

Reappraising the Seicento

Reappraising the Seicento:
Composition, Dissemination, Assimilation

Edited by

Andrew J. Cheetham, Joseph Knowles
and Jonathan P. Wainwright

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P U B L I S H I N G

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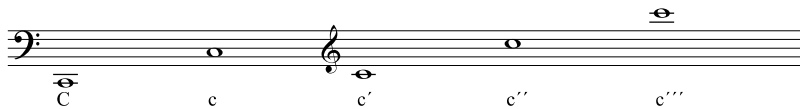
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LIBRARY SIGLA

<i>Cfm</i>	Fitzwilliam Museum, Cambridge, England
<i>Cmc</i>	Pepys Library, Magdalene College, Cambridge, England
<i>Ge</i>	Euing Music Collection, University Library, Glasgow, Scotland
<i>Lam</i>	Royal Academy of Music, London, England
<i>Lbl</i>	British Library, London, England
<i>Lcm</i>	Royal College of Music, London, England
<i>Moe</i>	Biblioteca Estense, Modena, Italy
<i>Ob</i>	Bodleian Library, Oxford, England
<i>Och</i>	Christ Church, Oxford, England
<i>Pn</i>	Bibliothèque Nationale, Paris, France
<i>Rvat</i>	Biblioteca Apostolica Vaticana, Rome, Italy
<i>Tn</i>	Biblioteca Nazionale Universitaria, Turin, Italy
<i>Y</i>	Minster Library, York, England

PITCH NOTATION



ABBREVIATIONS

S.	soprano (g'-2 clef)
C.	cantus (c'-1 clef)
A.	alto/altus (c'3-clef)
T.	tenor (c'-4 clef)
B.	bass/bassus (f-4 clef)
Q.	quintus
b.c.	basso continuo
Org.	organ
V.	violone
Vln.	violin
Vc.	violoncello
Add.	Additional (British Library MSS)
b(b).	bar(s)
c.	<i>circa</i> (about)
ed.	edited by
edn	edition
f(f).	folio(s)
FH	Finch-Hatton MSS (Northamptonshire Record Office)
<i>fl.</i>	<i>floruit</i> (flourished)
Mad. Soc.	Madrigal Society (manuscripts housed in the British Library)
MS(S)	manuscript(s)
Mus. Sch.	Music School (Bodleian Library MSS)
n.d.	no date given
n.p.	no place of publication
NRO	Northamptonshire Record Office
Op.	<i>Opus</i>
p(p).	page(s)
PRO	Public Record Office, London
rev.	revision / revised
trans.	transcribed
vol(s).	volume(s)

FOREWORD

The *seicento* continues to fascinate musicologists. Issues of periodisation, the hegemony of Italian music, its dissemination and influence in northern Europe, the rise of instrumental music, analysis of compositional process, and aspects of performance practice are all the subject of continued investigation by established and new researchers alike. It was with such issues in mind that two research students, Andrew Cheetham (University of Huddersfield) and Joseph Knowles (University of York), conceived and organised a Royal Musical Association Study Day "Music and the Seicento", a collaborative project between the Music Departments of the University of Huddersfield and the University of York. The aim of the study day (which took place in the Music Department at the University of York on 20 October 2012) was to provide an environment for postgraduate research students who have an interest in seventeenth-century Italian music to present their research and to provide a platform for discussion of related topics. In addition to papers, the study day included a performance of sonatas by Purcell and his English and Italian forebears and contemporaries in the Sir Jack Lyons Concert Hall by Four's Company (Graham Cummings, John Bryan, David Milsom, and Duncan Druce), and a talk by Robert Hollingworth, director of *I Fagiolini*, on his new recording of *1612 Italian Vespers*.

The day proved a great success and the quality of the papers by a group of young scholars was such that we are pleased to be able to publish a number of them here. The editors would like to express their thanks to the Royal Musical Association, the Universities of Huddersfield and York, and to Cambridge Scholars Publishing Ltd for their support. It is gratifying to see a young generation of scholars continuing to produce quality work in seeking to reappraise the *seicento*.

Jonathan P. Wainwright
University of York

INTRODUCTION

JOSEPH KNOWLES AND
ANDREW J. CHEETHAM

Reappraising the Seicento presents new perspectives on some relatively well-researched areas of music history and adumbrates some more arcane aspects of the period, offered by fledgling scholars and early career researchers in the field of musicology. The scope of the title has the potential to warrant a tome on the subject, but it is not the intention here to provide a comprehensive survey of music in the seventeenth century. Instead, five essays are presented, divided into two sections, which represent the research activities of young scholars with an interest in the *seicento*.

