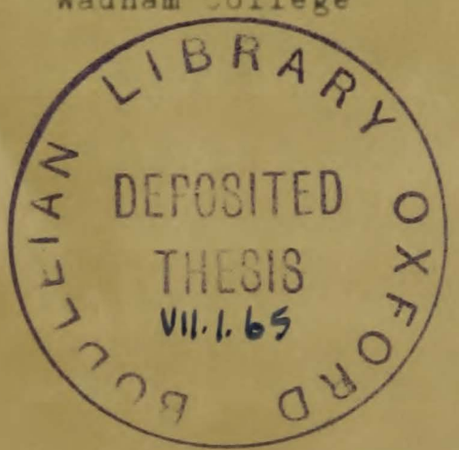
THE CONVITO MUSICALE OF ORAZIO VECCHI

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ABSTRACT

The Convito Musicale, perhaps more than any other of Orazio Vecchi's works, expresses the fullness of his many-sided musical personality. In historical perspective, it is a summation of cinquecento polyphonic vocal secular forms, and an example of music for entertainment at its best. Until recently, Vecchi's importance in the history of music has depended almost entirely upon his one work available in transcription from the original part-books, the brilliant madrigal-comedy, L'Amfiparnaso. The transcription and detailed analysis of the Convito which comprise this thesis should serve to fill at least part of this void, and further emphasize Vecchi's importance in the culmination of cinquecento secular music.

Orazio Vecchi was born in Modena in 1550, and received his early ecclesiastical and musical training there. By 1579, he had taken the holy orders, developed into an accomplished courtier, and had been accepted into the Venetian circle of A. Gabrieli, and Merulo among others. He left his position in Salò as Maestro di Cappella to accept a similar position in Modena at the Cathedral in 1584. By 1585 he had already established himself with Gardano in Venice, and published three books of canzonette and one of madrigals. Meager finances, and family responsibilities made a more remunerative position in Correggio attractive to him, and so he accepted their offer in 1586. During the next five years he published two books of

canzonette, a book of Lamentations, one of motets, another of madrigals, and his Selva di varia ricreatione of 1590, the first of his large secular works. His dedications seem to indicate that he was again searching for a new position. He joined G. Gabrieli and Balbo in 1591 in revising the Graduale Romano, and was raised to the status of Archdeacon in the same year, evidence of his rise in fame and esteem.

In 1593, he returned to Modena as Maestro di Cappella. The importance of his clashes with Richetti, whom he replaced, were probably exaggerated by the cronicler Spaccini, Vecchi's contemporary. Other "evidence" concerning Vecchi's "quarrelsome" nature has been largely refuted through responsible research. In 1597, Vecchi published another book of canzonette, the Sacrarum Cantionem, Lib. II, the L'Amfiparnaso, and the Convito Musicale. By this time, Vecchi's fame had made the name of Modena known throughout Europe, and the Duke d'Este appointed him Maestro di Corte in addition to his duties at the Cathedral. His mascherate were being sung in the streets, and his other secular works were favorites at every major court in Europe. Having accompanied the Cardinal d'Este to Rome for a brief period in 1600, Vecchi stopped at Florence to hear Peri's Euridice, a fact which Peri proudly noted when he published the work. In 1603, the Ambassador from the Imperial Court of Austria came to Modena to offer Vecchi the position of

Maestro to succeed de Monte. Vecchi, disappointed, had to refuse because of failing health. Despite this, he continued to compose with vigor, publishing the Hymni and the Veglie di Siena in 1604. A new presiding bishop, a covetous student, and his own slight breach of discipline combined to have him suspended from his position as Maestro di Cappella; this coupled with his failing health brought disappointment to him the year before his premature death.

The principal source for this transcription of the Convito was the Gardano edition of 1597. Both the Phalèse and Kauffmann editions of 1598 were used for collative purposes. The part-books are written in unbarred white mensural notation, and include coloration, occasional ligatures, a single flat in the signatures of the transposed Dorian and Ionian modes, and the much disputed proportion time-signatures of the period. Transcription solutions for the maze of proportional time-signatures are based upon a combination of a sensible empirical approach and the reliable information found in Apel's The Notation of Polyphonic Music. Accidentals, in addition to those indicated in the part-books, have been added to the transcription according to generally accepted sixteenth-century practice. Prefatory material to each composition, footnotes, and the use of parentheses throughout the transcription always clearly distinguish between editorial material and that of the original part-books. Problems of range

and tessitura in the Convito are resolved logically through an application of the chiavette transposition theory in combination with a further general pitch adjustment.

Vecchi was largely independent of the necessity of turning to others for texts for his music; in fact, to him poetry and music were inseparable, and both flowed from his pen with wit and good humor in unmatched originality. He encompassed the entire range of forms familiar in the second half of the sixteenth-century, and in the Convito Musicale alone he included the serious madrigal, and a wide variety of the lighter forms: canzona, villota, canzonetta, balletto, mascherata, moresca, giustiniana, and dialogo. This work is not a madrigal-comedy in the complete sense of the term like the L'Amfiparnaso which has a plot continuity, and although all of the musical and poetic language of the L'Amfiparnaso has its counterpart in the Convito, the "argument" has a larger purpose than telling a simple story; it takes an important stand in the musical conflict of the times, and its protagonists are the assembled characteristic forms of the century. The Convito Musicale is from the pen of a mature Vecchi, and of the four tendentious works, Selva di varia ricreatione, Il Convito Musicale, L'Amfiparnaso, and Le veglie di Siena, it makes the most convincing statement on behalf of the multiplicity of the musical and poetic heritage of the sixteenth-century.

Vecchi, echoing the style of Petrarch in many of the texts for his madrigals, delights in the use of exaggerated metaphors, manages the effective epigrammatic summation at the close, and often recalls Petrarch's subject of unrequited love, but always manages to avoid being pathetic and introspectively morose. Although there are no definite rules regarding the number of verses and rhyme scheme in the madrigal, the lines are usually either heptasyllabic or hendecasyllabic. The most conspicuous use he made of a text of another poet in any of his works was his setting of Petrarch's sestina, Chi è fermato, the central composition of the Convito.

Vecchi was not basically a sentimentalist, and so it is not surprising to find that he preferred the light-hearted and gay secular forms which he helped make so popular at the end of the cinquecento. This poesia per musica was designed for entertainment not refinement, and offered Vecchi a medium for contrasting the piacevole (gay) with the grave (serious) madrigal. It was in the entertainment madrigalesque dramatic scene that Vecchi found an expression which permitted him to depict people in life-like situations with characteristic human reactions to their environment. The tripartite O Giardiniero and bipartite Bando dell' Asino represent this genre in the Convito.

Vecchi's intention of serving a complete "Musical Banquet" was achieved with the remarkable thoroughness of one completely familiar with all the secular vocal idioms of the cinquecento. The musical forms are linked inseparably with their poetic counterparts, and often bear the name of the type of poetry used.

As a single form, the madrigal is the most numerous in the Convito, with twenty-six well defined examples. This form constitutes the principal serious portion of the Convito, and generously supports the contention shared by many that Vecchi was one of the outstanding writers of madrigals during the Late Madrigal Period. Musically, the Italian madrigal as exemplified in Vecchi's style was predominantly a polyphonic, imitative, through-composed composition of undefined length in which he utilized every means at his command to effect a vivid expression of the changing content of the text through word-painting, rhythmic variety, chromaticism and interpolated homophony. Vecchi's imaginative facility with contrapuntal techniques is evident in his use of both single and two-subject imitations with their variants of augmentation, diminution, and inversion. His use of word-painting in the Convito is particularly apparent in the madrigal and its very close relative the madrigalesque dramatic scene. In contrast to the madrigal, the lighter strophic forms, by definition, can achieve

no more than a general mood of expressiveness; the specificity of word-painting requires the freedom of application only afforded by a through-composed composition.

The madrigalesque dramatic scene, although in many ways musically derived from the madrigal, differs from it in its text and through the more frequent use of homophony, longer triple-time sections, occasional monodic passages, and vocal orchestration, demonstrating the interaction of the madrigal with the lighter forms of the century. It was with this hybrid form that Vecchi developed a nearly perfect choral expression for dramatic characterization.

Vecchi was able to capture the pseudo folk-like character of the villota, the frequently parodistic flavor of the various sub-species of the villanella, and the varied light styles of canzoni with consumate ease. His setting of the serious Petrarch sestina, Chi è fermato is remarkably similar to that found in the madrigal cycles of Cipriano de Rore written forty years previous to the publication of the Convito, further illustrating the facility with which he was able to compose in any of the forms and styles of the century.

A very large measure of Vecchi's fame during his own lifetime can be attributed to his six books of canzonette originally published between 1580 and 1597. There are six imaginative settings of canzonette in the Convito which are typical

of Vecchi's popular but refined Anacreontic compromise between the serious madrigal and the unsophisticated simplicity of the villanella. It was with three large scale musical dialogues that Vecchi chose to close the Convito Musicale. Their impressive choral dialogue effects are made possible with two antiphonal choral ensembles.

The predominance of the incidence of the Dorian and Ionian modes, transposed and untransposed, in the Convito reflects the increasing preference by Vecchi and his contemporaries for modes which approximated the characteristics of major and minor tonalities. It should be noted that defining the mode of a polyphonic complex is more a matter of practical identification than a complete statement of fact.

Vecchi used melodic and "harmonic" chromatic alterations for purposes which conformed quite closely to the general practices of his day, and the various principles he used could be applied in describing the work of almost any composer of the latter part of the cinquecento.

The subtle balance of ascending and descending melodic motion, complemented by rhythmic vitality was an extremely important consideration to Vecchi in his compositions. The relatively unrestricted behavior of the rhythmic content of the Convito provides some insight into Vecchi's particular style, and demonstrates in a more generalized way the fact that melodic

contour in secular music is determined to a far less degree than in sacred music by the actual duration of the note values. Often, this rhythmic variety was the consequence of his sensitive use of rhythmic and metric accents, which when enriched by cross rhythms and syncopation gave his music a rhythmic interest and freshness approached by only a few of his contemporaries.

Just ten pieces in the entire Convito completely omit the use of homophony. Parallel fifths occur in the Convito, but only in the parodistic villanella forms, and other consecutives, notably thirds, fourths and sixths, occur in this secular music in more extended repetitions than would be considered acceptable in sacred music. Vecchi's use of dissonance indicates that for the most part, he followed standard contrapuntal procedures for dissonance practiced by most of his contemporaries.

Generally, it was found that the incidence of consonance predicated upon the notated minim harmonic pulse was inadequate to explain the frequent use of consonance involving smaller note values, and that it was therefore necessary to employ an additional term, the "secondary harmonic pulse" to explain the incidence of a kind of vertical consonance which has no genuine counterpart in cinquecento ecclesiastical style. This secondary harmonic pulse, placed upon the second half of each

notated minim harmonic pulse, coincides with a new "harmony", is unaccented, and the speed of the harmonic rhythm is at least superficially increased.

The 4-3 suspension and its near relative the consonant fourth are by far the most frequent suspended dissonances to appear in the Convito, and they are found in conventional, ornamented, and chain usage. The 7-6 is the next most frequent, and the 9-8, 2-3, and 2-1 are relatively rare. It is interesting to note that of the fifty-eight at least partly polyphonic compositions in the Convito, twenty-three omit the characteristic suspension at the highly conspicuous final cadence.

Vecchi's facility with single and two-subject imitations, augmentation, melodic inversion, "harmonic" inversion, and point imitation to effectively set his texts reveals the fact that he was a master of contrapuntal technique.

At its best, word-painting represented an important expressive means of musically amplifying the meaning of a text; however, many unimaginative composers attempted to reduce this important means of expression to the rigidity of a formula, depicting the most minute word changes by obvious musical clichés. Vecchi's settings, varied and imaginative, did not resort to this sort of formula. Speech accents and text line-contour are faithfully represented in his music together with a subtle expression of the meaning of key words and the general

expressive content of the text through "harmonic", rhythmic, and melodic means. Word-painting is such an integral part of the Convito, that not a single through-composed composition omits this characteristic means of expression.

Vecchi's outstanding contribution to cinquecento music — that which set him apart from his contemporaries — was as a composer of music for entertainment. His sense of drama, and his aesthetically sound principle of contrasting the piacevole (gay) with the grave (serious) established him as a pioneer of the dramatic in music. Uniting words and music indissolvably, he explored the art of carrying the "comic" in his music as well as his texts, and in this respect, there was none so bold or intuitive of the tastes of his epoch. In summing up the secular vocal forms of the century, Vecchi brought the cinquecento to a brilliant close, and furthermore, through injecting a sense of the dramatic into his polyphony, Vecchi helped prepare the way for the future. The Convito Musicale presents a unique opportunity for one to view cinquecento polyphonic vocal secular forms almost in their entirety with a single work. There is something in this entertainment for everybody, with Vecchi easily proving his mastery of each of the assembled forms of the century. It is a virtuoso demonstration, and a highly successful one. In this, Vecchi has no successful imitator.

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PREFACE

Orazio Vecchi, one of the most significant composers of secular music during the latter part of the cinquecento, is now known chiefly through his remarkable L'Amfiparnaso. Writers and performers have neglected nearly all of his other important works principally because they have not been available in modern editions. It is hoped that this thesis and transcription of one of the most important of these works, the Convito Musicale, will significantly demonstrate the breadth of Vecchi's genius. This transposition of the Convito Musicale is now in the process of being published by De Santis in Rome.

I wish to thank my faculty supervisor Professor Sir Jack Westrup for his expert advice in the preparation of this thesis and transcription; Dr. E. C. Roaf, University Lecturer in Italian, for her kind assistance in making the final revisions of my translation of the Convito; Dr. H. K. Andrews, University Lecturer in Music, for his helpful counsel regarding proportion time-signatures; the Dean and Chapter of Westminster Abbey for permission to reproduce in this thesis several pages from the original 1597 Gardano edition of the Convito; Sig. Lucchi of Modena's Archivi Comunale, the staff of the Biblioteca Estense in Modena, and the libraries of

Christ Church, Westminster Chapter, and the British Museum, for their cooperation in making original source materials available to me; and finally, the members of the Oxford Stile Antico Singers for their artistic first modern performance of a significant portion of the Convito Musicale in Holywell Music Room, on 5 March 1964.

CHAPTER I

ORAZIO VECCHI: BIOGRAPHY

> The many sided master whose work reflects and sums up the whole development of the madrigal and its related forms and brings it to a brilliant and jovial conclusion — Orazio Vecchi.[1]

Vecchi was able through his constitution, passion and experience to express both the comic and the tragic, the secular and the sacred in his music, with the varied patterns of his life and background serving as the backdrop against which his extraordinary many-sided musical personality was shaped. Perhaps this is why theatre was so intriguing to him, for it was there that he could depict living characters in their diverse psychological conditions.

Only recently has enough documentary evidence come to light to make a reliable biography of Orazio Vecchi possible. This material is largely the result of the efforts of Johannes C. Hol,[2] Evaristo Pancaldi, and Gino Roncaglia in making systematic searches of all available records of Vecchi's time. In addition, we now have available the reliable source material of G. B. Spaccini who lived in and

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[1] Alfred Einstein, The Italian Madrigal (Princeton, New Jersey: Princeton University Press, 1949), Vol. II, p. 770.

[2] J. C. Hol, Horatio Vecchi als Weltlicher Komponist (Basel: Buchdruckerei zum Basler Berichthaus, 1917).

wrote about Modena from 1588-1636 in a vivid narrative style, set down in five beautiful handwritten volumes, now to be found in the Community Archives of Modena,[3] and also available in modern print.[4] The State Archives and the Archives of the Cathedral of Modena contain substantial amounts of material relating to Vecchi, and other information can be found in the correspondence of the Este families, also located in the State Archives of Modena.

For some time, certain details of Orazio Vecchi's life were confused with those of a son Orazio born to a Bartolomeo de'Vecchi in Finale, part of the Este domain, in the sixteenth-century. Another source of confusion lay in his being mistaken for the Milanese composer, Orfeo Vecchi (1550-1604).[5] In 1929, Monsignore Evaristo Pancaldi, choirmaster of the Cathedral in Modena, discovered Vecchi's baptismal certificate in the registry of the Church of Saint John the Evangelist, in which appeared the names of his father and mother, Giovanni di Vecchi and Isabetta Garuti, establishing 6 December 1550 as the date of Vecchi's

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[3] G. B. Spaccini, Cronaca Modenese 1588-1636, 5 Vols. Sig. Lucchi, curator of the Archives kindly made these original volumes available for this research.

