

## Abstracts

### **Bonnie J. Blackburn (University of Oxford): Rore's Early Italian Years**

Rore's early Italian years remain mysterious. Between the publication of his first book in 1542 and his employment at the Ferrarese court beginning in 1546, the most tantalizing lead has been Richard Agee's discovery of letters of 1542 and 1545 written from Brescia to Ruberto Strozzi by a certain Palazzo da Fano, who acts as a middleman in exchanging Rore's madrigals and motets. It seems clear that Rore was normally resident in Brescia during this period, but in what capacity? He is not among the musicians of the cathedral, and Brescia was not a dukedom with a court but a dependency of Venice.

I have re-examined this correspondence, redated the first letter to 1540, and propose to identify Palazzo da Fano with Paolo Jacomo Palazzo, a singer and composer in the Piacenza section of Antonfrancesco Doni's *Dialogo della musica*. This in turn suggests what Rore's Brescian connections were: the most prominent patron of musicians was the conte Fortunato Martinengo, the dedicatee of Pietro Aaron's *Lucidario in musica* (1545), who was himself a fine musician. Aaron spent a month at Fortunato's court in 1539 making music, and it is likely that other musicians were also invited, including Rore, Palazzo, the Flemish composer Nolet, who set a poem by Fortunato long before it was published, and perhaps the young Girolamo Parabosco, whose father was the cathedral organist. I reconsider Rore's relations with his patrons and his lack of interest in dedicating his books though not his compositions.

### **Franco Piperno (Università di Roma "La Sapienza"): Cipriano de Rore and Guidubaldo II duke of Urbino: Music for an Italian Renaissance Ruler**

Relations between the musician and Guidubaldo II Della Rovere Duke of Urbino began in the early 1540s when Rore composed one motet (perhaps two) and a madrigal in honor of Guidubaldo. Thereafter Rore served Guidubaldo again during the 1560s: 1563-1564 he taught a young Pesarese musician on behalf of the Duke and in January 1564 he sent the duke a newly composed motet. Besides this Rore deeply influenced the musical life and activity of Guidubaldo's court: his music was well known and highly appreciated there and rewarded as a model of style, beauty and perfection.

The paper aims to investigate the reasons why Guidubaldo II was interested in Rore's music and why it developed in the way summarized above. Guidubaldo's personality was very different from that of his famous father, Francesco Maria I, excellent soldier who spent much of his reign away from Urbino on military duties. On the contrary Guidubaldo preferred building his public image of a cultivated *signore* thanks to his artistic patronage, but in the meantime he couldn't avoid to be introduced among the contemporary princes exactly as 'son of that father'. The paper will show how Rore's services for Guidubaldo II, together with Pietro Aretino's literary production and Titian's paintings, played a role in the project of defining a public image of the Duke of Urbino and how the latter's musical patronage depended on his dynastic and political

ties: he shared music and musicians with other rulers as symbols of both alliance and of rank.

### **Laurie Stras (University of Southampton): Rore, Giraldi Cinzio, and the Role of Theatre in Marriage Negotiations for Anna d'Este, 1547-1548**

In the mid-1540s, Duke Ercole II d'Este began in earnest to identify the best possible husbands for his two eldest daughters, Princess Anna and Princess Lucrezia. Perhaps in anticipation of his obligation to mount nuptial celebrations, he made two strategic court appointments, Cipriano de Rore and Giambattista Giraldi, within months of each other in late 1546 and early 1547. Composer and poet both produced works that were evidently intended for the entertainment of the French delegation during the difficult and protracted arrangements, and for the eventual celebrations after Anna's marriage by proxy to the Duc d'Aumale on September 29, 1548.

It has long since been accepted in the musicological literature that Rore composed two choruses for Giraldi's *Selene*. These two works may be used to date the tragedy to the period between Rore's arrival in Ferrara and the madrigals' publication in the *Madrigali de la Fama* of 1548, exactly the period during which the princesses' marriages were being negotiated. Two further choruses, one each by Rore and his colleague Francesco della Viola have come to light, allowing a fuller appreciation of how music was used in the production.

This paper will consider *Selene* and a number of other works by Rore in the context of the marriage negotiations, and will draw some tentative conclusions about Rore's interactions with the female members of the Este family.