In the first part of this book compositional procedure in *seicento* Italy is examined through two different analytical procedures. Musical styles and fashions changed considerably throughout Europe in the seventeenth century; at the forefront of these changes were Italian composers and performers, who found fame and influence in their native countries as well as abroad.

During the early decades of the seventeenth century, the madrigal began to decline in popularity. As fashion began to favour the newly devised basso continuo, new musical forms replaced the polyphonic madrigal. The change was not instantaneous—the two genres had coexisted in the late *cinquecento*—and the value of the madrigal was not lost to composers. Throughout the seventeenth century madrigals remained part of a composer's education and were still performed for the few connoisseurs who took delight in them. The decline in the madrigal coincides with the rise of the new genre of Opera. It originated in Florence in the late 1590s, but exploded in popularity in early *seicento* Venice in the hands of Claudio Monteverdi (1567–1643), before spreading throughout Italy, especially in Naples at the turn of the eighteenth century. It is no surprise that the champion of early opera was equally adept at madrigal composition; indeed, through the close setting of text through music and a

predilection for drama, the madrigal and the opera are intrinsically linked, despite the tremendous difference in the scale of the works.

Harmonic language also underwent substantial changes in the *seicento*. The rise of the basso continuo paved the way for the development of functional harmony in the eighteenth century. While it is impossible to say with precision when the first music that could truly be called "tonal" was conceived, developments in the *seicento* facilitated this development, taking a step away from the convoluted system of modality. The basso continuo was in part responsible for the growth in demand for instrumental music—another fundamental change in the *seicento*. This was aided by the increasing volume of printed material available, which allowed for a larger distribution of the music and for the dissemination, and consequently assimilation, of Italian music. Leading musical fashion, Italian musicians and printers were able to take advantage of their position and their publications circulated across Europe.

Another feature of the changes in the *seicento* was the role of the foreign musician in Italy. In the *cinquecento* musicians, especially from Flanders, desiring to be at the forefront of musical development were imported to Italy and became resident there. Increasingly, however, musicians could visit the courts of Italy and return to their native land and establish themselves there.¹ National centres of music, therefore, such as London in England, became important hubs for musical development, maintaining close links with Italy through printed material and travel.

The first essay in this collection examines the work of Don Carlo Gesualdo, known in his lifetime principally as a madrigalists.² Despite the decline of the madrigal in the first two decades of the century, Gesualdo's madrigals remained in the consciousness of musicians throughout the century. The madrigal genre itself was still an important tool in music pedagogy; its means of expressive writing through counterpoint presented a compositional challenge rewarding to the student of composition. In 1613, Gesualdo's six books of madrigals for five voices were printed in a collected score edition and the student seeking a model could therefore turn to Gesualdo, cementing his influence. That the madrigal became more of a compositional tool is evident in the manner of publication—after 1625, the few madrigal books that were printed, were predominantly laid out in score and not part books, implying that they were for study, not performance.³

It is no surprise, therefore, to read that many composers testified to Gesualdo's continued importance throughout the *seicento*. His direct imitators, though few, were influential; however, many more claimed to have studied his work. In a letter of 1632 Heinrich Schütz (1585–1672)

requested that copies of Gesualdo's madrigals be sent to him.⁴ Athanasius Kircher (1601–1680) wrote in his *Musurgia* of 1650 that he was "truly the Prince of Modern composers".⁵ Gesualdo was still quoted as being influential in the development of modern opera by Arcangelo Spagna (1632–1726) in his *Oratorii ovvero melodrammi sacri* of 1706. In the same year Alessandro Scarlatti (1660–1725)—a pupil of Giacomo Carissimi (1605–1674)—affirmed that he enjoyed performing and studying Gesualdo's madrigals.⁶ His influence spilled over into the eighteenth century too: Francesco Geminiani (1687–1762) was "often heard to declare that he laid the foundation of his studies in the works of the Principe de Venosa".⁷ In Rome, one connoisseur of madrigals was fascinated by Gesualdo's music; at her Roman court, Queen Christina of Sweden kept Gesualdo's music alive and encouraged the composition of madrigals in his style, most notably by Domenico Scarlatti, who wrote: "such compositions pleased the Queen of Sweden, my former patron, more than anything else".⁸ As an important meeting place for intellectuals, performances in Queen Christina's court would have brought knowledge of Gesualdo's music to a large and influential audience.

