

RENAISSANCE MUSIC IN THE SLAVIC WORLD, EDS. MARCO GURRIERI,
VASCO ZARA

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The essays collected in the volume *Renaissance Music in the Slavic World* derive from the project 'Aux confins de l'Humanisme musical: monde slave et culture méditerranéenne', which involved research institutions in Western and Central Europe, such as the Centre d'études supérieures de la Renaissance in Tours, the Mediterranean Study Centre of Dubrovnik, Charles University in Prague and the University of Palermo. The ambitious aim of this publication is to bridge a 'historiographical and cultural gap in music history' (p. 17), a gap that is all too familiar to the readers of *Muzyka*, namely, the absence of many Central European regions from the dominant narratives of medieval and early modern European music history. The historiographical issue that informed the project is briefly outlined in the introduction, 'On Historical, Musicological and Cultural Borders in Renaissance Central Europe' (pp. 17–23), by the editors Marco Gurrieri and Vasco Zara. One cannot but notice the discrepancy between the scope referred to in the title of the introduction ('Central Europe') and that cited in the title of the book ('Slavic world'): the editors probably regarded the former as too generic, and they justify the latter by noting that it is used without implying any 'romantic representation of identity' (p. 23). It would have been advisable, however, to explain such a

terminological choice in more detail: one wonders, for instance, why the label 'Slavic' was used for a book that addresses, among other things, Jesuits in Silesia (a borderland territory that was largely German-speaking) and musicians of Bohemian descent in Saxony. Yet this is just a minor issue that can be laid aside to focus on the twelve essays addressing different aspects of the musical culture of regions that now belong to Croatia, the Czech Republic and Poland, written by scholars affiliated to institutions in Austria, Croatia, the Czech Republic, France, Italy, Poland, the UK and the US. This richness of perspectives is the most positive aspect of this volume, which encompasses studies on contexts, repertoires, musicians and musical thought, all united by the desire to expand the map of European Renaissance music.

The book is organised according to the geographic areas addressed in the contributions, starting with Croatia. The first essay, Hana Breko Kustura's 'The Tradition of Liturgical Polyphony on the Eastern Adriatic Coast' (pp. 25–39), is devoted to two-part simple polyphony in manuscripts of Croatian origins. This is a truly fascinating topic, and the article discusses very interesting examples, but it is formulated in a manner that I found difficult to follow, and there is no clear research question. This is a pity, since simple polyphony relates to historio-

graphical categories that are often evoked in discussions of Central European musical cultures, such as archaism and musical conservatism. At the beginning of her contribution, for instance, Breko Kustura states that, in Croatia, simple polyphony ‘survived for a period much longer than in any other part of Europe’ (p. 25), but this is not substantiated, and no convincing explanation is proposed.

With the following essay, we move to the field of philosophy, with Grantley McDonald’s contribution addressing Nicolò Vito di Gozze (1549–1610), one of the main thinkers of late sixteenth-century Croatia (‘The Reception of Marsilio Ficino’s Work in the Aesthetic and Political Philosophy of Nicolò Vito di Gozze’, pp. 41–50). McDonald focusses on Gozze’s sources, and specifically on his reception of Marsilio Ficino’s work. Two aspects are particularly interesting in this article: first of all, McDonald describes Gozze’s methodology, which included using a compendium of quotes from Aristotelian and Platonic philosophy to enrich the argumentation, ‘the dirty little secret of many a busy humanist’, as McDonald puts it (p. 45). In examining Gozze’s writings, McDonald reveals the ideas about music of a late sixteenth-century humanist. These are not particularly innovative, yet they deserve to be studied and understood, to help musicology move beyond professional musicians and their works to address the understanding of music among educated people without a fully developed interest in music or music theory.