[4] G. B. Spaccini, Cronaca Modenese 1588-1636 (Modena: G. Ferraguti e C. 1911, 1919, 1936).

[5] E. Pancaldi and G. Roncaglia, "Orazio Vecchi: la vita e le opere", Orazio Vecchi (Modena: Accademia di scienze lettere e arte, 1950), p. 9.

baptism. To further authenticate the date, these same names are found to be repeated in the baptismal certificates of Orazio Vecchi's brothers. In accordance with the custom of Catholic families of the time, his baptism was probably not attended to immediately after his birth, so in all probability he was born a few days earlier. The union of Giovanni and Isabetta produced six children, Orazio having been preceded by: Laura (16 April - 14 September 1603); Annibale (1547-1584); and followed by Lavinia (? - ?); Girolamo (8 July 1555-1606); Jacomo (1559- ?).[6] See the family tree on page four.

Although little is known of his early education, Vecchi himself gives us the principal clue in his dedication to the Sacrarum Cantionum. Lib. II, dated 10 April 1597 in which he indicates that his early ecclesiastical education was from the Benedictines of Saint Peter's in Modena.[7]

We can be almost certain about Vecchi's musical training on the basis of information given by Vecchi's contemporary, P. A. Giani,[8] that his teacher was the Servite

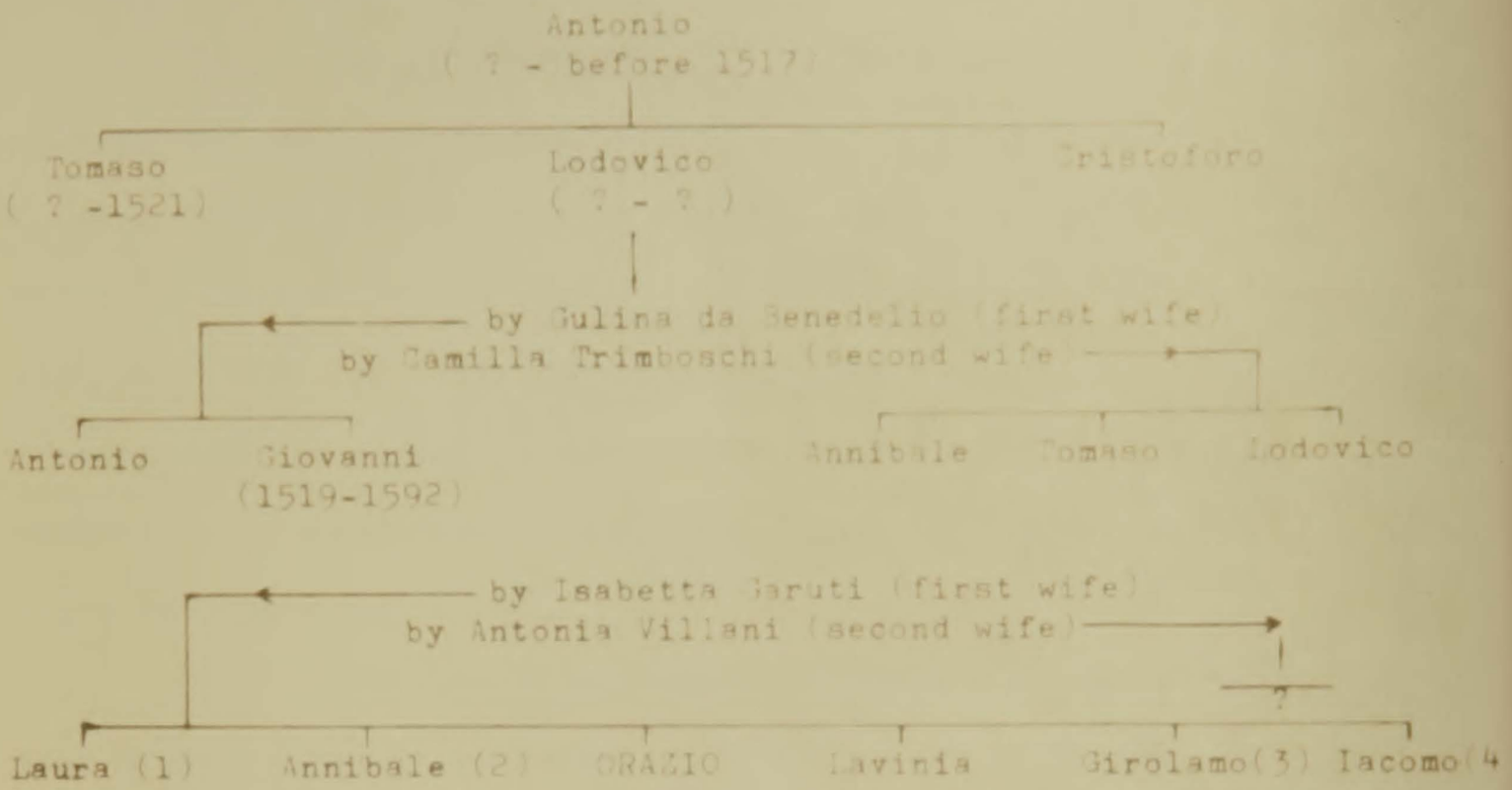
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[6] Ibid.

[7] Horatio Vecchi, Sacrarum Cantionum. Lib. II (Venezia: A. Gardano, 1597).

[8] P. A. Giani, Annales Ordinis Servorum (Firenze: Giunta, 1622), Vol. II, p. 153.

FAMILY TREE OF ORAZIO VECCHI



(1) Married in 1567 the Banker Stefano Ingoni (1545-1602), and had five children.
(2) Died in prison where he was imprisoned in 1581 for double homicide. Condemned to death, the sentence was suspended, and he died from an illness contracted from the unsanitary conditions of the prison.
(3) Married in 1595 Lucrezia Cervella (1573-1615) from whom he had three children.
(4) Uncertain that he is the son of Giovanni Vecchi and the brother of Orazio.

Family Tree source: Gino Roncaglia, "Documenti inediti su Orazio Vecchi, La sua famiglia e l'allievo Geminiano Capilupi", Collectanea Historiae Musicae II (Firenze: Olschki, 1957).

monk, Salvatore Essenga of Modena. This fact is further substantiated by the fact that Salvatore Essenga included in his Primo libro dei Madrigali a 4 voci of 1566,[9] a madrigal by the sixteen year-old Orazio, Volgi, cor lasso. Knowing the common practice of the day for the teacher to include the work of his pupils in his own publications, just as Vecchi did later for his own students Capilupi and Bravusi, we can be well assured that Essenga was in fact his teacher. Unfortunately, the Volgi, cor lasso has not been preserved complete.

There is no source material available concerning the next eleven formulative years of Vecchi's life; however, we do know that he took the holy orders, and that he had developed into a jovial, pleasing, and desireable companion as evidenced in an account by Tiraboschi[10] in which he states that in 1577 Vecchi accompanied the Count Baldassare Rangoni, an important member of the Modena nobility, to Brescia, and to Bergamo in 1578. Rangoni writes in a manuscript dated 26 May 1578 about his particular pleasure in the courtier

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[9] Salvatore Essenga, Primo libro dei Madrigali a 4 voci (Venezia: A. Gardano, 1566).

[10] G. Tiraboschi, Biblioteca Modenese (Modena: Società Tipografica, 1784), Vol. VI, pt. 1, p. 205.

merits of Vecchi, in poetry:

> Sopra i libri, sui lecchi e sopra il mare
> Si vede scritto: viva Vecchi, viva!
> Segni d'affetto veramente pure.[11]

It can be assumed that Vecchi's travels took him to the principal cities of Lombardy, including Verona, since he dedicated his first publication, Canzonette a 4 voci, libro primo to Count Mario Bevilacqua of that city.[12] This was followed by his Canzonette a 4 voci, libro secondo dedicated to Camillo Pellegrini, mayor of Bologna.[13] It is also evident that he had already been accepted as a member of the Venetian circle, since in 1579 he joined Andrea Gabrieli, Vincenzo Bel'haver, Claudio Merulo, Baldisserra Donato, and Tiburtio Massaino in composing a sestina in honor of the marriage of Bianca Capello and the Grand Duke Francesco, and printed by Scotto with other pieces of a similar festive

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[11] Poem reproduced complete by Tiraboschi, ibid., pp. 205-6.

[12] Horatio Vecchi, Canzonette a 4 voci, libro primo (Venezia: A. Gardano, 1580). Some confusion arises concerning the date of the first edition, since the edition cited uses the words, "novamente ristampate" on the title page, indicating a previous edition which is either lost, or possibly never actually appeared. Vecchi gives a clue in the dedication of the work to Count Bevilacqua when he states that the major part of these canzonette had already appeared under the names of diverse composers throughout Italy.

[13] Horatio Vecchi, Canzonette a 4 voci, libro secondo (Venezia: A. Gardano, 1580).

nature under the title Trionfo di musica.[14] "Vecchi was a Modenese musician only in so far as he lived in Modena . . . by training and in spirit he was a real Venetian, a pupil of Andrea Gabrieli and a colleague of the Giovanni Gabrieli with whom he stands on an equal footing."[15] Vecchi traveled as a courtier to be sure, but undoubtedly the principal reason for his travels lay in the fact that he was establishing his reputation as a musician as widely as possible in order to find a suitable position.

In the Registro delle Deliberazione Consigliari of the Commune of Salò for the years 1578-1585, we find a record of the Commissione Incaricata offering Vecchi, who then resided in Salò, the post of Maestro di Cappella of the Cathedral, 23 March 1581.[16] The salary was fixed at twenty-five golden scudi for one year. Vecchi refused, and subsequently during the following year, 29 July 1582, he was offered the position again, this time for three years at a salary of fifty golden scudi per year.[17] Vecchi took

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[14] Einstein, op. cit., p. 773.

[15] Ibid., p. 798.

[16] Archivio Comunale di Salò, card 108.

[17] Ibid., card 157.

the position, remaining in Salò until [illegible] when he left to assume the duties of Maestro di Cappella of the Cathedral in his native Modena, having been nominated to the position on 16 February 1584.[20] During this period, his Madrigali a sei voci, libro primo was published.[20] From this time on, Vecchi spelled his forename "Horatio" instead of using the Italian form, "Orazio". In 1585 his Canzonette a 4 voci, libro terzo was published.[21]

Apparently his position in Modena did not pay well, since he wrote to the Conservatori (custodians) of Modena for additional financial help for himself and his father and family. The council granted him aid in the amount of ten lire a month. Meager finances, and a disproportionate amount of responsibility in caring for his family greatly influenced his decision-making with regard to his position, so it does not come as a surprise that when his friend Giulio Masetti was appointed Bishop of Reggio, Vecchi left Modena, much to their regret, and accompanied Masetti to take the position as Maestro di Cappella. A few months later, however,

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[18] Ibid., cards 222 a., 222 b.

[19] Pancaldi and Roncaglia, op. cit., p. 13.

[20] Horatio Vecchi, Madrigali a sei voci, libro primo (Venezia: A. Gardano, 1583).

[21] Horatio Vecchi, Canzonette a 4 voci, libro terzo (Venezia: A. Gardano, 1585).

to better his position, and to leave the unstimulating atmosphere of provincial Reggio, he accepted an appointment as canon in the Cathedral of Correggio, 15 miles [illegible]. Vecchi's residency in Correggio for the next seven years must have given him considerable satisfaction. He turned to composition with renewed vigor, composing both sacred and secular works of lasting merit. His publisher, Angelo Gardano of Venice, printed these works during this period: Lamentationes cum quattuor paribus vocibus,[22] 1587; Canzonette a sei voci, 1587; Madrigali a cinque voci, 1589; Motecta, quaternis, quinis, senis et octonis vocibus, 1590; the Selva di varia ricreatione, 1590, containing various subjects for 3, 4, 5, 6, 7, 8, 9, and 10 voices, including madrigali, capricci, balli, arie, justiniane, canzonette, fantasie, serenate, dialoghi, a lotto amoroso, and with a battaglia for ten voices at the end. Various of the pieces, arie, balli, and canzonette were given lute accompaniment. His last published work of this period was the Canzonette a 4 voci, libro quarto in 1590, published also by Gardano. The dedications of many of these works are inscribed to

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[22] Alfred Einstein writes, "The death of his father prompted Vecchi to write and publish his first sacred work, a setting of the Lamentations of Jeremiah", op. cit., Vol. II, p. 774. This association is obviously in error, since Vecchi's father died in 1592, not 1587.

carefully selected members of royalty and others of influence from Bavaria and Austria. It is quite obvious that he was again looking about for an improved position, and since Correggio was a fief of the House of Hapsburg, his looking to the north was a sensible move.

It is likely that such overtures were prompted by Vecchi's economic status. The fact that he was supporting most of his family is underlined in a Capitolo of 116 terzine written as a kind of light-hearted autobiography for the marriage of Marco Pio di Savoia with Clelia, natural daughter of Cardinal Alessandro Farnese in 1587, which when he alludes to his heavy burden Vecchi takes on a more sombre tone:

> Tre croci ho su la schiena, e una ne covo
> Che a partorir non starà un lustro intero
> E pur un soldo in borsa non mi trovo.[23]

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[23] Complete poem quoted in L. Frati, "Un capitolo autobiografico di Orazio Vecchi", Rivista Musicale Italiana, Vol. XXII, Pt. I, (1915). Translation of exerpt: "Three crosses I have on (my) back, and one of them I brood over will not remain an entire five years to bear, and even a penny in (my) purse I do not find". Frati believes that the "three crosses" signify Vecchi's father and two brothers: Girolamo and "Ludovico"; however, the fact that Vecchi had a brother "Ludovico" is highly improbable, and the identification by name seems to be an invention of Tiraboschi, reiterated by Frati, and in any event is not to be found in the Capitolo. There is ample evidence to indicate that Vecchi's father remarried the year after the death of his first wife, Isabetta Garuti (Gino Roncaglia, "Documenti inediti su Orazio Vecchi, La sua famiglia e l'allievo Geminiano Capilupi", Collectanea Historiae Musicae II [Firenze: Olschki, 1957]), p. 369; however,

Although all three of the crosses alluded to are difficult to identify positively, the other references of the terzine are more obvious, particularly where they concern his economic circumstances. The music which Vecchi composed for the wedding was later included in his Selva di varia ricreatione, published in 1590.

By this time, the fame of Orazio Vecchi was so high that when the Graduale Romano was republished in 1591, he was one of three musicians chosen to revise and correct this famous musical foundation of the Catholic Church. Gardano was the publisher, and in the preface he pays tribute to the three musicians: Giovanni Gabrieli, organist at St. Mark's in Venice; Lodovico Balbo, director of music at St. Anthony's in Padua; and Horatio Vecchi of Modena, Canon of Correggio.[24] Vecchi was further honored by being raised to the status of Archdeacon in the Church in Correggio, 26 July 1591.

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it is not certain whether there were any children by this marriage to Antonia Villani to account for any of the "crosses". Assuming an error on the part of Frati in actually naming "Ludovico", a logical conjecture might be that Vecchi's stepmother herself may have been one of the family crosses. The reference to his father is obvious, particularly considering the fact that Vecchi's father died in 1592, making the verse have a prophetic ring. The supposition by Pancaldi and Roncaglia, op. cit., p. 18, concerning a second marriage between Vecchi's father and an Isabetta Antonia who bore him a son Girolamo Lodovico is erroneous.

[24] Pancaldi and Roncaglia, op. cit., p. 20.

Tiraboschi feels that Vecchi again desired the freedom and cosmopolitan atmosphere of Modena where he could have the opportunity for frequent contact with musicians from every part of Italy and of the world who were attracted to Modena, the capitol of the Ducal Courts.[25] It is also quite possible that he had tired of waiting until his overtures to the north could bring him a more coveted position, and considering the fact that his close family ties constantly drew him to Modena, he accepted the position of Maestro di Cappella at the Cathedral in Modena when it was offered to him in 1593.

During Vecchi's absence from Modena, the post of Maestro di Cappella was held by G. B. Porto, called the Magnanino, from 1586 until his death in 1592. Fabio Richetti, a student of the famous Luzzasco Luzzaschi in Ferrara, assumed the post until Vecchi's return on Palm Sunday in 1593, and later clashes between Vecchi and Richetti seemed to indicate a considerable amount of resentment on Richetti's part for having been replaced.