Gesualdo's music was also known in England. Henry Peacham is the first Englishman to describe Gesualdo's music in his *The Compleat Gentleman* of 1622, in which he compares Gesualdo to Henry VIII: "The Duke of Venosa, an Italian Prince, in like manner, of late yeares hath given excellent proofe of his knowledge and love of Musicke, having himselfe composed many rare songs, which I have seene."⁹ A selection of Gesualdo's madrigals has been copied in short score with basso continuo in the Christ Church manuscript in Oxford (*Och* Mus 880), implying that at the Civil War Court in Oxford (1642–1646), Charles I's musicians were performing his music. Jonathan Wainwright has suggested that these were copied from the collection of Christopher Hatton III, present at the court and who was known to have owned books I–IV and possibly book VI of Gesualdo's madrigals. Andrew Cheetham has shown that these may also have been important in inspiring some of the more chromatic progressions present in the music of George Jeffreys (1610–1685), who, according to Anthony Wood, served as an organsist at the Civil War Court.¹⁰

In Chapter One, Joseph Knowles examines the compositional processes used in Gesualdo's chromaticism through an analysis of interval structure. Aided by pitch class set theory, he explores how Gesualdo used interval patterns originating in the *cinquecento* understanding of Ancient Greek music. Although pitch class set theory may seem a world apart from the *seicento*, it is used sensitively and in conjunction with a modal understanding of the music, to ensure it does not lead to anachronistic

conclusions. By unravelling how Gesualdo put his music together, an insight into the construction of chromaticism can be gleaned. Given Gesualdo's importance to other composers of the *seicento*, his compositional processes are invaluable in understanding the music of the seventeenth century. Despite not having many direct stylistic imitators, his music brought new possibilities that inspired other composers to expand their harmonic palette.

By the end of the *seicento* instrumental music had risen to prominence, especially in comparison to the preceding century. Throughout the century instrumental music was established at the vanguard of composition. Indeed, the genre had become so well established that in 1683, Henry Purcell (1659–1695) was able to proclaim that he had written a set of 24 sonatas *a3* for two violins, bass violin and thorough bass in "a just imitation of the most fam'd Italian masters". It is the compositional processes used by these "masters" that Alberto Sanna explores in Chapter Two. The chapter does not examine English music, but rather concentrates on Italian music that was available in England. Sanna develops a theoretical framework for the understanding of sonata composition, dispensing with familiar historiographical approaches such as "the great composers" or "the regional schools". After a discussion of what could have been termed Italy in 1683, he explores works by composers from four major musical centres across the peninsula: in Bologna Maurizio Cazzati (1616–1678), in Venice Giovanni Legrenzi (1626–1690), in Modena Giovanni Battista Vitali (1632–1692), and in Rome Lelio Colista (1629–1680), Alessandro Stradella (1639–1682) and Carlo Ambrogio Lonati (c.1645–c.1710–15). Examining aspects of compositional process, Sanna uses contemporary theorists to explore the compositional procedure of these composers, for example: in Bologna Lorenzo Penna (1613–1693), in Modena Giovanni Maria Bononcini (1642–1678) and in Rome Angelo Berardi (c.1636–1694) and Giuseppe Ottavio Pitoni (1657–1743). By using a language that would have been familiar to the composers themselves, Sanna avoids the dangers of anachronisms peculiar to analysis.

In the second part of this book, the dissemination of Italian music in seventeenth-century England and the appropriation and assimilation of contemporary Italian compositional techniques by English composers are considered. It is important to recognise that the interest shown in Italian music by English patrons and musicians of the seventeenth century was not an isolated phenomenon, but part of a larger historical trend. Indeed, a taste for Italian music in England is evident from at least the reign of Henry VIII (1509–1547), who was a vociferous patron of music and who