### **Andrea Gottdang (Universität Salzburg): Die visualisierte Schönheit der Musik. Mus.ms. B und die neue Blüte der Buchmalerei**

Herzog Albrecht V. ließ Mus.ms. B – den Rore-Codex – von Hans Mielich mit reichem Miniaturenschmuck ausstatten. Es scheint zunächst anachronistisch, dass der bayrische Herzog seinen mäzenatischen Ehrgeiz in Buchmalerei investierte, scheint die Gattung als solche heute doch anachronistisch, angesichts der spektakulären Entwicklungen in der Tafel- und Wandmalerei.

Im ersten Teil des Vortrags soll gezeigt werden, dass der Buchmalerei aus der Sicht des ausgehenden 16. Jahrhunderts eine neue Blüte bevorstand. In Italien wartete z. B. Giulio Clovio mit innovativen, spektakulären Lösungen auf.

Der zweite Teil spürt Hans Mielichs Suche nach dem geeigneten „layout“ nach, das Miniaturen, Stimminitialen und Notenfelder zu einem harmonischen Ganzen vereinen sollte. Die Experimentierfreude, mit der er ans Werk ging, führt zwar zu einem sehr heterogenen Erscheinungsbild, ermöglicht es aber auch zu rekonstruieren, welche Motetten zu den ersten gehörten, die illuminiert wurden, und welche zum Schluss ausgestattet wurden. Denn die zuletzt illuminierten Seiten zeigen die mise-en-page, die Mus.ms. A zugrunde liegt: Mielich hatte während der Arbeit am Rore-Codex das perfekte layout für den Bußpsalmencodex entwickelt.

**Jessie Ann Owens (University of California, Davis): Cipriano de Rore's *Dissimulare etiam sperasti* and the Invention of the Female Voice**

It is well-known that the music of Cipriano de Rore had a special significance for Claudio Monteverdi and for his brother Giulio Cesare. In 1607, Giulio Cesare Monteverdi, amplifying his brother's statements, identified Cipriano de Rore as the founder of the Second Practice ("seconda pratica ebbe per primo rinnovatore ne' nostri caratteri il divino Cipriano Rore"), and explained that his brother "intends to make use of the principles taught by Plato and practiced by the divine Cipriano."

Rather than focus on the meaning of *seconda pratica*, I will investigate the Monteverdi-de Rore connection through a particular composition—de Rore's setting of Dido's lament, *Dissimulare etiam sperasti* (*Aeneid* IV.305–319). The text consists of a monologue in which Dido, in the classic manner of laments, passes through rage to grief in responding to the news of Aeneas's imminent departure. De Rore reworks Vergil's hexameter verses to heighten the drama of this speech, creating a form of *genere rappresentativo*. The newly created prose text (half again longer than the poetic text) is similar to the text for *Il lamento d'Arianna* in its use of repetition, of structural crescendo, of dramatic outbursts. De Rore finds a way to represent female speech and to capture the emotions of his tragic heroine, in part through subtle shifts in tonal palette. This, I will argue, could well be what Monteverdi found to admire in his "divine" predecessor.

**Bernhold Schmid (München, Bayerische Akademie der Wissenschaften): *Susannen frumb*: Cipriano de Rores *Susann' un jour* in deutscher Übersetzung**

Die Handschrift 28 der Gymnasialbibliothek Brieg/Brzeg, (um 1580, heute in PL-WRu unter der Signatur 51335 Muz. aufbewahrt), enthält de Rores *Susann' un jour* mit deutschem Text *Susannen frumb*. Diese Fassung von de Rores Chanson ist in Friedrich Kuhns Katalog der Musikalien des Brieger Gymnasiums aufgeführt, fand aber bisher in der Forschung keine Beachtung (vgl. Friedrich Kuhn, *Beschreibendes Verzeichnis der Alten Musikalien – Handschriften und Drucke – des Königlichen Gymnasiums zu Brieg*, Leipzig 1897 [= Beilage zu den Monatsheften für Musikgeschichte]). Laut Kuhns Katalog ist *Susannen frumb* das einzige in Brieg vorhandene Stück von de Rore. Im Referat wird die Brieger Version vorgestellt, es schließen sich Überlegungen zur deutschen Textfassung des *Susann' un jour* und seiner Verbreitung an.

**Stephen Rice (University of Southampton): Rore in Performance: Rhetorical Gesture in the *Douce mémoire* and *Note negre Masses***

Cipriano de Rore's ability in the field of text setting is well known, though most scholarly enquiry into this area has focused on his secular music. In this paper I shall examine two of his Mass settings and discuss text-music relations and the musical gestures that contribute to Rore's delivery of the Ordinary text. The *Missa super Douce mémoire* and the *Missa a note negre* are in many ways very similar, both being for five voices (with

divided Tenor parts), in the Dorian mode, and based on chansons (by Sandrin and Rore himself respectively). Similarity and difference between the two will be discussed.