Spaccini gives an account of two episodes in Vecchi's life during 1595 which were seized upon in later years by

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[25] Tiraboschi, op. cit., Vol. V., p. 354.

writers of biographic anthologies as giving evidence of his quarrelsome, and even violent nature;[26] however, there is actually no primary source material giving evidence for this view, in fact, quite to the contrary, ample evidence written by his contemporaries indicates that he was a genial, desirable companion. It was Hol[27] who first went to all available sources to bring us a responsible view of Vecchi in juxtaposition to the half informed earlier biographers.[28] The first of these episodes occurred 5 February 1595 when "a hore 22" an attack was made upon Vecchi by an unknown knife wielding assailant. Fortunately, the attempt was unsuccessful.[29] The second episode, recounts Spaccini, occurred 18 June 1595, in the home of Vecchi's brother Girolamo, where he was living at the time. Girolamo had been married February 5th, and June 18th he discovered a man named Jacomo Selvatico making love to his wife. Aroused by the noise of the fight, Vecchi

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[26] F. J. Fétis Biographie Universelle des Musiciens (Paris: Librairie de Firmin-Didot et Cie, Deuxième Edition, 1878), Vol. VIII, p. 311.

[27] Hol, loc. cit.

[28] As an example, see Fétis, loc. cit., in which he records an incorrect date, 26 October 1596, for Vecchi's appointment at the Cathedral, compounding this by giving the wrong name, Guido Ferarri, to his predecessor. He then gives the date 21 May 1596 (actually 21 April 1596) as the date for the altercation in Modena with Richetti (see p. 15), which only makes sense if Richetti preceded Vecchi, but according to Fétis the altercation in Modena took place five months before Vecchi returned to Modena!

[29] Spaccini, op. cit., Vol. I, p. 6.

rushed to his brother's assistance, and seized a "mezza spada" with which he struck Selvatico twice upon the head, wounding him.[30] Since Selvatico did not press charges against Vecchi, there can be little question about his guilt.[31] Recently, Gino Roncaglia discovered an interesting document dated 9 August 1595, which reveals that the two men made peace with one another, probably because neither wanted to prolong the scandal.[32]

Vecchi left on a pilgrimage to Loreto on 4 May 1595 with the venerable company of San Geminiano of Modena. While there, he directed the music of the pilgrims during the mass, apparently with gratifying results. He arranged them in two choruses, and they sang with such beauty that he had only one regret, that the Pope and the whole College of Cardinals were not there to share in hearing the music. A full account of the pilgrimage appears in his own account

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[30] Ibid., Vol. I, p. 8.

[31] Pancaldi and Roncaglia, op. cit., p. 21. These authors feel that considering the proximity of the three events, Girolamo's marriage January 31st, February 5th the attack on Vecchi's life, and June 18th the wounding of Selvatico by Vecchi, it does not seem improbable that Vecchi's assailant had been Selvatico himself.

[32] Gino Roncaglia, "Documenti inediti su Orazio Vecchi, La sua famiglia e l'allievo Geminiano Capilupi", Collectanea Historiae (Firenze: Olschki, 1957), Vol. II, p. 370.

of the event entitled Breve compendio del Pellegrinaggio di Loreto.[33]

As was pointed out previously, Richetti, whom Vecchi replaced as Maestro di Cappella of the Cathedral when he returned to Modena from Correggio, held a deep resentment for Vecchi. This hostility exploded very inconveniently on 21 April 1596 on the occasion of a special service in St. Augustine where Richetti was organist, during the course of a choral mass directed by Vecchi, the guest director, with Richetti at the organ. The organist remained silent following the Epistle to permit the singing of a motet written by Vecchi, but the choir did not sing. At the Offertory, the organist began to play, and the choir began the motet, with each trying to overpower the other. After the mass, Vecchi went to Richetti's house, blaming him for what happened. Writers seem to disagree as to who was to blame, with Spaccini[34] blaming Vecchi, and Hol[35] and Pancaldi-Roncaglia[36] blaming Richetti, saying that in reality, following the Liturgy, the motet should be sung at the Offertory, not the Gradual. At the

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[33]Horatio Vecchi, Breve compendio del Pellegrinaggio di Loreto fatto dall'illustre Compagnia di S. Geminiano di Modena l'anno del MDXCV il giorno dell'Ascensione di N. Signore (Modena: Cornelio Gadaldino, 1595).

[34]Spaccini, op. cit., Vol. I, p. 58.

[35]J. C. Hol, "Horatio Vecchi", Rivista Musicale Italiana (Milano: 1930), Vol. XXXVII, p. 70.

[36]Pancaldi and Roncaglia, op. cit., p. 22.

Offertory there is more time in which the organist could have the opportunity to demonstrate his art of improvisation, and so Richetti wanted to profit by the opportunity, and to create confusion for the unsuspecting Vecchi. The latter view seems to be well substantiated by an event which occured the following year, and which would seem to indicate a contradiction in Spaccini's own judgement.[37] On this occasion, Richetti was asked if he would cooperate in having a motet of Vecchi's sung at the Offertory, and he replied evasively, saying that if Vecchi thought it proper to sing at the Offertory, he also thought it proper to play. So as to avoid a repetition of the previous year's confusion, Vecchi directed the service with another organist in a different church.

Orazio Vecchi was appointed Mansionario (beneficed priest with duties in choir, but no vote in Chapter), 14 October 1596. He was also admitted into the Brotherhood of the Annunciation in the churches of St. Maria, and St. Peter, where he directed the music on various special occasions.

Spaccini records that 26 March 1597, l'Ill.mo Sig.r Conte Alvisio Montecuccoli went to Venice, and M. r.do Don Oratio Vecchi accompanied him, overseeing Gardano's publication

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[37] Spaccini, loc. cit.

of Canzonette a 3 voci di H. Vecchi e il Seminario Capilupi, dated 20 March 1597, the first of his publications after his return to Modena, and including a few compositions of his student Capilupi.[38] Although Vecchi had published nothing for the six years previous to 1597, the fact that he had been writing vigorously during this period is evident in a listing of his works published in 1597. In addition to the Canzonette just mentioned, Gardano of Venice also published Vecchi's Sacrarum Cantionem, Lib. II, 10 April 1597; L'Amfiparnaso, 20 May 1597; Il Convito Musicale, 1 August 1597. The dates themselves do not seem to indicate their sequence of composition, but are instead merely an arbitrary order arrived at by Gardano. The Convito Musicale is mentioned in the preface to L'Amfiparnaso, and although this is not necessarily proof of the order of composition, this important work is as Einstein points out, "the connecting link between the Selva and the Amphiparnaso [sic]".[39] A considerable number of writers have stated that L'Amfiparnaso was performed in Modena in 1594; however, this was based upon a presumption by Fétis,[40] and reiterated by subsequent writers.

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[38] Spaccini, op. cit., Vol. I, p. 56.

[39] Einstein, op. cit., Vol. II, p. 782.

[40] Fétis, op. cit., p. 312.

We do learn from the dedication of L'Amfiparnaso to Alessandro da Este that there was a performance of this work at which Este had taken pleasure, but that this performance took place in 1594 is without documentary proof.

On 2 February 1598, during the Feast of the Purification (Candelmas), the Duke Cesare d'Este heard a mass composed by Vecchi while he was in the Cathedral, and was so impressed, that in October of the same year, he named Vecchi Maestro di Corte, at a salary of eighty scuti per year.[41] Apparently Vecchi's financial concerns were more than resolved now that he had a substantially augmented income, and fewer family responsibilities. It must also have been gratifying to have concluded the long standing animosity between himself and Richetti. Fabio Richetti was appointed organist at the Cathedral under Vecchi in 1599. On 8 January 1602, Richetti died, and the music for the funeral service was directed by Vecchi.[42]

Vecchi's popular appeal is well recorded by his contemporary Spaccini, who describes numerous performances of mascherate in the streets of Modena.[43] Five of these

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[41] Spaccini, op. cit., Vol. I, pp. 114, 209.

[42] Pancaldi and Roncaglia, op. cit., p. 31.

[43] Spaccini, op. cit., Vol. II, pp. 16, 18.

mascherate of Vecchi and two by his student Capilupi were published in a book entitled Mascherate di Andrea Gabrieli et altri autori eccellentissimi.[44] This was entertainment music for the masquerade, a secular form that was dignified in publication, and enjoyed by the people, which with other forms of entertainment music, "furnishes a real picture of the people of 16th-century Italy".[45] This was an art form, and there was nothing scandalous about a priest writing in secular idiom.

There are ample records of the presence of Vecchi, sometimes as a performer, at court entertainment functions. Two of these are particularly worth noting. The first took place in Correggio on 24 February 1597:

> . . . dove in istraordinaria Accademia tenuta nell'aula della famiglia Merli, cantò una sua creazione musicale intitolata: Le lodi di una gatta, poesia di sig. Borso Merli Correggese, presenti tutti i magnati della Città.[46]

The second took place, records Spaccini, on 30 January 1601:

> . . . due principine et una dama vestita da Grazie molto adorno, dove cantarono una pantalonata molto redicolosa; questa è stata inventione d'Horacio Vecchi [sic] loro maestro da cantare.[47]

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[44] Andrea Gabrieli, Mascherate di Andrea Gabrieli et altri autori eccellentissimi (Venezia: A. Gardano, 1601).

[45] Gustave Reese, Music in the Renaissance (New York: W. W. Norton & Company, 1959), p. 433.

[46] G. B. Fantuzzi, Diario Correggenese, 1897. The piece referred to was evidently a monodic composition, so it is particularly unfortunate that it has not survived.

[47] Spaccini, op. cit., Vol. II, p. 152. This performance

Modena was justly proud of its famous many-sided musician who found himself equally suited to conducting a mass in the Cathedral, and to conducting a giustiniana at a court entertainment.

When the newly appointed Cardinal Alessandro D'Este received an appointment in Rome, he accepted the Duke's recommendation concerning Vecchi's courtier capabilities, and so when he left on 4 March 1600, he took Vecchi with him for a period of three months. He proved these capabilities so well that the Cardinal wrote a glowing account to the Duke, his half-brother, of his gratification in having had such a versatile and accomplished courtier as Vecchi with him.[48] The Duke's answer was equally complimentary about Vecchi.

Horatio Vecchi returned to Modena, 31 May 1600, in the company of his friend, the distinguished composer Count Alfonso Fontanelli of Ferrara. This Ferrarese nobleman, "was a dilettante like Striggio, Gesualdo, Del Turco, and Guglielmo Gonzaga, but he was perhaps more gifted than any of these — one might call him Gesualdo's harmonious and

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in which the singers were in costume, performing this pantalonata is of particular interest to this writer as an interesting precedent for his performance of L'Amfiparnaso in Commedia dell'Arte costumes, without actions, in Cleveland, Ohio, U.S.A., February 1961.

[48] Archivi di Stato di Modena, Carteggio Estense, card No. 81.

well-balanced counterpart".[49] When Fontanelli's second edition of his first madrigal book was published in 1603, it was Vecchi who edited it. It is this same Fontanelli who with Vecchi was enticed into going to Florence in October of 1600 for the presentation of Peri's Euridice. This fact seems well established by the Ai Lettori of the edition published of his opera, in which Peri boasts that it was heard by various illustrious artists, among whom were, "il sig. Conte Alfonso Fontanelli, e il sig. Orazio Vecchi, testimoni nobilissimi del mio pensiero".

As a demonstration of their esteem for "le rare virtù et qualità" of Vecchi, in 1603 the General Council of Modena voted him the sum of five-hundred lire to be divided into equal installments for the next five years.[50] That this was an inducement to keep him in Modena there can be no doubt, since they further state, "con conditione però che esso Sig.r Horatio habiti et eserciti la sua virtù in Modona [sic] et viva al tempo de'sborsi d'anno".[51]

It was during this same year, 1603,[52] that the

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[49] Einstein, op. cit., Vol. II, p. 704.

[50] Partiti Comunali di Modena, 3 March 1603.

[51] Ibid.

[52] Einstein, op. cit., Vol. II, p. 775. Einstein, not having the responsible work of Pancaldi and Roncaglia available

Ambassador from the Imperial Court of Austria came to Modena to invite Vecchi to assume the position of Maestro to the Court of the Emperor Rudolph to succeed Phillippe de Monte, who had been composer at the Court until his death 4 July 1603.[53] The fact that he felt he must refuse the position because of ill health certainly must have been a considerable disappointment to him, particularly since his numerous dedications to ultramontani indicate that it was just such a position that he had desired for many years.

Despite Vecchi's lingering illness,[54] which was to eventually take his life, he managed to continue composing with amazing vigor. During 1604, Gardano published his Hymni,[55] in which Vecchi states his credo regarding the proper attributes of sacred music, particularly regarding

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at the time of his writing The Italian Madrigal, specifies May 1604 as the date of the visit of the Ambassador. The correct year assumes particular importance when one interprets the events of the four months preceding Vecchi's untimely death on 19 February 1605. Fétis, op. cit., p. 311, confuses the Ambassador's offer and the gift by the council, stating, "En 1603, l'ambassadeur de l'empereur, qui était alors à Modène, obtint pension de cent livres [sic] par an, sous la condition qu'il continuerait de résider dans la ville et d'y exercer ses talents".

[53] E. Pancaldi and Gino Roncaglia, La Cappella Musicale del Duomo di Modena dal 1583 al 1604 (Modena: Atti e Memorie della Deputazione di Storia Patria per le antiche provincie modenesi, Serie VIII, 1948), Vol. I, p. 48.

[54] Hol, op. cit., p. 67.

[55] Horatio Vecchi, Hymni (Venezia: A. Gardano, 1604).

the clarity of the text. Later in 1604 he published his Le Veglie di Siena,[56] or evening's entertainment of Siena, which "was the one form of amusement that was left to the Intronati of Siena, one of Italy's oldest and most distinguished accademie, after the subjugation of Siena by Cosimo I and the loss of the city's independence (1557)".[57] The contents of the work are divided into two parts, the gay, and the grave, representing the various humors of modern music, and written for three, four, five, and six voices. This was the last of Vecchi's work published during his lifetime, and as much as anything he wrote demonstrates the purposeful ambivalence in which he prided himself. This is a "specchio dell'humana vita", and is a union of the gay with the grave, and of the tragedy and the farce, "sono correlativi insieme come padre e figlio", he says in the preface to the Veglie.

It was a long established tradition for the Maestro di Cappella to direct the music of the nuns at the Monache, a kind of musical relaxation which Vecchi had apparently enjoyed since his appointment at the Cathedral. The new residing bishop, no longer Vecchi's friend the benevolent Visdomini, in a display of authority, prohibited Vecchi from

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[56] Horatio Vecchi, Le Veglie di Siena (Venezia: A. Gardano, 1604).

[57] Einstein, op. cit., Vol. II, p. 797.

directing the music at the Monache. Vecchi, feeling the prohibition was unjust, and this is a widely supported conjecture, continued directing the music at the convent. This was clearly a breach of discipline by Vecchi, but what he did not know was that his student, Geminiano Capilupi, "suo scolaro, ma nemici insieme" (see next page) was ambitious, and covetous of his position, and that this quiet show of independence would serve as the excuse for the Bishop to dismiss him from his duties as Maestro di Cappella. The fact that the Bishop immediately entrusted the position to Capilupi, whom Vecchi had assisted in every possible way in the advancement of his career, indicates the nature of the subterfuge.

Because there are so few sources concerning the last four months of Vecchi's life, and because even these are somewhat vague, anthology biographers and other writers have elaborated romanticized reconstructions of this part of his life. Spaccini himself began this series of embellishments by stating that Vecchi died of "fastidio" (weariness) for the wrong done to him. Even Roncaglia alludes to Capilupi's "calunnia" without actual documentation.[58] The only extant records of Vecchi's dismissal are quoted here in full:

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[58]Roncaglia, op. cit., Vol. II, p. 371.

> Li 7 ottobre 1604: s'intense che Monsignor Vescovo di Modena haveva levato la Capella a Oratio Vecchii, perchè non vi haveva voluto concedere licenza che andasse a cantare alle Monache, e sdegnatosi lo ha privo non solo del coro, m'anco della Capella, et l'ha data a Geminiano Capilupi suo scolaro, ma nemici insieme.[59]

"Geminiano Capilupi suo scolaro, ma nemici insieme" gives us a meaningful insight into the character of Vecchi's student. That he was ambitious and deceitful there is little doubt, and the fact that Spaccini realized that Capilupi was no friend to Vecchi means that the fact was not too well disguised. Vecchi himself realized this and 17 February 1605 he changed his will, this time excluding Capilupi, including instead, his devoted student Bravusi. Capilupi's appointment as Maestro di Cappella at the Convent in April 1606 by the Bishop, the very position which had served as a pretext for Vecchi's dismissal builds an even stronger case against the two conspirators. Further insight into the character of Capilupi is evidenced in the struggles which took place between Paolo Bravusi, Vecchi's faithful student,[60]

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[59]Spaccini, op. cit., Vol. III, p. 157. Translation: 7 October 1604: it is understood that his lordship the Bishop of Modena took away the Chapel from Orazio Vecchi, because he had not wished to allow him permission that he might go to sing at the convent, and angered, deprived him not only the chorus, but also the Chapel, and has given them to Geminiano Capilupi his pupil, but at the same time his enemy.