was responsible for the employment of Italian musicians at his court. One musician worthy of note is the Venetian friar and organist Dionysus Memo (*fl.*1509–1537), who was employed by Henry VIII between 1516 and *c.*1519.¹¹ Memo was the first organist of St. Marks, Venice from 1507 to 1516—a position later held by Monteverdi—and according to the reports of the Venetian ambassador, Giustiniani, Memo was triumphant at the English court.¹² This account may be corroborated by the fact that "through the offices of Henry VIII he was released from his monastic vows, given a chaplaincy by the king and made 'chief of his instrumental musicians'".¹³ It would appear that already by this point in history the English had located a source of musical talent in Italy that would be utilised in the future as appreciation of the Italian manner grew exponentially. Moreover, employed at the Henrician court were members of the Bassano family and members of the Lupo family, descendants of whom were still active in the Restoration court, such as Henry Bassano (1597–1665) at the court of Charles II (1630–1685, reigned 1660–1685). Like Memo, these two families originated and were recruited from Venice. One further related group of musicians to arrive at the Henrician court, recruited in Venice by Edmond Harvel, included Albert, Francisco, Paul, and Vincent [Kellim] (de Venice). Peter Holman confirms that the Kellims were recruited "to satisfy Henry VIII's desire for foreign musicians to grace his Court".¹⁴ Albert and Vincent Kellim were paid as members of Henry VIII's group of six viols/violins from 1 May 1540 at 12d a day each.¹⁵ The six-man consort comprised, in varying composition, members of both the Lupo and Kellim families. The innovations and trends established by Henry VIII at his Court had long-lasting implications; Holman has commented, "the reign of Henry VIII set the pattern for music at Court for the next hundred years and beyond".¹⁶ The six-man string consort established by Henry VIII in 1540 can be seen as a precursor of Charles II's Twenty-Four Violins and is an example of an enduring Henrician foundation.¹⁷

English musicians likewise travelled around Europe and, with growing ultramontanism, established during the Elizabethan era, Italy remained a requisite for musicians interested in the avant-garde. Diana Poulton has suggested that John Dowland (1563–1626), the highly revered Elizabethan lutenist and composer, would have "undoubtedly met Caccini during his visit to Florence in 1595".¹⁸ His son, Robert Dowland (*c.*1591–1641) was an anthologist and lutenist, and his *Musicall Banquet* (London: Thomas Snodham, 1610) is a collection of English, French, Italian and Spanish songs. Four of the songs contained in Dowland's *Musicall Banquet* are, specifically, Italian monodies: Caccini's 'Amarilli mia bella' and 'Dovró

dunque morire?', Melli's 'Se di farmi morire', and an Anonymous 'O bella pipiù'. Nicholas Lanier (1588–1666) was another English court composer and lutenist who visited Italy regularly from the second decade of the seventeenth century, in varying capacities, although primarily as a musician and artist, and particularly from Charles I's accession in 1625. Upon composing the music for Ben Jonson's (1572–1637) masque *Lovers Made Men* (1617), Lanier was credited by Jonson, in the printed text of 1640, as introducing the "stylo recitative" into England.¹⁹

By the time of Queen Elizabeth I's reign (1558–1603) interest in Italian music had grown extraordinarily. Thomas Morley (1557/8–1602) was a leading champion of Italian musical forms and "laid down the foundation for the English madrigal school that emerged in the last years of the reign of Queen Elizabeth I".²⁰ Italian vocal music published in Venice and Antwerp was readily available in England, often arriving within months of it being printed. By the 1580s demand for Italian vocal music was such that it warranted the publication of the first Elizabethan anthology containing English translations of Italian madrigals, the first volume of Nicholas Yonge's *Musica transalpina* (1588).²¹ Following Yonge's anthology a number of similar volumes were published in London, including Thomas Watson's *First Sett, of Italian Madrigalls Englished* (1590), Yonge's second volume of *Musica transalpina* (1597), and Morley's *Canzonets, or Little Short Songs to Foure Voyces: selected out of the Best and Approved Italian Authors* (1597) and *Madrigals to Five Voyces: selected out of the Best Approved Italian Authors* (1598).²² The phenomenal interest in Italian music shown by Elizabethan patrons and musicians did not subside but continued inexorably into the seventeenth century. Similarly, the most up-to-date Italian music of the 1620s and 1630s was readily available via the London bookseller Robert Martin;²³ a figure who makes a number of appearances in the following essays. One of his known customers, Sir Christopher Hatton III, also proves to be something of a fulcrum in the dissemination of Italian music, both printed and manuscript, in seventeenth-century England. Throughout the course of this book Hatton's interest in Italian music and his patronage of musicians are made clear.