The following essay by Ennio Stipčević is aptly titled ‘Some Fragments on Renaissance Music in Dubrovnik’ (pp. 51–55), as it consists of a series of ‘fragments’ regarding Croats and music, in particular women: Nada Bunić (Speranza Vittoria di Bona), head of a family constituted solely by women, laments being mocked by ‘some musicians’ (p. 52); the poetess Cvijeta Zuzorić (Fiora di Zuzzeri) is eulogised in poems later set

to music (pp. 52–53); the humanist Antun Vrančić (Antonio Veranzio) praises a certain Magdalena Millaversi from Dubrovnik for her musical skills (p. 53); the *Duecento Novelle* (Venice 1609) by Celio Malespini mentions the Croatian prostitute Marietta Schiavona, who hosts musical entertainments in her brothel in Venice (p. 55)... All these ‘fragments’ from different types of sources are admittedly fascinating, but they deserve a fuller and more coherent discussion than allowed by the five pages of this contribution.

Ivana Petravić’s article (‘Lambert Courtoys the Elder – Flemish in Dubrovnik’, pp. 57–62) is also centred around Dubrovnik, this time focussing on the single figure of a professional musician, Lambert Courtoys the Elder, a composer of probable Flemish origins who was active in Dubrovnik between 1554 and 1570. Petravić shows the integration of the Dubrovnik ducal chapel within Italian networks (Courtoys was active on the Italian peninsula before and after his employment in Dubrovnik), but does not add much to the secondary literature already available on the composer.

In the next article (‘La mauresque sur scène et les contacts musico-théâtraux entre l’Italie et la ville de Dubrovnik au XVIe siècle’, pp. 63–74), Ivano Cavallini discusses the appropriation of the Italian *moresca* (a dance which often took the form of a stylised sword battle) in sixteenth-century Dubrovnik. The core of the article begins on p. 67, when Cavallini focuses on works printed in Siena which incorporate *morescas* within the acts of dramatic entertainments themselves, rather than simply in *intermedi*, as was the trend until then in Italy. Very interestingly, Cavallini traces similar uses of *morescas* in Dubrovnik as well. The comparative analysis of aptly selected examples originating from the two cities illustrates clearly the lively reception of Siennese *morescas* in Dubrovnik, with the tradition adapted to suit the ‘artistic and civic ideals’

(p. 74) of local audiences. Unfortunately, the unclear methodology sometimes obscures the author's arguments, with promising avenues regrettably left aside (e.g. the reference to cultural studies on the concepts of 'otherness' and 'identity', p. 64). Furthermore, giving more historical context would have helped the reader to understand the rationale behind the musical and theatrical exchanges. Nonetheless, Cavallini makes a contribution to the studies of cultural transfer by considering the *moresca* through the lens of local adaptations rather than foreign hegemony.

With Tomasz Jeż's article ('The Jesuits for Society: The Soundscape of the Jesuits in post-Tridentine Silesia', pp. 75–86), we leave Croatia for Silesia. The title notwithstanding, Jeż's article is devoted not so much to soundscapes as to the artistic and especially the musical activities promoted by the Society of Jesus in Silesia. Jeż's rich contribution favours a theoretical approach, dispensing with discussions of concrete examples, so readers are not in a position to evaluate the author's deductions and must often rely exclusively on his statements. Such an approach is probably linked to the fact that Jeż has already published a voluminous monograph on the topic, and the present article is indeed proposed as a 'pendant' to that book (p. 75, n. 4), where readers can find a more fully argued discussion of the musical culture of Jesuits in Silesia.¹

Michaela Žáčková Rossi's contribution 'Provenienza dei musicisti e rapporti di parentela alla corte dell'imperatore Rodolfo II d'Asburgo (1576–1612)' (pp. 87–98) opens the longest section of the book, consisting of articles broadly connected with Bohemia. Žáčková Rossi addresses musicians at the court of Emperor Rudolf II, a topic on

which she already published a monograph a few years ago.² The article gives a snapshot of her archive research, highlighting the different types of payments made to the musicians (p. 91), including their salaries. These are quite surprising: not only the chapel master and sopranos could earn more than alto, tenor and bass singers, but also trumpeters (p. 93). The origins of the musicians are also worth mentioning: Žáčková Rossi shows that singers were mostly Flemish or Spanish, while trumpeters were mostly Italian. This state of affairs changed at the end of the sixteenth century, when the role of Germans and Bohemians increased (p. 93). Žáčková Rossi also outlines the importance of family networks for the musicians working at the imperial court, mentioning families such as the Ardesi, Mosto and Zigotta (pp. 93–97).