[60]Bravusi edited the publication of two of Vecchi's

now Chapelmaster of the Church of the Carmelites, and the Cardinal Alessandro d'Este on the one side, and Capilupi and the Bishop on the other. The Bishop and Capilupi imposed a covenant which prohibited singers at the Cathedral from singing under the direction of Bravusi in any circumstance, under threat of dismissal from the Cathedral choir. There was an attempt to reconcile the two masters, but Capilupi made such excessive conditions that Bravusi could not accept, another instance says Hol of Capilupi's avarice.[61]

> In proposito che, essendo stato licenziato il S. Horatio Vecchi musico dall'officio di Mastro di Capella nella chiesa maggiore da Mon. Vescovo per causa (per quanto s'intende) molto lieve, saria bene procurare ch'esso fosse reintegrato, risultando in reputatione et honore della città che detto ufficio sia esercitato da una persona di rare virtù come è detto S. Horatio, huomo singolare in detta professione. I Sig.ri dopo lungo discorso fatto sopra ciò, conclusero che fosse bene che gli Sig.ri Priori a nome della città lo raccomandassero a Mons.r Vescovo et a S. Altezza acciò resti nella città.[62]

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previously unpublished works, both of which have parts for instruments:

Horatio Vecchi, Missarum senis et octonis vocibus (Venezia: A. Gardano, 1607).

Horatio Vecchi, Dialoghi a 7 e 8 voci, (Venezia: A. Gardano, 1608).

[61] Hol, op. cit., p. 72.

[62] Partiti Comunali di Modena, 1604. Translation: On the subject that, being dismissed, S. Horatio Vecchi,

This quotation from the Partiti Comunali di Modena gives more than ample support to the fact that the breach of discipline, certainly a "causa molto lieve" for the dismissal, was only a pretext. Vecchi's title of Mansionario was not revoked, so one might assume as have Pancaldi and Roncaglia[63] that Vecchi's dismissal was actually a suspension intended for only a short time. This must remain conjecture, since the Bishop remained firm, and the ailing Vecchi died just four months later, 19 February 1605, at the age of fifty-four.

> Questa notte.... è morto Horatio Vecchi musico eccel.mo d'anni 54 di cattaro, se ben anco attribuiscano sia stato fastidio per lo torto che vi facea il Vesc.o in levargli la Capella.[64]

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musician, from the position of Maestro di Cappella in the Major Church by his lordship the Bishop for a cause (for how much it is understood) very trifling, it would be well to see that he be reinstated, resulting in the reputation and honor of the city that said the office be performed by a person of rare virtue like the said S. Horatio, a singular man in the stated profession. The Signori, after long discourse made over this, conclude that it might be well that the parish priests in the name of the city recommend this to his lordship the Bishop and to his Highness [the Duke] in order that he [Vecchi] stay in the city.

[63] E. Pancaldi and G. Roncaglia, "Orazio Vecchi: la vita e le opere", Orazio Vecchi (Modena: Accademia di scienze lettere e arte, 1950), p. 37.

[64] Spaccini, op. cit., 20 February 1605. Translation: This night Horatio Vecchi, the most excellent musician, died at the age of 54 of catarrh, although they attribute that it was weariness for the wrong that was done to him by the Bishop in dismissing him from the Cappella.

The Bishop sent his condolences to Vecchi's family, offering to bury him at his own expense, but the family refused to have anything to do with him, and said that the Maestro had left sufficient funds.[65] Capilupi's offer to direct the funeral music was just as disdainfully refused.

> Si crede che sia stato causa Geminiano Capilupi, suo scolare ingratissimo che accettò la Capella contro ogni dovere, et anco nella sua malattia mai vi ha voluto andarvi, hora vi voleva farvi la Musica dietro per mostrare al mondo il contrario, ma loro non hanno voluto, se bene in tutte le maniere vi voleva andarvi et loro vi dissero che non volevano.[66]

That Vecchi was hurt by the treachery of his self-seeking student can be certain, and the consequences of the action by the antagonistic Bishop must have been a great disappointment to him; however, it must be remembered that Vecchi had been ill at least since 1603 when he refused the appointment at the Imperial Court because of his health. It is therefore not unlikely that his effectiveness had begun to diminish, and the new Bishop seized the opportunity afforded by the breach of discipline to find an excuse for

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[65] Ibid.

[66] Ibid. Translation: It is believed that the cause was Geminiano Capilupi, his most ungrateful student who accepted the Chapel against every duty, and also in his sickness never wished to go [to visit] him, now wished to conduct his music in order to show to the world the contrary, but they [the relatives] did not want him, although in all ways he wished to go there [to the funeral] and they said that they did not want him there.

"retiring" Vecchi in favor of the eager Capilupi. This thesis gains credence particularly in light of the fact that Capilupi found himself in a similar circumstance just nine years later. He was dismissed from his position in 1614, probably because of the lingering illness which took his life two years later!

In 1607, a memorial in marble was placed in the Church of the Carmelites, where Vecchi was buried, with the following inscription:

D. O. M.

HORATIUS VECCHIUS, QUI NOVIS TUM
MUSICIS, TUM POETICIS REBUS INVENI-
ENDIS ITA FLORUIT, UT OMNIA
OMNIUM TEMPOR. INGENIA FACI-
LE SUPERARIT, HOC TUMULO
QUIESCENS EXCITATRICEM EX-
PECTAT TUBAM.
HIC OCTAVIO FARNESIO, ARCHIDUCI Q.
FERDINANDO AUSTRIAE CARISSIMUS,
CUM ARMONIAM PRIMUS COMICAE FA-
CULTATI CONIUNXISSET, TOTUM TER-
RARUM ORBEM IN SUI ADMIRATIONEM
TRAXIT: TANDEM, PLURIBUS IN EC-
CLESIIS SACRIS CHORIS PRAEFECTUS, ET
A RUDULFO IMP. ACCERSITUS, INGRA-
VESCENTE IAM AETATE RECUSATO
MUNERE, SER.mo DUCI CAESARI ESTEN-
SI, PROPRIA IN PATRIA INSERVIENS,
ANGELICIS CONCENTIBUS PRAEFI-
CIENDUS DECESSIT
ANNO M.DC.V DIE XIX MEN.
FEBRUARII 67

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[67] Translation: Horatio Vecchi, who both by his musical and by his poetical works excelled in such a way that (they will

Footnote 67 continued:

last) for now and all times. His talents will easily prevail, he silently awaits in this grave the summoning trumpet call. He was dearly beloved of Octavius Farnesius, Archduke Ferdinand V of Austria. Since he was the first to combine harmony with the effect of comedy, he drew the whole world into admiration of him; finally at the head of sacred choirs in many churches, and summoned by Rudolph the Emperor, and by this time growing heavy with age, and having refused the position, devoted to His Serene Highness Duke Cesare Este in his own country, he died in order to assume direction of the angelic choirs on 19 February 1605.

CHAPTER II

TRANSCRIPTION OF THE CONVITO MUSICALE

SOURCES

The principal source used in this transcription of the Convito Musicale was the 1597 edition of Angelo Gardano published in Venice, obtained from the Westminster Chapter Library, London. The 1598 edition, published in Antwerp by Pierre Phalèse, found in Christ Church Library, Oxford, and the Paul Kauffmann edition of 1598, published in Nuremberg, available in the Queen's Music Library of the British Museum, London, were both used for collative purposes.

Gardano was one of the principal music publishers in Italy during the latter part of the cinquecento, and a surviving catalogue printed by him in 1591, lists over 350 items by the greatest composers of the day.[1] A. Hyatt King praises the technical virtues of the Gardano printing house in Four Hundred Years of Music Printing.[2] All of the first editions of Vecchi's works were printed by Gardano, and Vecchi frequently visited Venice to oversee the printing of these publications. It is recorded that he made a visit to

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[1] Gustave Reese, Music in the Renaissance (New York: W. W. Norton, 1954, 1959), p. 401.

[2] A. Hyatt King, Four Hundred Years of Music Printing (London: The Trustees of the British Museum, 1964), p. 16.

Venice in 1597,[3] and it is very likely that at that time he made final arrangements for the publication of the Convito.

The Kauffmann edition proved to be practically useless for collative purposes, since despite its superb clarity and beauty of printing, it was nearly a precise copy of the Gardano edition. Kauffmann included all of Gardano's errors, and in addition, a few printing errors of his own. By contrast, Phalèse had an excellent reputation as a publisher of discernment and reliability, a fact which is certainly evident in his attempt to edit the inconsistencies and errors of the Gardano edition of the Convito Musicale.

Typically, the music in all three editions appears without bar lines, in part-books, with the various voice combinations including those for seven and eight parts appearing among the six books marked Canto, Alto, Tenore, Basso, Quinto, and Sesto. The Gardano edition is numbered by pagination, in Arabic numerals. The Phalèse edition is arranged by foliation, using Arabic numerals. The Kauffmann edition, instead of having numbered pages, uses Roman numerals to number the individual compositions. All three editions include a dedication, but the Phalèse edition omits the Ai Lettori, Vecchi's state-

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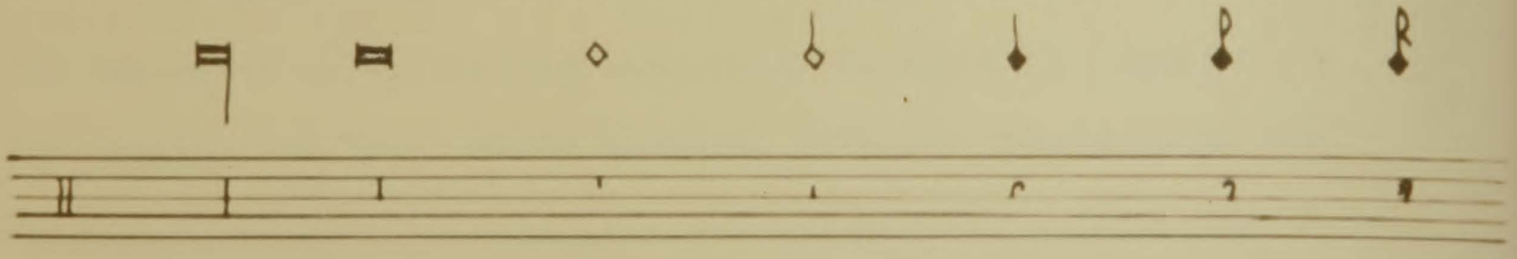
[3]See Chapter I, pp. 16, 17.

ment of purpose in writing the Convito. The Favola in both the Bordano and Kauffmann editions is arranged in the order in which the compositions appear in the Convito, while the Phalèse edition is arranged in alphabetical order within the separate divisions of the work. There is also a slight variation in the order of the appearance of the compositions in the Phalèse edition. It should also be noted that the Hor ch'ogni vento (No. 29) does not appear in this edition.[4]

The text of each composition, in all three editions, appears with a large decorated woodcut of the initial letter of the first word.

The part-books are written in white mensural notation, the notation typical of the period from about 1450 to approximately 1600. Vecchi used the following forms of notes and rests in the Convito Musicale:

Maxima Longa Brevis Semibrevis Minima Semiminima Fusa Semifusa



[4] See Chapter III, p. 83.

The musical notation is produced in these editions in the single-impression type-printing method. Although this method did not have the beauty and perfection of the earlier Petrucci triple-impression method, the economic factor of double and triple-impression methods was so considerable, that most part-book publications after 1527 were printed using type which was cast with small adjacent portions of the staff attached to the head and stem of a note.[5]

Coloration

There are twenty-three measures distributed among seven of the sixty-five compositions of the Convito which utilize the interesting rhythmic possibilities of coloration as part of their rhythmic structure. Apel states two basic rules which apply to the use of coloration:[6]

1. A blackened note loses one-third of its value.
2. Blackened notes are always imperfect.

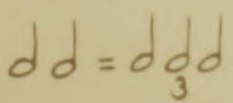
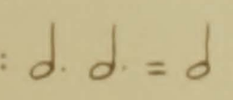
The blackened or coloration notational forms which appear in the Convito and their white mensural notation counterparts are:

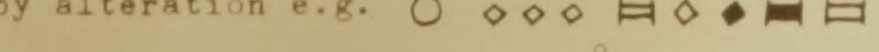
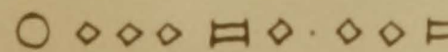
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[5]King, op. cit., p. 15. King further states that the inventor of the process is unknown, and that there is some doubt as to whether or not Haultin invented the process in 1525. It was first used by Pierre Attaingnant in 1527.

[6]Willi Apel, The Notation of Polyphonic Music (Cambridge, Mass.: The Mediaeval Academy of America, 1942, 1953), p. 126.

	Brevis	Semibrevis	Minima	Semiminima
White				
Blackened				

Apel points out that when coloration is applied to imperfect notes, the result is the equivalent of triplets ("triplet coloration"):  . He distinguishes another type when the coloration is applied to perfect notes, ("courante-coloration"):  . In this variety, the change is not principally a consideration of the change in the note values, but is instead, a shift of accent, or in other words an application of the hemiola principle.[7]

Another use made of coloration in the Convito which applies to perfect notes is described by Apel: "Blackened notes are also frequently used in later sources (after 1550) for the expression of the iambic rhythm which was formerly indicated by alteration e.g.  instead of  ."[8]

The final variety of coloration which appears in the Convito is known as minor color. It applies to imperfect notes, and consists of a blackened semibrevis followed by a blackened

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[7] Apel, ibid., p. 127.

[8] Apel, ibid., p. 136.

minima. "In the later fifteenth-century . . . the meaning changed into a dotted rhythm, identical with that expressed by a dotted minima followed by a semiminima."[9]

COLORATION USE IN CONVITO MUSICALE

Number	Measure	Voice-Part	Type
3	4	C	minor color
8	25	C	minor color
15	27	A	minor color
47	4,4,5,6	C,A,T,B	triplet coloration
8	25	C,A,T,B	alteration substitute
22	19	A,T	alteration substitute
26	28	B	alteration substitute
33	32	A,T,B	alteration substitute
20	34,35,36	C,A,S,A,B	hemiola coloration
20	35,36	T	hemiola coloration
20	38,39,40	C,A,S,A	hemiola coloration
22	8,9	S,A,A,B	hemiola coloration
22	18,19	C,S,B	hemiola coloration
22	58,59	C,S,A,A	hemiola coloration
33	31,32	C	hemiola coloration

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[9] Ibid., p. 128.

Ligatures

Occasionally, Vecchi used ligatures as symbols to represent combinations of two notes in place of the completely adequate system of ordinary white mensural notation. Ligatures, a carry-over from earlier notational practice, still persisted in their simplest forms until the middle of the seventeenth-century. Vecchi used this notation principally in those compositions which were frank imitations of earlier styles, such as Lunghi danni (No. 8), and Chi è fermato (Nos. 31-36). Only two types of ligatures are represented, the ligatura cum opposita proprietate  (ascending), and  (descending), which are both the equivalent of two semibreves. The other variety was used just twice, the ligatura cum proprietate et sine perfectione  (descending) and  (ascending), and is the equivalent of two breves.

LIGATURE USE IN THE CONVITO MUSICALE

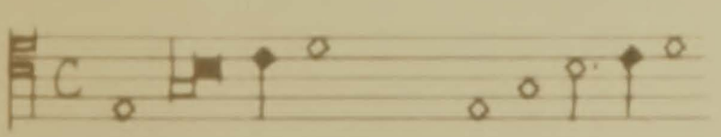
Number	Measure	Voice-Part	Type
8	2,3	C	
8	4	C	
8	18	C	
8	24,25	C	
8	21	B	
8	35	T	
8	35,36	Q	
18	10	B	

13	12,13	T	
18	22,23	B	
24	7,8	T	
29	7	T	
31	10	T	
32	32	B	
35	4,5	B	
35	26,27	B	
38	25,26	B	

There are three instances of half-coloration notated in the above table, with the coloration applying to the second of the pair of notes indicated by the ligature. Measures twenty-six and twenty-seven of Non perch'io sia (No. 35) will illustrate the use of half-coloration in a pair of notes represented by the ligature cum opposita proprietate.