One of the longest-serving musicians at the English court was the Italian composer and lutenist Angelo Notari (1566–1663), who, before leaving Italy for England, was a member of the Venetian Accademia degli Sprovisti.²⁴ In 1610, Notari entered the household of Prince Henry, and by 1618 he was in the service of Prince Charles. Notari remained in the service of Charles when he became king in 1625 and remained nominally one of the "Lutes and Voices" of Charles II, in whose service he died.²⁵

Notari's *Prime musiche nuove* was published in London in 1613 and contains settings of Italian poems in a variety of styles: monody ('Ahi, che s'acresce in me'), romanescas variations ('Piangono al pianger mio'), canzonetta ('Girate, occhi'), chamber duet ('Intenerite voi'), and divisions on Rore's madrigal 'Ben qui si mostra'.²⁶ The preface to *Prime musiche nuove* makes reference, in English, to the *trillo*, which is described as "a kinde of sweetnes in your voice"—the symbol for which he gives as "the letter 't' ether with one or two notes".²⁷ Ian Spink declares, "undoubtedly this book was an important vehicle for the introduction of the more advanced Italian styles into England".²⁸ Tim Carter amplifies this view, asserting that Notari's *Prime musiche nuove* "clearly influenced other English composers attempting to emulate Italian styles (such as Henry and William Lawes)".²⁹ The influence of Italian music on William Lawes (1602–1645), in particular, was profound. David Pinto has written that "the distinctive voice of William Lawes... represents the understanding at its fullest of the Italian *seconda pratica* among English composers in the reign of Charles I, up to 1642: the household musician George Jeffreys is the only other convert as total".³⁰ In Chapter Three, Cheetham makes the case that Richard Dering should be recognised as the progenitor of Italianate sacred music in England and, in support of Pinto's claim, that George Jeffreys should be regarded as the chief pioneer of Italianate sacred music in pre-Commonwealth England.

The fact that Notari's *Prime musiche nuove* was published in London, rather than in Venice, Rome or Florence, may well have been to Notari's advantage. In England this publication "was unique and remained so".³¹ Had the book been published in one of the musical centres in Italy there would have been a danger of it paling into insignificance. Notari's *Prime musiche nuove* can be seen as one of the many contributing factors "towards the acceptance of the Italian style".³² Perhaps of equal significance is Notari's scorebook (*Lbl* Add. MS 31440), which is a compilation/personal collection of music by Italian composers written between c.1600 and 1643.³³ This manuscript, and parts of *Och* Mus. 878–80 (both dating from soon after 1643) contain works by Monteverdi and various monodists, and possibly pieces by Notari himself.³⁴ Wainwright presents the argument that Notari may well have been connected with Christopher Hatton III and that a number of the printed copy-sources used by Notari (*Och* Mus. 798, *Och* Mus. 926–30, *Och* Mus. 881–86) were probably once part of the Hatton collection.³⁵

Walter Porter (c.1587/c.1595–1659), the self-styled pupil of Monteverdi, is also worthy of mention here since he shows a thorough acquaintance with up-to-date Italianate methods of composition,

exemplified in his *Madrigales and Ayres* (1632). In the preface to this volume, which Porter addresses "To the Practitioner", he confirms his knowledge and awareness of Italian performance practices, Italian musical directions, and includes the earliest English instruction on through-bass:³⁶

I have exprest in the part of the *Harpsechord*, the *major* and *minor* sixses, by Flats and Sharpes, the figures I have put over the head of every Note as neere as I could, I have made the singing Base also as thorow Base, in which you are not to sing but where there are words or this signe :||: of Repetition; in the Songs which are set forth with Division, where you find many Notes in a place after this manner in rule or space, they are set to expresse the *Trillo* . I have made use of these *Italian* words, because they shall not mistake, and sing them, if they were expressed in English, being mixed amongst other wordes, *Tace* which is, that the Voyces or Instruments, are to be silent, or hold their peace, till such or such things be performed, also the word *forte*, which is strong or loud, I have set before most of the Songs, *Toccatos*, *Sonfonias*, and *Ritornellos*, which besides the delight and varietie they beget, they are good for the respiration of the Voyce, for which end they are used...³⁷

In this collection Porter demonstrates his assimilation of the *stile concertato* and includes a great deal of musical variety, including solo, duet and dialogue writing within a five-part texture, occasional recitative, virtuoso solo passages and the use of the *trillo*. Moreover, Porter includes introductory three-part 'toccatos, sinfonias, and ritornellos' for two violins and bass, which also play with the voices in "full" sections. Other pieces, consisting of two imitative upper parts over a bass, are in the style of chamber duets or trios, and there are also tuneful ayres or partsongs with verse and chorus sections.³⁸ One of them, 'Farewell once my delight', is an elaborate solo madrigal constructed over a strophic bass related to the *folia* or *passamezzo antico*.³⁹ The basso continuo remains obligatory throughout and is figured copiously, albeit in a rather idiosyncratic manner. It is interesting to observe that both Porter and later Dering were colleagues of Notari at court where his *Prime musiche nuove* proved to be an important vehicle for the introduction of Italian progressive music into English court circles, and that there are many similarities with Porter's *Madrigales and Ayres* in the variety and styles of music in the collections.