Marco Gurrieri's contribution ('The Migration of Czech Musicians toward German Lands at the Turn of the Sixteenth Century: The Study Case of Eusebius Bohemus', pp. 99–158) addresses another sort of migration, namely, that of Bohemians to German lands, specifically to Saxony. Gurrieri focusses on Eusebius Bohemus, a name that appears in several sources from the early seventeenth century. The author explains that there were three individuals with the same name: Eusebius Bohemus 'senior' (born in 1561, probably in Zwickau, p. 102), his son Eusebius Bohemus 'junior I', and the latter's son, Eusebius Bohemus 'junior II'. Eusebius Bohemus 'senior' was the dedicatee of a wedding motet by Johann Stolle, while most of the extant musical compositions attributed to a Eusebius Bohemus were probably authored by 'junior I' (p. 108). The article is enriched by an appendix with transcriptions of five motets, two

1 Tomasz Jeż, *The Musical Culture of the Jesuits in Silesia and the Kłodzko County (1581–1776)*, Bern 2019 (= Eastern European Studies in Musicology 11).

2 Michaela Žáčková Rossi, *The Musicians at the Court of Rudolf II. The Musical Entourage of Rudolf II (1576–1612) Reconstructed from the Imperial Accounting Ledgers*, Prague 2017.

of which are incomplete but are skilfully reconstructed by Gurrieri (pp. 110–158). Discussing the polychoral texture of these compositions, Gurrieri evokes Venice and notes that the sources resort to labels suggesting a spatial disposition of the choirs ('chorus superioris', 'chorus inferioris', 'chorus prior', 'chorus posterior'). He interprets this as a reception of 'the Venetian way to realise a musical spatialization inside a church' (p. 109). If 'prior' and 'posterior' seem unambiguous, that is not the case with the dichotomy superioris/inferioris, which might also refer to the scoring of the choirs, which indeed are differentiated using higher and lower clefs (see p. 110 and p. 118). With regard to polychorality and spatial disposition, moreover, one needs to address also whether and how this affects counterpoint. Gioseffo Zarlino, a theorist long active in Venice, recommended that the basses of the two choirs should move in contrary-motion octaves/unisons (with occasional thirds), so that both choirs could adjust to the real bass of the harmony.³ This is not always the case, however, in the polychoral music discussed in this article – a feature that might deserve further investigation and comparison with other works.

With Elina G. Hamilton's article ('Twin Treatises on Music: Exploring Anglo-Bohemian Connections of Kepler and Fludd and their Struggle for Modernity', pp. 159–168), we leave practical music to consider two cosmological treatises concerned with celestial harmonies: Robert Fludd's *Utrisque cosm... historia* (the first volume of which was published in 1617) and Johannes Kepler's *Harmonice Mundi* (1619). Between 1601 and 1612, Kepler was Imperial Mathematician at the court of Rudolf II in Prague (an arguable reason for including this article in the present volume), where he probably developed his theories on the mathematical calcula-

tion of celestial harmonies expounded in *Harmonice Mundi* (p. 161). In this treatise, Kepler also criticised Fludd's work (pp. 161–162). Hamilton attributes the conflict to Kepler's and Fludd's entirely different approaches to theoretical traditions. Kepler was 'willing to move into a frontier others were unwilling to venture into', while Fludd was 'more inclined to resort to the tradition of music theory found in his own country' (p. 166), a reliance further exemplified by his reception of traditional models for the diagrams of his treatise (pp. 163–166).