Example 1

Original



Transcription



Imperfection

Imperfection *a parte post* (by a following note) takes place regularly in triple-time sections of the Convito, with a perfect brevis imperfected by a single following semibrevis, while a perfect semibrevis is imperfected by a single following minim:

Example 2

Original		Transcription
□ □ ◇	=	𝅜. 𝅗𝅥 𝅗𝅥
◇ ◇ ◇	=	𝅜. 𝅗𝅥 𝅗𝅥

Punctus divisionis

The punctus divisionis, not to be confused with the normal significance of a dot, the punctus additionis, is occasionally necessary in triple-time sections of the Convito to clarify what might otherwise be an ambiguous situation:

Example 3

Original		Transcription
□ ◇ □· ◇ ◇ ◇	=	3/4 𝅜 𝅗𝅥 | 𝅜. | 𝅗𝅥 𝅗𝅥 𝅗𝅥
◇ ◇ ◇· ◇ ◇ ◇	=	3/4 𝅜 𝅗𝅥 | 𝅜. | 𝅗𝅥 𝅗𝅥 𝅗𝅥
◇ ◇· ◇ ◇	=	3/4 𝅜 𝅗𝅥 | 𝅗𝅥 𝅜 |

The punctus is superfluous in the first two examples, since the number of notes of the next lower value following the point of division is three, and therefore there should have been no misunderstanding of the composer's intent; however, Vecchi

placed them in the context to assure the proper reading of the part. The third example, taken from the fifth line of Non mi toccare (No. 21) represents a more clearly defined use of the punctus divisionis. It should also be noted that the used coloration in the last line of the Canto part in Chiuso gran tempo (No. 13) under similar circumstances to achieve the same iambic rhythm:

Example 4

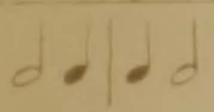
Non mi toccare



Chiuso gran tempo



Transcription



Accidentals

There are two modes used in transposition in the Convito, the Dorian and Ionian, and each requires a B flat in the key signature to accommodate the transposition. In general, other accidentals required in the part-books are placed before the note affected, and are valid only for the next note, for immediate repetitions of the same note within the phrase, and for embellished cadences.

It is also generally true that rapid upper or lower auxiliary notes or a series of identical figurations of upper

or lower auxiliary notes do not require repetition of an accidental.

Where the general conditions just stated apply, no special designation is made in the transcription to indicate that the accidental does not actually appear in the original printed edition. Other accidentals implied in the original publication, but not specified, appear in parentheses before the note affected. This is true of notes appearing later in the measure which require a change of accidental, or in the next measure requiring the continuation of the accidental. An accidental added in the transcription through musica ficta appears above the note affected, and applies only to the note over which it appears. Chapter IV, pages 155-164, specifies the conditions under which musica ficta has been applied in the transcription of the Convito.

The actual designations for accidentals appear in the part-books as follows:

♭	indicates a flat
𝄪	indicates a sharp
♮	indicates a natural, either to cancel the B flat implied by a key signature, or occasionally as a reminder accidental
♮	indicates a natural as an alternative to 𝄪. This "new" sign appears in the Gardano and Kauffmann editions of the Convito, but in just one composition,

Transcription Miscellaneous[11]

To facilitate reading, the system used in instrumental music for grouping notes has been utilized in transcribing the notation of the original part-books into modern score.

Ligatures in the original are indicated in the transcription by the sign [ ] and the sign [ ] is used for coloration. The original clef and first note of each voice-part appear before the staff at the beginning of each composition.

The voice-parts are indicated before the staves as in the original, but wherever these differ from practical considerations, due to voice range and normal distribution of parts in a performing group, an editorial suggestion has been placed above the staff in square brackets. The vocal parts have been transcribed from the original without key transposition, and the treble G clef, its lower octave variety, 𝄞 , and the bass F clef have been used to transcribe the miscellaneous clefs of the original.

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[10] See Appendix, p. 6, m. 30, 31.

[11] Selected material from this section, and from the previous sections appears in the Editorial Notes preface to the transcription in the Appendix. See Appendix pp. vii, viii.

There is just one form of repeat sign in the original part-books, ||. This sign indicates either a return to a previous barline | or to a previous repeat sign when the repetition is in the form of a two-section repeat. The vertical line is also used in the part-books at the end of each composition, occasionally at the end of a major section, and in Segete voi Silfoli (No. 27) it is also used in the two sections of nineteen repeated semibreves each, to help mark off the proper coincidence of syllables and notes.

Errors in the musical notation of the part-books are corrected in the transcription, marked with an asterisk, and explained in footnotes at the bottom of the page of transcription in which they appear. A collation of these errors, derived from the several editions of the Convito Musicale, appears in this chapter.

Since punctuation in the original part-books is almost non-existent, and since accent marks are not usually properly indicated in the text, they have been added to the text in the transcription together with corrections of the printer's errors in spelling, without editorial comment. The archaic "U" form of "V" has been modernized in the transcription. Frequently, "ij" was used in the Gardano and Kauffmann part-books, and // in the Phalèse, to indicate the repetition of a line of the

text, and "&" was often used in place of "e" and "ed" (both traded for "and"). In order to save space in printing the text under the setting in the original part-books, often "n" and occasionally "m" were indicated above the vowel which preceded them, in the following manner: n̄o, c̄o, frō̄de, splēdor, spō̄de, cōmisi.

PROPORTION TIME SIGNATURES

Vecchi's use of proportion time-signatures in the Convito Musicale presents problems which are sufficiently complex to warrant a somewhat detailed survey of the typical considerations necessary in making a responsible transcription of late cinquecento compositions. The subject of proportions, particularly during the transition period of the Late Renaissance, is open to conjecture of every sort. Individual composers were not consistent in their practices, proportions in different editions of the same works varied, practices differed from one country to another, theorists gave widely divergent solutions to the maze of signatures, and now contemporary writers offer contradictory solutions to the transcription problems implicit in music written during this Golden Age of Polyphony. Many writers prefer to stay detached from the reality of the problems by simply quoting the technical theo-

original material relating to proportions during the cinquecento, and avoid giving practical solutions for specific problems. Only recently, editors compounded the misrepresentation by refusing to involve themselves in genuine transcriptions, but instead, merely reproduced the original part-book notation, including the original ambiguous proportional time-signatures.

As a simple illustration of the confusion which has surrounded these problems in the past, let us look at the words of Curt Sachs concerning the "unit of movement", written in The Musical Quarterly in 1948.[12]

> Franchino Gafori, one of the leading theoreticians of the time, stated in his Pratica musicae of 1496 (and the dance manuals confirm it) that the semibreve was still the unit of movement and of counting, and that its duration corresponded to the pulse beat of a man with quiet respiration. We know therefore that around 1500, the semibreve represented what modern notation expresses by a quarter note of about M.M. 60-80 . . . The quarter note value of the semibreve lasted to the end of the 16th century and beyond.

Sachs obviously never applied his metronome designation to an actual performance situation. His reduction of the semibreve implies a tempo precisely twice that intended by both Gafori and cinquecento composers. In quoting Gafori, he made the error of neglecting to realize that Gafori was

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[12] Curt Sachs, "Some remarks about Old Notation" The Musical Quarterly (New York: G. Schirmer, 1948), Vol. XXXIV, p. 368.

referring to the two beats implicit in the tactus, and that each of these two beats "corresponded to the pulse beat of a man's 'quiet' respiration".[13] Sachs' realization of his error was not admitted when he wrote his more authoritative Rhythm and Tempo.[14] This time he did not misinterpret Gafori:

> The tactus ['the unit of movement'] had two beats in opposite direction, each one measuring between M.M. 60 and 80. . . . The normal, standard tactus, often called major or integer [valor], represented the two beats by minims and hence comprised a semibreve.[15]

Sachs' original error was irresponsibly repeated in 1961 by Guy A. Marco who wrote the following in The Music Review:[16]

> Although there are several "reductions" used in modern transcriptions of sixteenth-century music, it seems agreed that the actual time-value of the semibreve in normal time was between M.M. 50 and M.M. 80; that is, it lasted about one second and can be expressed by our quarter note in moderato time. In proportio dupla the semibreve occupied half this time span (becoming equal to our moderato eighth note).

Obviously, Marco did not bother to read Sachs' revised

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[13] See H.K. Andrews, An Introduction to the Technique of Palestrina (London: Novello and Co. Ltd., 1958), p. 35, in which he properly interprets Gafori's statements concerning tactus.

[14] Curt Sachs, Rhythm and Tempo (New York: W. W. Norton and Co., 1953, pp. 217-225.

[15] Ibid., p. 219.

[16] Guy A. Marco, "Zarlino's Rules of Counterpoint in the light of modern Pedagogy", The Music Review (Cambridge: W. Heffer & Sons, Ltd., 1961), Vol. XXII, p. 3.

statements,[17] Andrews,[18] Apel,[19] and the explanatory footnote on the same page of the Reese reference material he cited in his article.[20]

The semibreve theoretically should be the tactus unit only under a proportion sign of integer valor, C or O.[21] In practice, however, the sign for proportio dupla, ℄ , was often used as a proportion sign of integer valor as an alternative to C, since in general practice, "℄ meant proportio dupla (half as long as C) only where it clashed with C in another voice part. Otherwise its relation with C was vague or nonexistent".[22] Willi Apel, in The Notation of Polyphonic Music, supports this same view.[23]

Sachs explores some interesting sixteenth-century sources to indicate that the non-proportional ℄ was slightly

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[17] Sachs, loc. cit.

[18] Andrews, loc. cit.

[19] Apel, op. cit., p. 191.

[20] Reese, op. cit., p. 180.

[21] Excellent table of proportions in Andrews, op. cit., p. 34.

[22] Sachs, op. cit., p. 222.

[23] Apel, op. cit., p. 192.

faster than ℂ; however, this possible difference was indeed
[illegible] summarizes his comments with the statement:
"[illegible] had arrived at a practical equalization of ℂ and
ℭ".

On the basis of the evidence indicated in the three different editions of the Convito, absolutely no significance can be attached to the varied and unpredictable use of the signs ℂ and ℭ. They are completely interchangeable, and never appear simultaneously in conflict.

The integer valor semibreve is reduced in this transcription of the Convito Musicale to its modern equivalent, the minim, whose tempo equals M.M. 30-40. The minim of the original is therefore transcribed as a crotchet equal to M.M. 60-80, becoming the basic beat of the modern time-signature $\frac{4}{4}$.

The Gardano 1597 edition of the Convito Musicale, and the Phalèse edition of 1596 differ in one very important particular, the proportion signs ℂ and ℭ are distributed indiscriminately throughout the Gardano edition, while duple time is almost entirely realized as ℂ in the Phalèse edition.[25] The Kauffmann signatures are identical with those in the Gardano

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[24] Sachs, op. cit., pp. 222-24.

[25] See table: "Collation of Proportions used in Gardano and Phalèse Editions of Convito Musicale", Chapter II, p. 59.

except for a few printing errors.

The order which Phalèse made of the confusion of [illegible] time, contrasting the Striano edition has [illegible] the [illegible] [illegible] [illegible]

been the reason for Phalèse having changed the Gardano signatures.[26] This thesis gains even more credence when one takes into account the fact that Phalèse did not print the additional verses to the strophic compositions of the 1592 edition of the Convito, but instead followed the English preference for the use of a single stanza.[27]

This evidence of Phalèse having established a reasonable amount of uniformity out of the varied Gardano signatures constitutes a reassuring verification of the statements by both Sachs and Apel regarding the equalization of C and ₵. Andrews found the same sort of evidence in examining the various editions of Byrd's Psalmes, Sonets, and Songs.[28]

Twenty-three of the sixty-five compositions in the Convito Musicale include sections using triple-time proportion signatures (tripla and sesquialtera) for contrast in their otherwise duple-time rhythmic structures. In relation to this

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[26] Other Phalèse publications examined include the De Floridi Virtuosi of 1600, and the Marenzio, Madrigali a sei voci of 1594, both of which contain no examples of ₵.

[27] Joseph Kerman, The Elizabethan Madrigal (New York: American Musicological Society, 1962), p. 158. He states in part, "But the translations never use more than a single stanza of the original poem. Perhaps one reason for this incompleteness is the discredit into which strophic setting had come among the more modern English composers".

[28] H. K. Andrews, "Printed Sources of William Byrd's 'Psalmes, Sonets and Songs'" Music and Letters (London: The Oxford University Press, January 1963), Vol. 44, No. 1, pp. 15, 16.

For instance, Sachs states: "Where two or more signatures [...] were combined one after another in all the voice parts simultaneously, exact proportion was mostly but not always required. [...] In other words: actual precise proportion applies only to polyrhythmic weds".[29]

Many writers and editors qualify the meaning of the various triple and sesquialtera proportions on the basis of which of the two time-signatures, O or ℄ has preceded it, thereby implying a proportional significance for ℄ when it appears in a succession with a sign of triple-time. It can be easily demonstrated on the basis of the content of the Convito, and a proportion time-signature collation between the Gardano and Phalèse editions that this inference must be invalid in actual practice, regardless of the fact that theoretically proportional significance should actually exist between ℄ and a sign of triple-time which follows it.

Willi Apel's statement in The Notation of Polyphonic Music regarding the ambiguous use of ℄ is perfectly clear:

> During and after the Josquin period the sign ℄ was universally adopted as a time-signature, to the almost complete exclusion of the signs of integer valor, C and O . . . . There really was no change in tempo, the S [semibrevis] having approximately the same value now under ℄ as it had formerly under C .[30]

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[29] Sachs, op. cit., p. 216.

[30] Apel, loc. cit.

Apel goes on to say the following regarding *proportio triplis*:

> In turning to a consideration of *proportio triplis* we find a somewhat simpler situation. The meaning of the signs ⅔, or ⅓, or simply 3, conforms with their strictly proportional significance: three ♩ are performed in the time assumed time which is normally allotted to the single ♩.

His statement regarding *sesquialtera* is equally explicit:

> In sources of the sixteenth-century, the sign 3 occurs most frequently for shorter or longer sections in compositions marked 𝔠 (for examples, see Ambros v, 106, 151, and numerous pieces in Lassus, Palestrina, etc.). Here it must be noted that as a rule the *tripla* does not refer to the *diminutio* of the preceding section (under 𝔠), but to the *integer valor*. In other words, three ♩ of the *tripla* are equal not to one, but to two ♩ of the preceding section.[32]

The 𝔠 to which Apel refers has proportional significance, and therefore his statement is somewhat misleading, since he also stated that "𝔠 was universally adopted as a time-signature, to the almost complete exclusion of the signs of integer valor C and ₵", and then neglected to state the implications in actual practice of a section in triple-time following this "universal" non-proportional 𝔠 .

Close scrutiny of original printed editions of numerous works by both Vecchi and Marenzio indicates that their Italian publishers did use the sign 3 "most frequently for

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[31] *Ibid.*, p. 193.

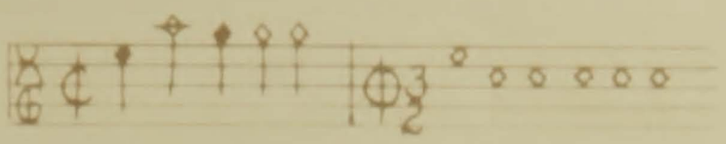
[32] *Ibid.*, pp. 193-94.

shorter or longer sections in compositions marked ☽ , but in each case, the ☽ was non-proportional, and the sign ☉ did not refer to the proportional implications of ☽ . Clearly, the choice of the non-proportional ☽ , in compositions which include sections with the proportional sign ☉ , is largely dependent upon the publisher, the country of publication, the precise decade, and the unpredictable election of a signature by the composer himself, rather upon essentially notational considerations. It should be re-emphasized that these statements are primarily applicable to compositions in which there is no simultaneous conflict of different signatures.

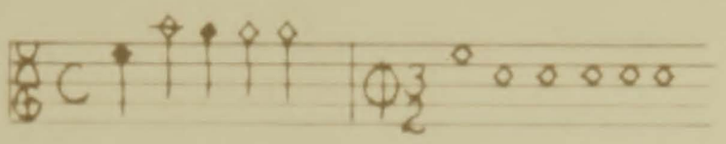
The use of triple-time in the Convito emphasizes how difficult it is to arrive at precise "answers" to the contradictory evidence found in proportional time-signatures used during the cinquecento, and frequently the most rational solution to a problem can be arrived at through an empirical approach.