Following the Restoration in 1660, England was gripped by a new wave of Italian influence from the likes of Colista, Legrenzi, and Vitali, whose music is encountered in Chapter Two. Indeed, one of the most popular composers in mid-seventeenth century England was Giacomo Carissimi who remained, along with other Roman composers and

performers, an inescapable influence on any musician raised in London during the period of the Restoration.⁴⁰ In Chapter Four Ester Lebedinski considers the introduction of Roman vocal music to Restoration England through the arrival of Vincenzo Albrici (1631–1690) at the court of Charles II, using the dissemination of Carissimi's *Sciolto havean dall' alte sponde* as a case study. The enduring popularity and availability of Carissimi's music is revealed by a comment made by Graham Dixon, who contends that "it was probably in England rather than in Rome that Handel learnt of Carissimi's music, from which, on occasion, he borrowed".⁴¹

Between 1651 and 1684, the publisher, bookseller, and vicar-choral of St Paul's Cathedral, John Playford (1623–1686/7), dominated the music publishing trade (then virtually confined to London).⁴² His 1664 edition of *A Brief Introduction to the Skill of Musick* is of significance because it includes an abridged translation of Caccini's treatise on Italian vocal practice.⁴³ Giulio Romolo Caccini (1551–1618) was an Italian composer, singer, singing teacher, and instrumentalist who is particularly famed for his "epoch-making volume of solo song with basso continuo, and essay prefacing it", *Le nuove musiche* (1602). Caccini's essay is a manifesto of the new Italian style of solo song composed in the latter decades of the sixteenth century, Caccini noted that:

His songs had been composed at various times from the mid-1580s onwards, and had been circulating in manuscript at the hands of unscrupulous performers who knew nothing about graceful singing. He claimed the aesthetic high ground for a style of song in which 'one could almost speak in tones ['favellare in armonia'], employing in it a certain noble negligence of song ['una certa nobile sprezzatura di canto']—the important term 'sprezzatura' derives from Castiglione—and he also referred to new styles of canzonetta writing inspired by the poetry of Chiabrera.⁴⁴

Playford's efforts made Caccini's innovations readily available to an English audience and suggest that there was still demand for a publication that was by then over sixty years old. As Lynette Bowring argues in Chapter Five, the presence and performance of Italian violin music in London, around the final decades of the seventeenth century and the turn of the eighteenth century, influenced English composers of violin sonatas, such as Matthew Novell, who imitated the compositional techniques of Corelli and a number of his lesser-known contemporaries.

The dissemination of Italian music, in the seventeenth century, was widespread and far-reaching. Just as Dowland and other English musicians travelled to Italy, becoming aware of the latest compositional developments and returning to England showing signs of influence, so too

did other European composers. For example, Heinrich Schütz (1585–1672) visited Venice on two extended visits, encountering both Giovanni Gabrieli (c.1554–7–1612) and Claudio Monteverdi (1567–1643). The Danish court of King Christian IV had strong links with Italy and the composers Mogens Pedersøn (c.1583–1623) and Hans Nielsen (1580–1626) both travelled to Venice to study with Giovanni Gabrieli. Tomás Luis de Victoria (1548–1611) studied and worked in Rome before he returned to Spain, taking back with him Italian techniques that were to become established in Spain and the New World.⁴⁵ Italian musicians also travelled to other European countries besides England: Giovanni Gabrieli to Munich in the mid-1570s; Luca Marenzio (1553/4–1599) to Poland in 1596–98; Giulio Caccini to France in 1604–5.⁴⁶ Carter's statement that, "with these musicians travelled music and performance practices, acting as catalysts for stylistic transmission and influence, and as a prompt for musical miscegenation",⁴⁷ encapsulates the sentiment of the latter part of this book. Anglo-Italian musical relations were cultivated and nurtured from the early-Tudor period and were still thriving by the turn of the eighteenth century. The English fascination with up-to-date Italian music in the seventeenth century is evident from the purchasing and copying of printed volumes of Italian music, the appropriation and assimilation by English composers of the compositional techniques displayed by their Italian contemporaries, and the performance of Italian music both at the English court and at public concert venues.