Erika Supria Honisch's contribution ('Music in Between: Sacred Songs in Bohemia, 1517–1618', pp. 169–204) is devoted to sacred music in Bohemia between the Lutheran Reformation and the Thirty Years' War. Through the lenses of musical practices, Honisch highlights the ever-changing relations between the different Christian denominations that resided in Bohemia (Catholic, Utraquist, Brethren and Lutheran), a land which the English Jesuit Edmund Campion, writing in the 1570s, called a 'mixture and hotch-pot of heresies' (p. 173). Honisch's article is a veritable gold mine of music-historical phenomena that fall in the 'cracks between the generic, confessional, and linguistic categories' (p. 204), showing how historiographical narratives that have wide currency in musicology are inadequate for us to understand what was going on in Bohemia. On a more general level, Honisch's article can be read as a plea not to sacrifice the complexity of the musical past to historiographical paradigms, inviting scholars working on the confessional age to contemplate 'in-between spaces' and overcome rigid compartmentalisations that are detrimental to a multifaceted understanding of music history.

Christian Thomas Leitmeir's '*Da pacem Domine*: The Desire for Peace in Rudolfinian Music' (pp. 205–278) maps a group of polyphonic compositions that set the antiphon *Da pacem Domine*, commonly

³ Gioseffo Zarlino, *Le istituzioni harmoniche*, Venice 1558, p. 268.

used for votive services asking God for peace. The settings are listed in a useful table (pp. 248–252), and seven of them are edited in an appendix. Leitmeir discusses in more detail a relatively homogeneous group of compositions he labels ‘Rudolfine’ (p. 223), connected in different ways to the court of the Emperor Rudolf II, and relates them to the zeitgeist of the era, manifest both in the emperor’s desire for peace and in a more general irenic movement (pp. 209–210). The analysis focusses more closely on a chromatic inflection that some *Da pacem* settings adopt in paraphrasing the chant incipit of the antiphon. Leitmeir reads this as a ‘rhetorical device to express the urgency of their petition for peace’ (p. 220), and he highlights the importance of a detail that is often understood as a performative rather than compositional aspect. He identifies further occurrences of the chromatic *Da pacem* antiphon in Philippe de Monte’s *Ad te Domine levavi* (which thematises peace in its canonic inscription, pp. 238–239) and Jacobus de Kerle’s *Missa Da pacem* (pp. 241–247).

The last article in the volume (Jan Bar’a, ‘*Furor turcicus*: The Turkish Threat and Musical Culture of the Czech Lands during the Sixteenth and Early Seventeenth Centuries’, pp. 279–295) explores several polyphonic and monodic settings that thematise the Turkish threat. Particularly interesting is

the discussion of the *Officium proti Turku* by the composer Jan Trojan Turnovský (d. 1606), comprising a collection of polyphonic items for a votive service in Czech ‘against the Turk’. Annotations in the only extant source (unfortunately lacking three of its five parts) show that this service was redirected against other enemies of the church by substituting the ‘Turk’ with references to a generic ‘enemy’, to the ‘anti-christ’, or to a ‘papist’ (p. 285).

All in all, *Renaissance Music in the Slavic World* is a welcome publication that is both symptomatic of and instrumental to changing paradigms in music historiography. Musicology is taking note that regions which were closely connected with the rest of Europe do not appear in the dominant narratives of European music history, and it is laudable that this publication involves scholars from different institutions and with different backgrounds. As is often the case with an edited collection, the scope and breadth of the single contributions differ, but the book as a whole – commendably written mostly in English, the academic lingua franca – will certainly help generate more awareness about regions that, from a Western European perspective, are so close and yet regrettably so far away.

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CONTRAFAC TA. MODES OF MUSIC RE-TEXTUALIZATION IN THE LATE SIXTEENTH AND SEVENTEENTH CENTURY, EDS. MARINA TOFFETTI, GABRIELE TASCHETTI

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In 2019, under the academic supervision of Marina Toffetti, the University of Padua organised an International Spring School called ‘Contrafacta: Music with New Texts with New Contexts’, which brought together several scholars from various

European universities. The volume reviewed here constitutes its direct outcome and is presented as the ‘first survey of the *contrafactum*’ (p. 6), with the editors also hoping that it will encourage further studies on this topic.