If one looks at only the proportion signs themselves in a triple-time section which follows one using C or ☽ , it is impossible to reconcile the inconsistencies of finding the same passage of music in different editions using identical note values and contradictory proportion signs. As an example, O Bacco Bacco (No. 28) begins with the sign ☽ in the Gardano

Original notation
Phalese edition:



Original notation
Phalese edition:



Attaching proportional significance to the implications of ¢ in a succession of $\frac{3}{2}$ making $\frac{3}{2}$ a sesquialtera is not reasonable, and yet writers and editors frequently make just such an error in judgement. The proportion is certainly tripla not sesquialtera, with three semibreves of the proportion equal to one of the integer valor expressed by either C or non-proportional ¢ , and the sign ¢ is technically in error.

Even within the same edition, this sort of inconsistency can be found. The Gardano edition, for example, begins Felice schiera (No. 19) with the signature ¢ followed by a section in 3 using this chain of note values: 3 ◇ ◇ ◇ ▭ ◇ ◇ 𝅗𝅥 ◇ ◇ . Questa ghirlanda (No. 26) in the same edition begins in C and is followed by a section in 3 using a similar chain of

note values: 3 ◇ ◇ ◇ ◇ . The texts correspond in their light, gay content; in fact, the two examples are alike in every detail except for the use of C and Ø , and it seems obvious that the sections in both pieces following the proportion sign 3 must go in the same tempo. Again, the proportion is tripla, and three semibreves of the proportion are equal to one of the integer valor expressed by either C or non-proportional Ø .

There are two examples in the Convito (both Gardano and Phalèse editions) of a triple-time section with the signature $O\frac{3}{2}$ following a primary signature of C. Apel is very clear about this situation:

> It is limited, however, to cases in which the proportion is applied to M's C . . . Three M of the proportion are equal to two of the integer valor.[33]

Frequently, sections with the proportion sign 3 follow C or non-proportional Ø , and refer not to the semibreve, but instead to the minim. Apel states:

> Actually, in a case like this the sign 3 is likely to indicate, not proportio tripla, but proportio sesquialtera . . . . Apparently, the figure 3 produces here the same effect that it has in the modern writing of triplets: three notes of the triplet-group equal two ordinary notes of the same kind. Familiar as this may be to the modern musician, it is difficult to explain within the proportional system, and must probably be understood as mere matter of routine.[34]

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[33] Ibid., p. 158.

[34] Ibid., pp. 157, 159.

Morley explains the matter even more succinctly:

> And by this it appeareth, that our common triple of three minimes is false, which is confounded both with the more prolation and sesquialtera.[35]

Christopher Simpson,[36] in 1665, identified "two sorts of Tripla" which were of the same speed; one, "the more Common Tripla" equal to three minims per measure, and another type with three semibreves to a measure. The Convito includes six examples of this "Common Tripla", half of which, in the Gardano edition, use the primary signature of a non-proportional 𝅗𝅥 .

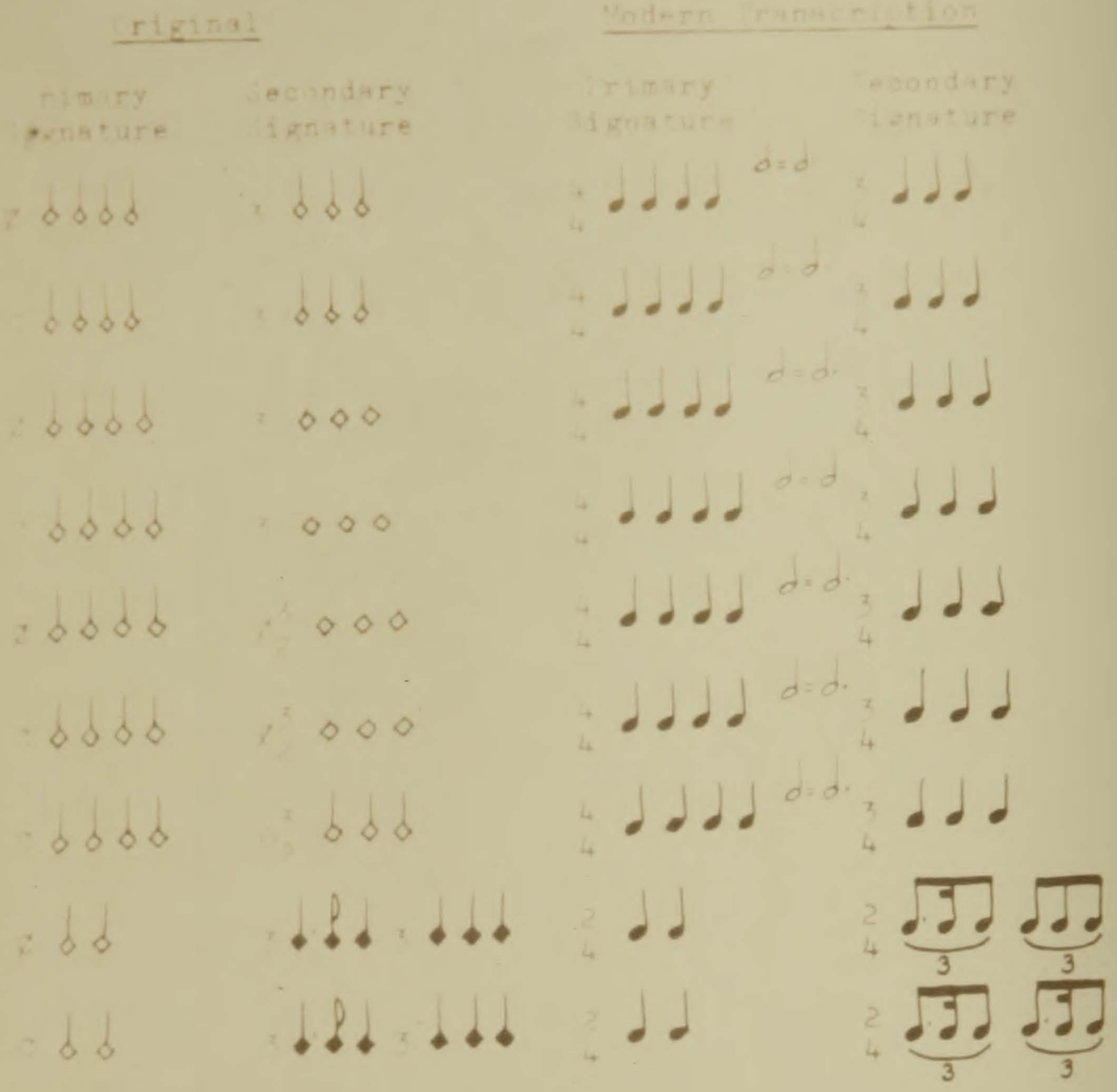
Simpson has stated a clear confirmation of the evidence shown in the Convito that there are "two sorts of tripla" which, although appearing under various signs of proportion, are transcribed identically. A summary of the triple proportions used in the Convito is shown in the table, "Collation of Proportions used in Gardano and Phalèse Editions of Convito Musicale".[37] Their modern transcription equivalents are best demonstrated through a table of examples giving hypothetical measures in both the primary duple, and secondary triple time-signatures of both the Gardano and Phalèse original printed editions together with a practical transcription reduction.

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[35] Thomas Morley, A Plaine and Easie Introduction to Practicall Musicke, [Shakespeare Facsimile, 1937] (London: Peter Short, 1597), [p. 15] The Annotations. See also pp. 90, 91.

[36] Christopher Simpson, The Principles of practical musick (London: 1665), p. 34.

[37] See Table, Chapter II, p. 59.



The two final examples in this table present a rather rare situation in which sesquialtera is applied to groups of three semiminims. Vecchi repeated the sign 3 before each of four groups of three notes each. The fact that he took special care to repeat the 3 before each group, and that coloration must be ruled out, since coloration forms for

[38] See article, "Notation", Groves Dictionary of Music and Musicians, ed. Eric Blom (London: MacMillan & Co., Ltd., 1954), p. 121.

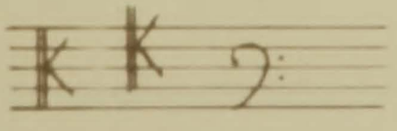
Primary Signature	Secondary Signature
¢	3
C	3
¢	3
C	3
¢	$\emptyset_2^3$
C	$\emptyset_2^3$
C	0_2^3
¢	3
C	3

PITCH

If the pitches indicated in the original part-books of the Convitti Musicale are considered in their modern, absolute sense, problems of tessitura and range frequently interfere with the practicalities of performance. The resolution of these problems is a part of the whole controversial problem of the transposition of sixteenth-century vocal polyphonic works. Arthur Mendel's thorough, searching articles have clarified these issues regarding transposition, by bringing a comprehensive amount of source material under consideration.[39]

The most significant approach to these problems, the much disputed chiavette theory, promotes the thesis that certain clef-combinations implied mandatory transposition. Although there is no explicit reference to this sort of transposition during the sixteenth-century, as early as 1619, Praetorius supported such a view in Volume III of the Syntagma:

> Now although every piece that is written in the high clefs, i.e., in which the bass is written in the 𝄚 on the second or third line [counting from the top] or the 𝄢 on the third line:



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[39] Arthur Mendel, "Pitch in the 16th and Early 17th Centuries" Musical Quarterly (New York: G. Schirmer, 1948), Vol. XXXIV.

> must be transposed when it is put into tablature or score for players of the organ, the lute, and any other foundation instruments, as follows: if it has a flat in the signature, down a fourth, cancelling the flat; if it has no flat in the signature, down a fifth, adding a flat, yet in some modes, e.g., Mixolydian, Aeolian, and Hypo-Ionian, when they are transposed down a fifth, the sound produced by the resulting low pitches is dull and poor. Hence it is much better, and the singing becomes much fresher and more spirited to listen to when these modes are transposed down a fourth, ex duro in durum.[40]

This transposition theory of the chiavette or chiavi trasportati clef-combinations was given considerable attention in the nineteenth-century by Kiesewetter[41] and was later enlarged upon by Ellis.[42] The "high chiavette" combination of clefs, according to Kiesewetter and Ellis meant a transposition down a fourth, or in practical "modern" terms a transposition down a third, and the "low chiavette" combination implied a "practical" transposition up a third. This theory was significantly challenged by Richard Ehrmann in 1919, providing a second approach to the vexing problem of transposition:

> Nowhere was there any indication of transposition connected with the clefs. . . . Keeping to the five-line staff was indeed always the only reason for the use of so many different clefs, and the normal-clef and chiavette combinations that crystallized from among this multiplicity in the early decades of the 16th century had no other purpose than to make it possible to compose at various pitch-levels music for several voices.[43]

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[40] Michael Praetorius, Syntagma musicum (1619), Vol. III, pp. 80-81.

[41] The preface to Kiesewetter's Galerie der alten Contrapunctisten (Vienna: 1847). See Mendel, op. cit., p. 337.

[42] Alexander J. Ellis, "On the History of Musical Pitch" Journal of the Society of Arts (London: 1880). Mendel, op. cit., p. 339.

[43] See Mendel, op. cit., p. 339.

Mendel, unbiased in his approach to the available sources, gives quotations from Paolucci (1772), Samber (1707), and Schonsleder (1631),[43] to support the chiavette theory, and then provides material to support Ehrmann's view, quoting Rodio (1609), Morley (1597), Glareanus (1547), Aron (1539), and Mattheson (1713). While Rodio (Regole di musica, 1609) implied that transposition is often a practical necessity when an instrument participates in the performance of a vocal work, he was against the automatic transposition theory, and "he joins Morley and Glareanus in using high and low clefs to notate compasses which they think of as being high or low in the absolute pitch range."[44]

Mendel sums up his own somewhat non-committal views concerning transposition stating:

> Different clef-combinations were undoubtedly often though not always used to imply transposition. . . . The transposition frequently implied by the 'high chiavette' was down a fourth or a fifth. No generalization that such transposition was 'always' or 'never' implied can be made.[45]

H. K. Andrews' analysis of various works of Byrd in light of the implications of the chiavette transposition theory, together with the "working hypothesis" that sacred vocal pitch

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[43] Schonsleder source quoted in Reese, op. cit., p. 533, having been communicated to Reese by Mendel.

[44] Mendel, op. cit., p. 578.

[45] Ibid., p. 357.

was a minor third higher and secular pitch the same as today, presents a substantial argument in favor of the chiavette transposition theory, and makes the theory plausible, for the works he analyzed, in terms of contemporary attitudes toward absolute pitch.[46]

Dr. Andrews states in the final paragraph of his article:

> The exploration of the chiavette theory of transposition and its application to the performance of sixteenth-century vocal polyphony in modern times is like putting together a jig-saw puzzle.

A short analysis of the Convito in light of the chiavette transposition theory made by Mendel and Andrews may at least provide a little more insight into this puzzle.

The chiavette clef-combinations and their proposed transpositions are summarized as follows by Dr. Andrews:

> (1) when the bassus has the F clef on the third line, transposition is down a fourth; when it has a tenor clef, down a fifth (Samber); (2) when the bassus has the F clef on the third line or the tenor or alto clef with a flat in the signature, downward transposition of a fourth is called for; with no key signature, a downward fourth or fifth is required (Praetorius).[47]

Of the sixty-five compositions in the Convito Musicale, forty-two appear in chiavette clef-combinations, and the remaining twenty-three use chiavi naturali. The distribution is as

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[46] H. K. Andrews, "Transposition of Byrd's Vocal Polyphony" Music and Letters (London: Oxford University Press, 1962), Vol. XLIII.

[47] Ibid., p. 28.

follows:

High Chiavette

1. Basso, F clef on the third line; Canto, G clef:
   Numbers: 1, 2, 3, 4, 6, 11, 14, 16, 17, 22, 28, 37, 54

2. Basso, tenor clef; Canto, G clef:
   Numbers: 7, 15, 21, 26, 27, 30, 31, 32, 33, 34, 35, 36, 52

3. Basso, alto clef; Canto, G clef:
   Numbers: 40, 42, 43, 44, 47, 48, 49, 50, 51

4. Basso, tenor clef; Canto, mezzo-soprano clef:
   Numbers: 56, 58, 59, 62

5. Basso, tenor clef; Canto, alto clef:
   Numbers: 57, 61

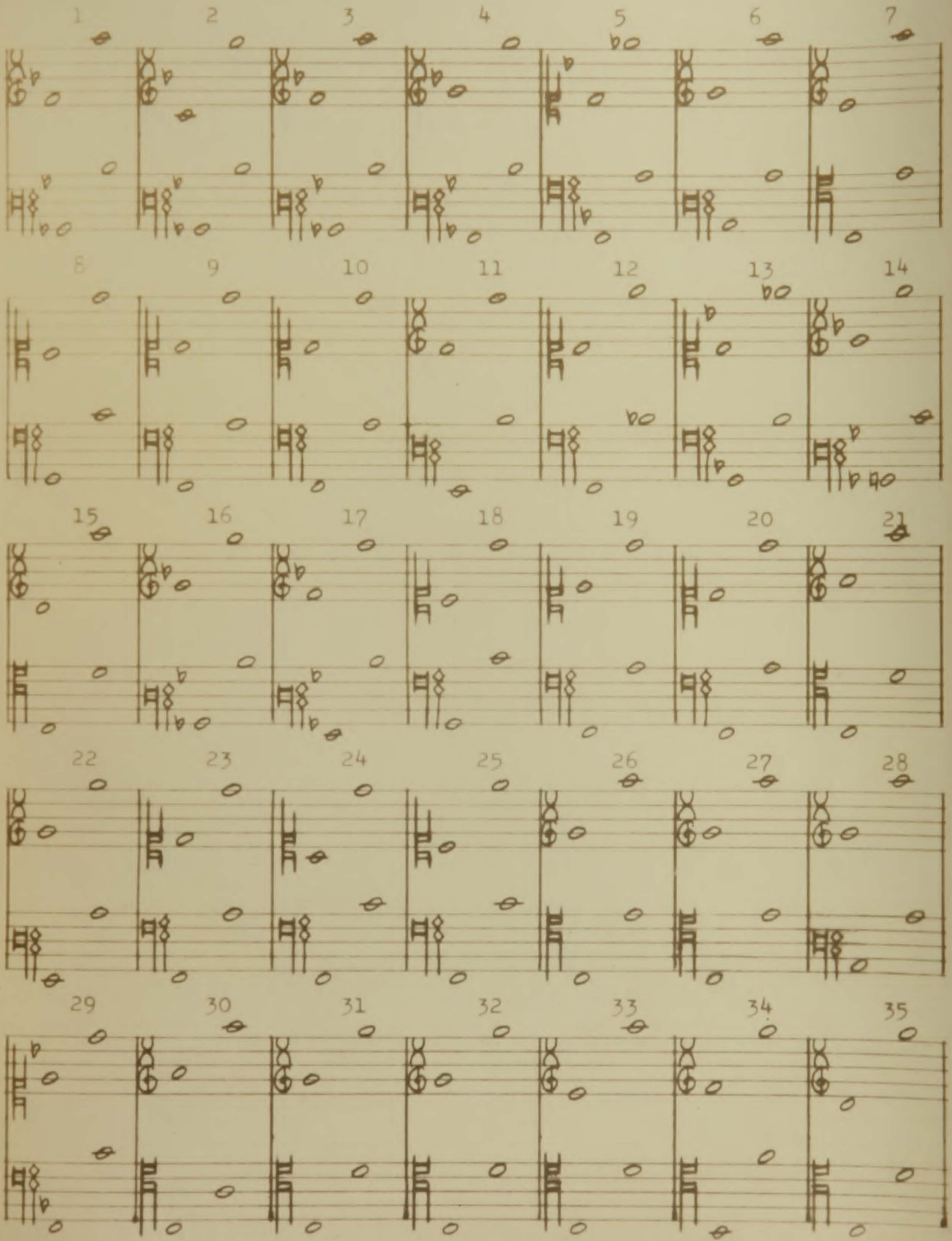
6. Basso, tenor clef; Canto, soprano clef:
   Number: 60