Throughout the seventeenth century, then, attempts were made by English composers to assimilate the Italianate style, whether sacred, secular, vocal, or instrumental. The indigenous styles and techniques of composition in England, however, were never entirely relinquished, regardless of how thorough the assimilation appears to be, resulting in a syncretism of native and Italian idioms. By the second half of the seventeenth century any sense of "English" musical style was a synthesis of English, French, and Italian elements, which has been described by Lorenzo Bianconi as "voraciously heterogeneous and versatile, to the point at which the strength of the composer's own personal imprint of melodic and harmonic invention becomes the only truly recognisable factor".⁴⁸ While French influence on musical life at the Restoration Court cannot be denied, it must be recognised that underpinning both English and French Baroque music were Italian methods.⁴⁹ By way of vindication, Wainwright draws attention to both the leading composer in mid-seventeenth-century France, Jean-Baptiste Lully (1632–1687), who was in point of fact born in Florence and did not move to France until 1646, and Cardinal Mazarin (1602–1661)—also born in Italy, he became a naturalised Frenchman in

1639 and entered the service of Louis XIII in 1640—who was striving to promote Italian entertainments at the French Court.⁵⁰ This "cosmopolitan" English style is exemplified by the efforts of one Henry Purcell who took whatever was available to him: English cathedral music, French court styles, the old and new Italian styles. At the foundation, however, remains a fascination with the Italianate. For English composers and musicians of the seventeenth century the influence of Italian music was ineluctable and inescapable.

Notes

¹ See Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge: Cambridge University Press, 1987), vii.

² Gesualdo's sacred music was printed only once, probably in a small print run, whereas his madrigals were reprinted several times and in a collected score edition.

³ Bianconi, *Music in the Seventeenth Century*, 6.

⁴ *Ibid.*, 6.

⁵ Athanasius Kircher, in Cecil Gray and Philip Heseltine, *Carlo Gesualdo Musician and Murderer* (New York: The Dial Press, 1926), 89.

⁶ Bianconi, *Music in the Seventeenth Century*, 6.

⁷ Francesco Geminiani, in Hugh James Rose, *A New General Biographical Dictionary* (Fellows: London, 1857), 8:14.

⁸ Michaelangelo Rossi, *The Madrigals of Michaelangelo Rossi*, ed. Brian Mann (Chicago: University of Chicago Press, 2003), 9.

⁹ Arcangelo Spagna, in Gray, *Carlo Gesualdo*, 89.

¹⁰ Andrew Cheetham, "The Count and the Cavaliers: Gesualdo's Potential Influence of Jeffreys" (paper presented at the Gesualdo 400th Anniversary Conference, University of York, 23–24 November, 2013).

¹¹ Andrew Ashbee, David Lasocki, "Memo, Dionysus," *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot: Ashgate, 1998), 2:797–799.

¹² John M. Ward, "Memo [Memmo], Dionisio," *Grove Music Online*, ed. Laura Macy (Accessed 21 October 2010).

¹³ *Ibid.*

¹⁴ Peter Holman, in Ashbee, *A Biographical Dictionary of English Court Musicians*, 643. See also John Izon, "Italian Musicians at the Tudor Court," *The Musical Quarterly* 44/3 (1958): 329–337; Jack A. Westrup, "Foreign Musicians in Stuart England," *The Musical Quarterly* 27/1 (1941): 70–89; Margaret Mabbett, "Italian Musicians in Restoration England (1660–90)," *Music and Letters* 67/3 (1986): 237–247.

¹⁵ Holman in Ashbee, *A Biographical Dictionary of English Court Musicians*, 643.

¹⁶ Peter Holman, "Music at the Court of Henry VIII," in *Henry VIII: A European Court in England*, ed. David Starkey (London: Collins & Brown, 1991), 106.

¹⁷ Holman, "Music at the Court of Henry VIII," 106.

¹⁸ Diana Poulton, *John Dowland* (London: Faber, 1982), 36 in Peter Walls, "The Origins of English Recitative," *Proceedings of the Royal Musical Association* 110 (1983–1984): 37.

¹⁹ Ian Spink, "Lanier: (2) Nicholas Lanier (ii)," *Grove Music Online*, ed. Laura Macy (Accessed 6 November 2010).

²⁰ Richard Charteris, "Newly Identified Italian Madrigals Englished," *Music and Letters* 63/3/4 (1982): 276. See also Joseph Kerman, *The Elizabethan Madrigal: a Comparative Study* (New York: American Musicological Society, 1962).

²¹ Charteris, "Newly Identified Italian Madrigals Englished," 276.

