried Walther in the light of German theory of composition in the Baroque epoch. Her research interests focus on history and theory of music in fifteenth-eighteenth centuries, with a special consideration of the word-music relation as well as protestant music culture (in particular the works of Johann Sebastian Bach). Since 2015, she has been working as assistant professor at the Musicology Department of the Art Institute of the Polish Academy of Sciences.