Rore was not alone in being a Northern musician working in the milieu of North Italian courts. A point of comparison will be found in Jacquet of Mantua (Jacques Colebault), who was already in Italy during Rore's early childhood, and was *maestro di capella* at Mantua Cathedral throughout Rore's residency in nearby Ferrara. Despite the large difference in ages between the two men (Jacquet was some 32 years Rore's senior), many similarities of approach to the Mass text may be observed in their settings, diverging substantially from the approach of other Northerners such as Gombert, Crecquillon, and even Clemens non Papa. Rore's two Masses emerge as the most substantially based on rhetorical principles, with elements of repetition, expansion of tessitura at key moments, and strategic use of homophony that distinguish his work from all those mentioned. The impact of these compositional techniques in performance will be illustrated with recorded examples by my ensemble and others.

### **Kate van Orden (Harvard University): Rore's Black-Note Madrigals and the French Connection in Venice**

Scholars invariably characterize Rore's debut in print as unprecedented: Martha Feldman describes his first book of 1542 (Venice: Scotto) as emerging "seemingly out of nowhere"; Don Harrán describes it as "the first of its kind" in length, literary quality, scoring, and style; for Alfred Einstein it is "revolutionary."

One novelty regularly called out in accounts of the collection—and in the title of its second edition (Venice: Gardane, 1544)—is its employment of "colored" or "black" notation. This was not in itself unprecedented, but whereas anthologies of four-voice madrigals in black notation seem to have been something of a fad in Venetian prints beginning in 1539, in his *Primo libro de madregali cromatici a cinque voci*, Rore writes for five voices instead of four, and he sets full Petrarchan sonnets that are far longer and generally "darker" in affect than other madrigals in the black-note style. Here too, Rore's *Primo libro* proves virtually unique.

My paper reopens questions surrounding the origins and meaning of *note nere* writing by mapping it against a stylistic background that is expanded to include the French chanson. Situating the chanson in the history of black-note writing not only results in a richer and more textured portrayal of the style, it vividly suggests the expressive potentials that Rore saw in it. Finally, using Rore's *Per mezz'i boschi* as a point of orientation, I chart the historiographic tendencies that have isolated madrigal from chanson in our chronicles of the era.

### **John Milsom (Liverpool Hope University): Cipriano's Flexed fuga**

Recent studies of sixteenth-century pervasive imitation have focussed on the phenomenon of strict *fuga*, in which thematic ideas retain their intervallic and rhythmic identity as they pass from voice to voice. Cipriano de Rore's polyphony, however, is characterized by its reliance on flexed *fuga*, in which components of the thematic idea

are typically compressed or expanded in interval and/or duration as the subject passes from voice to voice. This raises a number of pressing questions. How did Cipriano conceive this kind of polyphony? Did he devise the entire texture more or less simultaneously, or were specific voices or polyphonic cells composed first? Why is there so much flexing, and is it a by-product of his compositional method, or was it his principal aim to create expressively flexed *fuga*? How does the *fuga* relate to the delivery of the words of a motet or a madrigal? In what ways do Cipriano's *fuga* choices connect with prevailing theories of mode, and the representation of mode in polyphony? What did he learn or borrow from the practices of his predecessors and contemporaries? Do we possess all the analytical methods and vocabulary needed to describe and understand Cipriano's flexed *fuga*? How might performers respond to this music's special nature, and how might their decisions impact upon the listener? This paper briefly addresses these issues by looking closely at the opening sections of some of Cipriano's five-voice works, and specifically at the start of *Miserere mei Deus*, which survives uniquely in the composer's autograph partbooks now in Milan.

**Hartmut Schick (Ludwig-Maximilians-Universität München): *O sonno: Rores Spätstil und die Florentiner Camerata***

Die Mitglieder der Florentiner Camerata, in deren Kreis die Monodie und die frühe Oper konzeptionell entwickelt wurden, waren bekanntlich dem polyphonen Madrigal gegenüber kritisch eingestellt. Gleichwohl verehrten sie Cipriano de Rore offenbar mehr als jeden anderen Komponisten und schätzten anscheinend besonders Rores spätere Madrigale. Das Referat konfrontiert späte Madrigale von Rore wie *O sonno* und *Se ben il duol* mit der Musikästhetik, aber auch eigenen Madrigalen von Vincenzo Galilei und Giovanni de' Bardi und fragt nach dem Einfluss, den Rores Madrigalschaffen auf die Theorie und Praxis der Florentiner Camerata ausgeübt haben könnte.