²² *Ibid.*, 276.

²³ See D.W. Krummel, "Venetian Baroque Music in a London Bookshop: the Robert Martin Catalogues, 1633–50," in *Music and Bibliography: Essays in Honour of Alec Hyatt King*, ed. Oliver Neighbour (New York: K.G. Saur, C. Bingley, 1980), 1–27; Jonathan P. Wainwright, "The Musical Patronage of Christopher, First Baron Hatton (1605–1670)" (PhD diss., University of Cambridge, 1993), i, Appendix III.

²⁴ Ian Spink, "Notari, Angelo," *Grove Music Online*, ed. Laura Macy (Accessed 21 October 2010). See also Stanley M. Henson, "Foreign Songs for Foreign Kings: The Manuscript Scorebook of Angelo Notari" (PhD diss., Florida State University, 2012).

²⁵ Spink, "Notari, Angelo."

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ Tim Carter, "Renaissance, Mannerism, Baroque," in *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), 18.

³⁰ David Pinto, "Lawes, William," *Grove Music Online*, ed. Laura Macy (Accessed 20 October 2010).

³¹ Ian Spink, "Angelo Notari and his 'Prime Musiche Nuove'," *The Monthly Musical Record* 87 (1957): 169.

³² *Ibid.*, 169.

³³ Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605-1670)* (Aldershot: Scolar, 1997), 192. See also Pamela J. Willetts, "Autographs of Angelo Notari," *Music and Letters* 50/1 (1969): 124–126; "A Neglected Source of Monody and Madrigal," *Music and Letters* 43/4 (1962): 329–339.

³⁴ Spink, "Notari, Angelo."

³⁵ Wainwright, *Musical Patronage*, 193. *Och* Mus.798 – B. Barbarino, Madrigali Bk 2 (2/1611); *Och* Mus.926–30 – A. Grandi, Motetti Bk 2 (5/1628); *Och* Mus.881–6 – C. Monteverdi, Madrigali Book 4 (7/1622), C. Monteverdi, Madrigali Book 5 (9/1620), C. Monteverdi, Concerto Book 7 (4/1628).

³⁶ For details about Porter see Godfrey E.P. Arkwright, "An English Pupil of Monteverdi," *The Musical Antiquary* 4 (1913): 236; Charles W. Hughes, "Porter,

Pupil of Monteverdi," *Musical Quarterly* 20/3 (1934): 278–288; Ian Spink, "Walter Porter and the Last Book of English Madrigals," *Acta Musicologica* 26/1/2 (1954): 18–36; Peter Le Huray, *Music and the Reformation in England 1540–1660* (London: Jenkins, 1967); Christopher Dearnley, *English Church Music 1650–1750* (London: Barrie & Jenkins, 1970).

³⁷ Walter Porter, *Madrigales and Ayres of two, three, foure and five Voyces, with the continued Base, with Toccatos, Sinfonias and Ritornellos to them after the manner of Consort Musique* (London: William Stansby, 1632).

³⁸ Ian Spink, "Porter, Walter," *Grove Music Online*, ed. Laura Macy (Accessed 20 July 2011).

³⁹ Ian Spink, "An Early English Strophic Cantata," *Acta Musicologica* 27/3/4 (1955): 138–140.

⁴⁰ Graham Dixon, "Purcell's Italianate Circle," in *The Purcell Companion*, ed. Michael Burden (London: Faber and Faber 1995), 49.

⁴¹ *Ibid.*, 44.

⁴² Margaret Dean-Smith and Nicholas Temperley, "Playford: (1) John Playford (i)," *Grove Music Online*, ed. Laura Macy (Accessed 2 November 2010).

⁴³ Wainwright, *Musical Patronage*, 198.

⁴⁴ Tim Carter, et al., "Caccini: (1) Giulio Romolo Caccini," *Grove Music Online*, ed. Laura Macy (Accessed 25 October 2010).

⁴⁵ Carter, "Renaissance, Mannerism, Baroque," 18.

⁴⁶ *Ibid.*, 18.

⁴⁷ *Ibid.*, 18.

⁴⁸ Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge: Cambridge University Press, 1987), 252.

⁴⁹ Wainwright, *Musical Patronage*, 197.

⁵⁰ *Ibid.*, 197. See also Jonathan P. Wainwright, "Purcell and the English Baroque," in *The Purcell Companion*, ed. Michael Burden (London: Faber and Faber, 1995), 21–37; James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (London: Batsford, 1978).