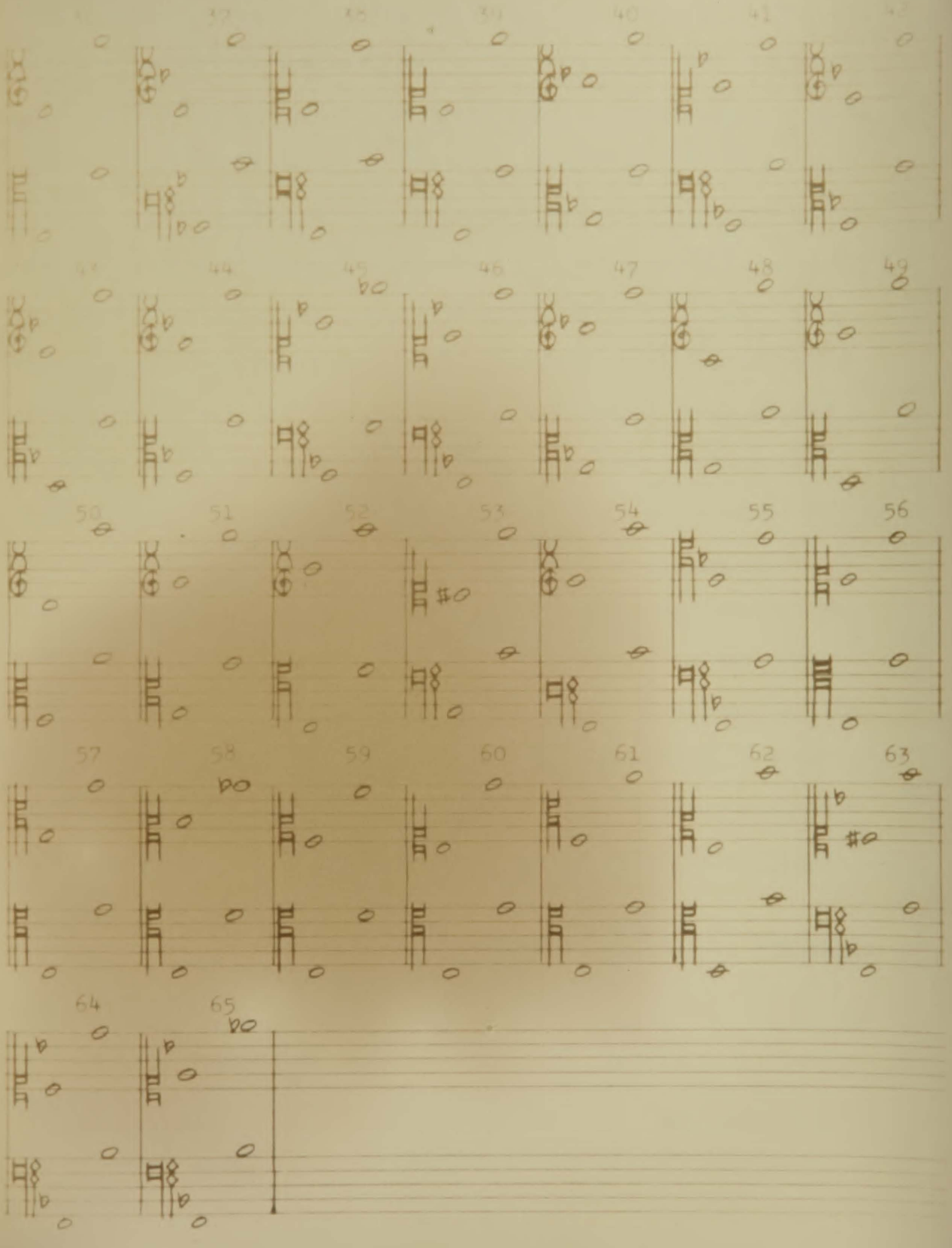
Chiavi Naturali

1. Basso, F clef on fourth line; Canto, soprano clef:
   Numbers: 5, 8, 9, 10, 12, 13, 18, 19, 20, 23, 24, 25, 29, 38, 39, 41, 45, 46, 53, 63, 64, 65

2. Basso, F clef on fourth line; Canto, tenor clef:
   Number: 55

The voice-ranges and clefs of the outer parts — the Canto and Basso — of the compositions of the Convito, necessary to a discussion of the plausibility of the chiavette theory, are shown together with their appropriate clefs in the following chart:


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Examination of the texts, forms, and musical content of the compositions using *chiavette* and *naturali* clef-combinations reveals that Vecchi apparently exercised no particular rationale according to content for his choice of clef-combinations, but instead seemed merely to have in mind the practical proposition of keeping ledger lines to a minimum. If one were to discount completely the notion of *chiavette* transposition, a work like the *Convito*, presumably performed completely by the same group of singers, poses the somewhat unrealistic total vocal range required for the *Canto* of two octaves, and over two octaves for the *Basso*. It is a matter of practicality which necessitates some kind of transposition adjustment, and the *chiavette* theory does fulfill at least the more obvious of these considerations.

If the *chiavette* theory of transposition is applied to those compositions possessing the required clef-combinations, the resulting voice-ranges are somewhat comparable with those of the *chiavi naturali* compositions, but sufficiently different that they could not have been originally written using *chiavi naturali*.

	Chiavette	Transposed *Chiavette*	*Naturali*
Canto:			
Highest Note	a"	e"	e" (f")
Lowest Note	c'	g	a
Basso			
Highest Note	f' (g')	c' (d')	c'
Lowest Note	G	D	F

If after having made chiavette transpositions where indicated in the Convito we accept the rather widely held theory that secular pitch in the period under consideration is roughly comparable with our contemporary standard pitch, a glance at the "Transposed" and "Naturali" columns of the preceding table reveals voice-ranges for the Canto and Basso which one must consider definitely on the low side. Looking at the matter purely from a performer's viewpoint, it appears that the ranges are generally about a minor third below what one would consider "normal", and a range generally too depressed for practical performance. Che nova Cintia (No. 2) is a single example among many which illustrates this point. Transposing the Canto down a fourth from a range of c' - g" to g - d", and the Basso from B♭ - d' to F - a , simply does not make sense under any circumstances. An even more extreme example involving a low Basso is found in Hor che farem (No. 17) in which a transposition would take the Basso to a low D! It is interesting to note that Vecchi used the same chiavette and chiavi naturali clef-combinations and voice-ranges in his sacred works as he did in his secular compositions, and it is reasonable to assume that he intended to utilize the brilliance of the normal full voice-range in both secular and sacred music. If therefore one assumes that an adjustment in pitch for sacred music is automatically implied, one must make a similar assumption regarding "secular pitch".

Continuing in this line of reasoning, and still assuming that the chiavette combinations did signify a downward transposition of a fourth, it can be seen that another transposition upward as a pitch adjustment is most frequently a matter of practical necessity. Mendel sums up his well documented practical approach to the problem of pitch by stating:

> To musicians before 1750, the notes on the staff, and the names by which they are referred to, represent degrees in a gamut that had no permanent anchor at a standard pitch level, but was freely movable up and down according to the nature of the voices or instruments involved on any given occasion.[48]

Exercising this freedom even to a modest extent could alleviate the remaining problems of voice-range.

To support the Ehrmann view is to create a kind of double standard for pitch adjustment, one downward for chiavette clef-combinations, and another upward for the naturali combinations. These adjustments could be made sufficiently flexible to give the same results as the transposition procedure just outlined; however, this sort of disordered manner of adjustment seems to be far less satisfactory than the more rational, well documented chiavette transposition theory.

In summary, evidence from Vecchi's Convito and other of his works supports the theory that chiavette clef-combinations were one practical means of eliminating the use of ledger lines,

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[48] Mendel, op. cit., p. 29.

and functioned as a form of notational convenience. The lowering of the notation by a fourth simply represents the formula for stating the composer's original intention. The actual pitch of the notation was then further adjusted "according to the nature of the voices or instruments involved on any given occasion". This kind of variable pitch adjustment also makes it possible for one to give some concern to modern tenor and alto voice-range considerations, since they are as much affected by transposition as the outer voices. This argument is generally in agreement with that presented by Dr. Andrews, except that it extends the necessity for a pitch adjustment beyond the limits of sacred music to include secular compositions, and it takes a more liberal view regarding absolute-pitch designations.

PREVIOUS TRANSCRIPTIONS

Torchi's publication, L'Arte Musicale in Italia includes Hor ch'ogni vento[49] and Ahi tormentosi abissi;[50] however, these are not transcriptions in the "modern" sense, since Torchi merely placed the original part-book notation in score, and added bar-lines. He left the original note values un-

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[49]Luigi Torchi, L'Arte Musicale in Italia (Milano: G. Ricordi & C., 1897), Vol. II, pp. 283-92.

[50]Ibid., pp. 267-70.

reduced, retained the proportion time-signatures, and did not change the varied assortment of original clef designations.

The Hor ch'ogni vento which Torchi "transcribed" is the Il trionfo di Dori version,[51] which is identical with the Convito version, musically. Torchi did, however, make two errors: he interchanged the names of the Canto and Sesto parts, and he failed to place a flat before the tenth note, an E, in the Alto part of the first measure on page 291, corresponding to measure twenty-nine, page 233 of the transcription appearing in the Appendix of this dissertation.

The Ahi tormentosi abissi which appears in the Torchi edition, was published originally in 1585, and differs extensively from the version which appears in the Convito Musicale of 1597. The 1585 version seems to serve merely as a basic outline for the Convito madrigal, with only the most effective musical ideas kept intact.

Just one of the sixty-five compositions of the Convito has been transcribed from an original Convito publication. Alfred Einstein included his "modern" transcription of Fummo felici un tempo (No. 13) in The Golden Age of the Madrigal.[52] Unfortunately, Einstein's transcription leaves much to be de-

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[51] See Chapter III, p. 83.

[52] Alfred Einstein, The Golden Age of the Madrigal (New York: G. Schirmer, Inc., 1942), pp. 76-84.

scored. Although he included prefatory clef signs, and the first line of the original Canto part-book, editorial changes are not identified in his transcription, a fact which is particularly regrettable since many of them are controversial.[53]

Einstein transposed the Fummo felici un tempo up a major third, and while a transposition up is understandable in light of the range of the outer voices and the evidence just discussed in the section of this chapter on pitch, in transposing the composition up a major third, he made the Tenore part almost impossible to sing in modern performance. The tessitura is uncomfortably high, and the part includes four B naturals above middle C! A more conservative transposition up a major second would have proved far more realistic in terms of modern performance.

COLLATION

Differences between the notation of the transcription and the Gardano and Phalèse editions, except for musica ficta additions to the transcription, are tabulated in the collation of this section.[54] Since the Kauffmann edition is nearly a precise copy of the Gardano edition,[55] it is not included.

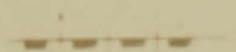
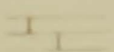
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[53]Compare measures 6, 7, 12, 18, 31 of the transcription of Fummo felici in the Appendix, pp. 68-73 with the Einstein.

[54]A separate collation of time-signatures appears on p. 59.

[55]See Chapter II, p. 32.

Notation	Transcription	Jardano	Phalèse
1 C:5:1		Extra (E E)	E E
4 C:5:2	Af	Missing A O	A O
4 C:9:2	A	Bb	Bb
5 C:7:1	Eb	Eb	E
5 C:25:2	A	F	F
5 C:29:1	A	F	F
6 C:3:4	E	E	E
11 C:20:3	Bb	G	G
12 C:17:2	Bb	Bb	B
12 C:25:5	Bb	Bb	B
13 C:3:5	Eb	Eb	E
13 C:7:3	Eb	Eb	E
13 C:13:2	Eb	Eb	E
13 C:31:2	Eb	Eb	E
13 C:33:2	Eb	Eb	E
13 C:34:1	Eb	Eb	E

Notation	Transcription	Gardano	Phalèse
15 T:20:2	E	F	F
15 A:25:2,4	F	F#	F#
15 A:33:5,6	F	F#	F#
17 B:21:4	D 	D 	D 
19 A:Time Sig.			
20 B:9-12			rests missing
23 B:58-62			rests missing
24 Q:25:1	B	A	A
24 Q:44,45		rests missing	rests missing
25 T:35:6	C 	C 	C 
25 C:72:3	F	F#	F#
26 Q:32:5	G	A	A
27 C:65:6	D 	Missing D 	D 
28 Q:22:1,2	D 	D 	D 
29 A:29:3	C 	C 	missing
30 A:21:1	G	G#	G#
30 A:31:1	G	G#	G#
33 A:28:2	A	G	A
38 B:25,26			
39 C:13:2	G	F	F
41 CATB:1		missing	missing
42 C:4:3	G	E	E
45 T:13:1	D 	Bb 	D 

Location	Transcription	Cardano	Galilei
61 C:44:1	Eb	Eb	E
61 C:45:1	Eb	Eb	E
61 CII:49:2	F	F	F
63 CII:62:4	F 	F 	G 
63 C:62:1	Eb	Eb	E
63 C:63:1	Eb	Eb	E
63 CII:63:4,5	F 	F 	F 
63 CII:63:2	G	G	F
64 Part name	Alto I	Alto I	Tenore I
64 Part name	Tenore	Tenore	Canto
64 C:6:1	D	G	D
65 Part name	Secondo Choro	Secondo Choro	Primo Choro
65 CII:20:2	Eb	Eb	E
65 C:39:1	C 	C 	C 
65 C:58:1	C 	C 	C 

CHAPTER III

TEXT OF THE CONCERTO MUSICALE

"Tanto è poesia la musica quanto l'istessa poesia."[1]

What makes Vecchi independent and sets him apart from the group of the three 'great virtuosi' is his status as poet-musician. He is wholly independent of literary fashions and reputations, which he surveys from a distance, from an objective point of view."[2] Not since the fifteenth-century with Hayne, Busnois, Ploy d'Amerval, and the efforts of lyricists turned composer can we find a precedent for such artistic independence. Cinquecento composers of secular music found themselves bound by necessity to the past in their quest for suitable texts, with the generous legacy of Petrarch supplying a large measure of their needs. It was as if his Canzoniere had been predestined for the cinquecento madrigal. Works of their own century, for the most part, had little lasting literary merit, but as poesia per musica were contrived to meet the particular needs of composers who very often collaborated with poets through the accademie to which they both belonged. Not that the

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[1] Orazio Vecchi quote from Ai Lettori of Le Veglie di Siena (Venetia: A. Gardano, 1604). Translation: Music is poetry as much as poetry itself.

[2] Alfred Einstein, The Italian Madrigal (Princeton, New Jersey: Princeton University Press, 1949), Vol. II, p. 770.

Cinquecento was without the benefit of poets of merit — Ariosto, Guarini, and Tasso were a few among the more literary — but this poetry was useful primarily for the madrigal and not for the lighter forms in which Vecchi was to particularly excel.