**Massimo Ossi (Indiana University): *Scenes from a Publication: Cipriano de Rore's [Primo Libro di] Madrigali [cromatici] a cinque voci [Libro primo] [nuovamente ristampati, et con ogni [somma] diligentia corretti con la [nuova] giunta] and the Design of Early Madrigal Books***

The relatively stable form of the madrigal book throughout the sixteenth century, which at its most basic consisted of some twenty compositions setting a variety of poetic types, lent itself to a variety of strategies for ordering its contents. Reflecting the contemporaneous tendencies of motet collections, madrigal publishers and composers grouped the works within madrigal books according to mode, number of voices, poetic type, and other criteria, sometimes following a single strategy and occasionally adopting more than one within a single publication. Monteverdi's later madrigal books, beginning with the fifth (1605), illustrate not only the complexity of such organizational strategies, but also the incorporation of formal and narrative components derived from non-musical forms, such as literary publications or various theatrical genres.

Monteverdi was neither the first nor the last madrigalist to think beyond the setting of individual poems to create a “book,” although this approach probably represents the interests of a circumscribed minority of composers responding to particular intellectual circumstances. Heinrich Schütz, Jaches Wert, Andrea Gabrieli, and Adrian Willaert, all found ways of structuring their publications that imposed literary or musical coherence on their contents beyond the boundaries of individual works. The roots of this approach to the madrigal book seem to have been established early, and to have absorbed flavors from diverse sources ranging from the tradition of *improvvisatori* singing passages from well-known epics to the *commedia dell'arte* to Petrarch's *Canzoniere*. Willaert's celebrated *Musica nova* (1559 but assembled earlier), with its musical, religious, and literary sophistication as well as its complex referentiality, both personal and of patronage, provides an early example of the latter.

Rore's *Madrigali a cinque voci* (1542), present a different profile, shaped by the nascent madrigal publishing industry, the still fluid form of the madrigal book, and literary fashion. An early example of a single-composer print, it is, surprisingly, devoted to a newcomer to the genre; reprinted numerous times, it underwent significant transformations in three major reissues spread over a twenty-year period (1544, 1544-2, 1562). As has been noted, in the 1542 “original” organization, there is a “nexus of modes and sonnets” in a symmetrical arrangement with various connecting threads between pieces (Feldman, *City Culture*). The design is symmetrically articulated around mode 4, used only once for the eighth sonnet, around which the remaining sonnets are grouped by mode (11, 22, 333, 4, 55, 66, 77, 88) to create two nearly symmetrical units. The sequence of poetic types, which includes two ballate framing sixteen sonnets and three madrigals, also suggests an overall cyclical ordering. Topically, as well, the book forms a cycle, with a *proemio* and and a *commiato*; Rore's choice of texts, widely separated within the *Canzoniere*, suggests a carefully selective reading of Petrarch's collection.

Subsequent versions of the book radically alter what appears to be Rore's “original” conception: Scotto's 1544 version, also titled *Madrigali a cinque*, reorganizes the original contents and adds 10 new pieces, three of them by other composers; nearly all are sonnets, five of which are by Petrarch. Gardano's 1544-2, famous for retitling the book *Primo libro de Madregali cromatici*, again reshuffles the original contents, keeping all but one, drops nine of the additional madrigals from 1544, and adds a new one. Finally, Scotto's 1562 publication drops eight of the madrigals from 1544-2. Of the four editions published during Rore's lifetime, only 1544-2 and 1562 were ever reprinted, both of them several times. The modal implications of the various reworkings have been considered (Lloyd, “Ordering and reordering”), their consequences for the poetic organization and its significance are the subject of this essay. The complexity of the relationships between these four volumes, their interactions with different approaches to marketing madrigal books, and the distortions, or perhaps reworkings, of the original conception to which they bear witness, makes Rore's debut volume a particularly fruitful case study in the origins of the madrigal collection as a “concept book.”

## **Adelheid Schellmann (Westfälische Wilhelms-Universität Münster): Cyclic settings of Petrarch's *Vergine*-Canzone between Petrarchism, Counter-Reformation and Rore's Model: The Case of Giovanni Matteo Asola**

Cipriano de Rore was the first composer to have set Petrarch's eleven-stanza *Canzone alla Vergine* (the final poem of the *Canzoniere*) to music entirely. The cyclic setting was published in Rore's third book of madrigals for five voices (1548). However, it was published in two parts, as Mary S. Lewis has shown.

Petrarch gave his *Vergine* canzone a cyclic structure by beginning the first and the ninth verse of each stanza with the word *Vergine*, accompanied by varying epithets. Such a cyclic model could not be ignored by a composer who was aware of the speciality of Petrarchan lyric poetry. Rore chose especially two devices to create a composition that can be considered cyclic also in musical terms: Most of the 21 *Vergine*-invocations are set to dotted rhythmic patterns and the madrigal cycle is modally organised.

Rore's madrigal book containing the *Vergine* cycle was reprinted six times in the second half of the sixteenth century (in 1552, 1557, 1560, 1562, 1566 and 1593) – and the *Vergine* cycle found several imitators: ten entire musical settings of the *Vergine* canzone can be found between 1554 and 1655. The most successful of these settings (with six reprints as well) is by Giovanni Matteo Asola (Venice: Li Figliuoli di Antonio Gardano, 1571). Asola chose the modified version of the *Vergine* canzone from *Petrarca spirituale* written by Girolamo Malipiero (Venice: Marcolini da Forli, 1536). Additionally, Asola published a second book of *Vergini* in 1587 (Venice: Giacomo Vincenti) containing settings of *Vergine* poems imitating Petrarch's canzone.

My paper will consider the following questions: can we regard Rore's cycle as a model for Asola? While Rore's approach is purely petrarchistic, Asola seems to be influenced by spiritual tendencies of the Counter-Reformation period. What does this mean for the *Vergine* cycles?

## **Katelijne Schiltz (Universität Regensburg): Rore's *a voci pari* Motets**

Among Rore's motets, a large number of four- and five-voice pieces is set *a voci pari*. In my paper, I will mainly focus on the four-voice motets in terms of their texts, stylistic characteristics and the history of their transmission. Although it has been repeatedly (and rightly) stated that to establish a chronology of Rore's motets is a difficult task, I will propose an early date of composition. This would not only allow us to situate these works in a complex of *a voci pari* collections, as they were published in the 1540s by Gardano and Scotto, but also to establish a link with Adrian Willaert's *Musica Nova*. With this monumental collection (published in 1559, but composed for the largest part in the late 1530s and early 1540s) Rore's *a voci pari* motets not only share some texts, but also the low range (this especially goes for the four- and five-voice works in Willaert's print) and even motivic elements. Finally, through a discussion of textual and motivic relationships between Rore's *a voci pari*-motets I will raise the question as to whether these works were conceived as a group.

**Sebastian Bolz (Ludwig-Maximilians-Universität München): Rore and the “Post-Classic Madrigal”? On Alfred Einstein’s Narrative of the Italian Madrigal**

In his three-volume opus *The Italian Madrigal*, first published in 1949, Alfred Einstein presented a full-blown narrative of the genre, summarizing more than four decades of research. As a comprehensive history Einstein's book can be read in reference to other designs of history: In its portrayal of ascendancy, prime and decadence it points back to general and cultural histories from the late nineteenth and early twentieth century by authors such as Jakob Burckhardt and Oswald Spengler.

The branding of Cipriano de Rore as a “post-classic” composer overtly contributes to this narrative. This paper will examine Einstein's arguments for this classification. It will then ask for the underlying conception of history, suggesting a link to some of the above-mentioned models.

**Anthony Newcomb (University of California, Berkeley): Posthumous Rore: Variation and Variety in three Madrigals (1566–1576)**

A consideration of madrigals attributed to Rore in the important anthology *Musica di XIII Autori* (Gardano, 1576) but listed as dubious in *New Grove 2* leads me first to consider the unusual situation of the authority of sources for Rore’s madrigals in general. As is well known, no collections that advertise themselves as single-author collections by Rore have dedications signed by him. Such a situation becomes increasingly unusual as one moves across the later 1540s and early 1550s. The question of authority becomes increasingly pressing for sources after 1550. After two major sources of 1557, both without dedications, we must count principally on posthumous sources, which contain 27 pieces, nearly one quarter of Rore’s production of madrigals. (I count 118 madrigals, always counting multi-partite compositions as a single piece.) Thus the nature and structure of each of these sources and their contents must be the subject of close attention.

This paper will conclude with a close analysis of the two pieces from *Musica de XIII Autori*, the next-to-latest of these posthumous sources, and of the final piece from the *Libro Quinto* of 1566. It will conclude that all three pieces, rejected by some as *opera dubia*, are indeed by Rore, and that they represent three different varieties of his later style.