To Vecchi, poetry and music were inseparable, and both flowed from his pen with wit and good humor in unmatched originality. Catelani writes that "il Vecchi, rispetto alle sue poesie, ha tenuto il suo nome constantemente celato"[3] (Vecchi with respect to his poetry kept his name constantly concealed). It is this very fact which makes difficult the process of defining precisely which of the texts he used were actually written by him. We know that he was not able to do completely without writing an occasional setting of another poet's work which particularly pleased him, and since the appropriation of another's work without a credit was the custom in Vecchi's time, ascertaining authorship of his texts can be a difficult task for the researcher. The systematic search for possible poetry sources used by Vecchi in the Convito Musicale as well as his other works undertaken in the preparation of this chapter has produced enlarged insights into the varied origins of his texts. The texts he

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[3] A. Catelani, Della vita e delle opere di Orazio Vecchi (Milano: Ricordi, 1858), p. 10.

used fall into four general categories:

1. Texts written entirely by Vecchi.

2. Texts written entirely by another poet.

3. Texts of mixed authorship in which Vecchi inserts occasional lines appropriated from the work of another.

4. Paraphrasing, using the work of another poet as a model. This category also includes the parody.

The fact that Vecchi wrote the greater part of the poetry he used, attests to his enormous versatility and talent, and epitomizes in one man the now newly revived ancient union of poetry and music. His own writing gives evidence of his wide diversity of reading and cultural background for his role as poet. He encompassed the entire range of forms familiar in the second half of the sixteenth-century, and in the Convito Musicale alone he included the serious madrigal, and a wide variety of the lighter forms: canzona, villota, canzonetta, balletto, mascherata, moresca, giustiniana, dialogo.

Vecchi himself provides us with the best possible introduction to a discussion of the content of his "Musical Banquet" in the Ai Lettori (Foreword) of the Convito Musicale:

> Il vero condimento de cibi è la fame, disse Socrate, però chi vuol sedere à questo mio CONVITO habbia buon gusto, che ogni vivanda, per insipida, che sia, gli parrà dolce, e saporita, ciò dico, perchè non sarebbe meraviglia, che gli uditi di molti (per la gran copia di Musica, ch'hoggi và attorno) divenuti satij, e per

[4]

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[4] Orazio Vecchi, Convito Musicale (Venice: A. Gardano, 1597). For translation, see Einstein, op. cit., II, 782-83. "The proper spice for food is hunger, says Socrates; therefore let him who is about to sit down to this my Banquet bring a

Footnote number 9 continued:

good appetite with him, so that each dish, however tasteless it may be, may seem to him sweet and savory. I say this because it would be no wonder (in view of the great abundance of music going the rounds today) if the ears of many, drowned, satiated and through this satiety weak, were in the condition of the sick, who have no more than tasted one thing than they call fastidiously for another; thus it would be necessary to compose as many volumes of music as Didymus the Grammarian, who in the course of his life wrote four thousand books (as Seneca affirms), or to say still more, as Origen, who wrote seven thousand of them. But if the appetites of the guests are well disposed it cannot be doubted that they will derive nourishment even from the slightest dish. And on the other hand, if the appetites of some should be so badly adjusted that they have need of some allurement in the way of an appetizer, let them not give it a thought. For here there will be prepared a pie of a banished ass from which they may perhaps derive the same appetite that jaded women do from charcoal, spleen, gypsum, and other things of the sort. And if this bait is not enough to captivate their ears, they will find to their taste a little ragout of canzonette, villotte, giustiniane, and other ingredients that will whet their sluggish appetites for them. Thus they will be able to apply themselves the more readily to the more substantial dishes, for let all be advised that although this is all one banquet, many tables are set, of which some are served with three, four, and five plates and others with six, seven, and eight. And every place is furnished with whatever is needed. And since Ceres and Bacchus are as it were near relatives, after the aforesaid dishes have been properly consumed, my gardener will serve the guests the sweet liquor of Agannippe to drink. With all this, if it should seem to some glutton, overly greedy for musical spices, that this banquet is sparingly provided with dishes, let him learn now that when the stomach receives food in moderation, it digests it the more readily. In a word, let these preparations be measured, not by their multitude or by the sweetness of the foods, but by the liberality of the host, who is lavishly spending what he finds in the purse of his feeble wit. For men of discretion praise a simple, familiar banquet as much more apt to call for serenity of spirit than one that by an excessive number of dishes fills the stomach of the ears to overflowing without satisfying it. But it is enough to have talked so much, for I see that the tables are now set and the dishes prepared."

This "Musical Banquet" is a summation of the secular vocal forms of the sixteenth-century and although it includes numerous dramatic sequences, it is not a madrigal-comedy in the complete sense of the term like the L'Amfiparnaso, which has a plot continuity. All of the musical and poetic language of the L'Amfiparnaso has its counterpart in the Convito, but the "argument" has a larger purpose than telling a simple story; it takes an important stand in the musical conflict of the times, and its protagonists are the assembled characteristic forms of the century. Vecchi's entertainment is straight-forward, his "Banquet" is familiar, but what makes him unique is the way in which he managed to enhance these simple materials, often creating of them unrivaled masterworks. He said himself that "Men of discretion praise a simple, familiar banquet".[5] The Convito Musicale is from the pen of a mature Vecchi, and of the four tendentious works, Selva di varia ricreatione (1590), Il Convito Musicale (1597), L'Amfiparnaso (1597), and Le Veglie di Siena (1604), it makes the most convincing statement on behalf of the multiplicity of the musical and poetic heritage of the sixteenth-century. The opening piece

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[5] Ibid.

of the Convito, the Proemio: Voi che già stanchi sete

beautifully sums up his purpose in writing this "Musical

Banquet":

> "Voi che già stanchi sete
> Di mirar l'alto abete,
> Il verdeggiant'alor, l'ombroso faggio,
> Et altre piante nel fiorito Maggio,
> Per la selv'hoggimai non v'aggirate,
> D'altro piacer bramate,
> Mentre vi chiam'e invito,
> Per ristorarvi al Musical Convito."[6]

One need not search for new forms of pleasure; the many little tried musical expressions of the century are enough to satiate anybody's hunger for variety. "Vecchi, in summing up the musical forms of his century, marks the end of an era."[7]

The majority of these sixty-five compositions were undoubtedly written particularly for the Convito; however, evidence indicates that Vecchi assembled them partially from works he had composed over a considerable period of time. He then achieved continuity for his Convito by a careful process of editing, integrating the diverse forms and moods of his entertainment into a meaningful whole.

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[6] Translation on p. 402 in Appendix.

[7] Einstein, op. cit., Vol. II, p. 781.

Hor ch'ogni vento (No. 29) gives positive evidence of the miscellaneous origins of the Convito, since it had already appeared in 1592 in the anthology Il Trionfo di Dori,[8] a model for the English Triumphes of Oriana. The other contributors include Palestrina, Marenzio, Striggio, Gastoldi, Asola, Massaino, and Leoni. Hor ch'ogni vento again appeared in 1594 in another anthology, Più e diversi madrigale e canzonette a 5, 6, 7, 8, 9, e 10 voci,[9] and finally in 1597 it appeared in the Convito. It is interesting to note that in preparing the collation of the three editions of the Convito in Chapter II, it was found that the Hor ch'ogni vento was omitted from the Phalesio edition of 1598, the only example of such an omission in the entire collation. The fact that Vecchi appropriated the text for his O Gramo Pantalon (No. 62) from Giovanni Croce's Triaca Musicale, published in 1596,[10] makes it apparent that Vecchi collected his material for the Convito at least over the span of years from 1592 to 1596, nearly the time of its publication in 1597.

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[8] Il Trionfo di Dori (Venetia: A. Gardano, 1592). The line "Viva la bella Dori" is changed to "Viva la mia Licori" in the Convito.

[9] Più e diversi madrigale e canzonette a 5, 6, 7, 8, 9, e 10 voci (Nüremberg: Gerlachi, 1594).

[10] Giovanni Croce, Triaca Musicale (Roma: A. De Santis, 1942), pp. 1-8. (Modern edition of 1596 original).

The poetry of the *cinquecento* madrigal — the form chosen by Vecchi for the first eighteen pieces of the *Convito* — is a single stanza form which varies in length, syllabification, and in rhyme scheme, with such freedom that a schematic prototype would be impossible to find. Cardinal Bembo, a Venetian nobleman who was chiefly responsible for raising the literary standards in Italy at the beginning of the sixteenth-century, stated in his *Prose* that there were no definite rules regarding either the number of verses or the rhyming scheme of the madrigal. There is, however, at least some semblance of order in the fact that the lines are usually heptasyllable or hendecasyllable, but even this is often not consistent within a particular madrigal, and alternations of seven and eleven syllable lines frequently occur. The fourteen syllable line, a multiple of the heptasyllable verse, is also found with some frequency in Vecchi's poetry.

Determining the syllabification in Italian verse can be a tenuous affair even when one is supplied with a set of rules governing the usual practices of combining vowels when a word ending in a vowel is followed by a word which begins with a vowel, since the rules must often be disregarded to accommodate the example.

A particularly useful organization of the circumstances under which these vowel combinations may take place has been written by H. S. Vere-Hodge in the introduction to The Odes of Dante[11] where he states in part:

1. The vowels may coalesce:
   Donne ch'avete intelletto d'amore.
2. Elision of a vowel, as in the above with the vowel of che disappearing before the a of avete and that of di before the a of amore.
3. Hiatus occurs when neither coalition nor elision takes place. A word that is always written with an accent on its final syllable can stand in apparent hiatus:
   sì altamente
4. Prodelision occurs when, instead of the terminating vowel of the first word disappearing, the first vowel of the second word drops out.
   ne 'ntenda; che'l cor: là 'v'è
5. Truncation, when a final vowel (or even syllable) is not elided but cut off, even before a consonant: vo' for voi; so' for son or sono. It is common in verse for the final e of infinitives in all conjugations to be dropped: ragionar, aver, finir.
6. Diaeresis, the separation in sound of two adjacent vowels normally pronounced as one: vui and lei which in the middle of a line would be scanned as monosyllables, at the end of a line are dissyllables.
7. Normally voi, sua, suo, io, nei, mia, sia, quei, poi, and suoi are scanned as monosyllables. Similarly dissyllabic verb-terminations are often scanned as one syllable (but not at the end of a line): farei, girai.

Applying these rules to Fummo felici un tempo (No. 13) of the Convito Musicale brings order to the syllabification

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[11] H. S. Vere-Hodge, The Odes of Dante (Oxford: Clarendon Press, 1963), pp. 15-16.

scheme: (The figures above the lines indicate the number of the principle applied)

Fummo felici[1] un tempo, Io amant[2] et amato;
Tu amata[1] et amante[1] in lieto stato.
Tu d'[2]amante nemica poi[7] divenisti,[1] et io[6]
Volsi[1] in disdegno[1] il giovenil desio[7].
Sdegno vuol ch'[2]io te[4]l dica, sdegno, che nel mio[7] petto
Tien[7] viva l'[2]onta del mio[7] don negletto,
E le fronde ne svelle
Del vostro lauro,[1] hor secch'[2] e già[7] si belle.[12]

The syllabification rhyme scheme is then represented as follows: $^{A}14^{A}11^{B}14^{B}11^{C}14^{C}11^{D}7^{D}11$.

Fummo felici un tempo is the only selection from the entire Convito Musicale to have appeared in modern print in a form suitable for performance.[13] Einstein has exercised good taste in his choice of this particular madrigal, even if his transcription does leave much to be desired,[14] since it displays Vecchi's range of creative talent to excellent advantage. His superb treatment of two-subject imitations, beautifully integrated homophonic and polyphonic passages, and tasteful

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[12] Translation on p. 407 in Appendix.

[13] Orazio Vecchi, "Fummo felici un tempo", The Golden Age of the Madrigal, ed. Alfred Einstein (New York: G. Schirmer, 1942), pp. 76-84. The statement "in a form suitable for performance" disqualifies Hor ch'ogni vento included in Luigi Torchi's L'Arte Musicale in Italia (Milano: Ricordi, 1897-1903).

[14] See Chapter II, pp. 71-72.

word painting, all discussed in detail in Chapter IV, combined with his own effective text make this madrigal a fine example of his serious style, a style in which he never becomes introspectively morose or pedantic.

Vecchi, echoing the style of Petrarch in many of his madrigals, delights in the use of exaggerated metaphors, manages the effective epigrammatic summation at the close, and often recalls Petrarch's subject of unrequited love, but always manages to avoid the pathetic. In this serious, "more substantial" part of the Convito, these qualities are nowhere more exquisitely epitomized than in Questo legato in oro (No. 7):

> Questo legato in oro durissimo diamante,
> Dono di Donn'amata e non d'amante,
> Spesso mi parla, e dice
> Quanto è simil'al don la donatrice.
> Io bell'e duro, et ella
> Dura egualment'e bella,
> E come bella à te consuma il core,
> E come dura in se non sent'amore.[15]

Here Vecchi has used the octave, fairly common in the madrigal, with the rhyme scheme $A_{14}A_{11}B_{7}B_{11}C_{7}C_{7}D_{11}D_{11}$.

The first line of Corre la Nave (No. 6) very closely resembles Petrarch's Passa la nave mia colma and gives an excellent example of how Vecchi sometimes paraphrased the

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[15] Translation on p. 405 in Appendix.

work of others for his own use. The first line of the Petrarch sonnet is:

Passa la nave mia colma d'oblio[16]

Compare this with Vecchi's first line:

Corre la nave mia colma di gioia

The entire poem reflects the strong influence of Petrarch in Vecchi's more serious poetry:

Corre la Nave mia colma di gioia,
Che fortuna non teme
Del mar quando più freme
Sempr'ha le stelle amiche,
Mercè de duo Nocchieri arditi e pronti,
Che cingono le fronti
Di pampani e di spiche.[17]

The rather unusual length of seven lines of this work achieves symmetry with a rhyme-syllabification scheme: $A_{11}B_7B_7C_7D_{11}D_7C_7$.

Einstein characterizes the madrigal Lunghi danni (No. 8) as a parody in the style of Ingegneri or Giaches wert, seizing upon the meter shift at the end as ample evidence to support his view. He states, "But this is parody, and the music leaves no doubt about it when it shifts from the prescribed misura di breve to four-four and triple time for the last two lines, falling from the most old-fashioned into the most modern style."[18] The

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[16] Francesco Petrarca, Il Canzoniere ed. Scherillo (Milano: U. Hoepli, 1925), p. 350.

[17] Translation on p. 404 in Appendix.

[18] Einstein, op. cit., Vol. II, pp. 784-85.

implied two-fold change does not actually take place; there is just one shift, and this is from alla breve to triple time. His other contestible inferences regarding the meaning of proportion signs have already been discussed in Chapter II. He is however, on firm ground regarding the parodistic nature of the madrigal. The naiveté of the last line, "Pur ch'una volta baci que'begl'occhi", and the fact that it is in triple-time assure one that the brooding sentiment of the beginning of the madrigal is not to be taken too seriously. His frequent needless use of ligatures and coloration in Lunghi danni further emphasizes the fact that this is a parody of compositions by earlier exponents of the form.

Vecchi's clever parody, Dr. Gratiano's famous madrigal Ancor ch'al parturire in the L'Amfiparnaso,[19] has Cipriano de Rore's Ancor che col partire as the object of its wit. The parody is all the more pointed because of the comic possibilities of the pseudo-intellect of the Commedia dell'Arte Doctor. The paraphrase, however, is another sort of appropriation of someone else's work, and does not have ridicule as its motivation, but consists merely of the re-

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[19] Orazio Vecchi, L'Amfiparnaso ed. Bonaventura Somma (Roma: De Santis, 1953), pp. 75-79.

writing of all or a portion of a text by another writer. A good example of paraphrasing in Vecchi's Convito is the Veder beltà divina (No. 12) paraphrased from the sestet of Petrarch's Sonnet CLIX, In qual parte del ciel.

Petrarch

Per divina bellezza indarno mira
Chi gli occhi de costei già mai no vide
Come soavemente ella gli gira
Non sa come Amor sana e come ancide,
Chi non sa come dolce ella sospira,
E come dolce parla e dolce ride.[20]

Vecchi

Veder beltà divina indarno spera
Chi'l viso e gl'occhi di costei non vide,
Come gli ferma dolcement'e gira.
Ne sa com'amor sani e a un tempo fera,
Chi non sa come dolc'ella sospira,
E come dolce parla, e dolce ride.[21]

Vecchi's rhyme-syllabification scheme for the sestet is $A_{11}B_{11}C_{11}A_{11}C_{11}B_{11}$ compared with Petrarch's $A_{11}B_{11}A_{11}B_{11}A_{11}B_{11}$. Despite the many small differences in detail, the meaning of the text remains essentially unchanged. Having discovered this paraphrase, one is left with the rather disconcerting feeling that Vecchi has made this sort of appropriation of other texts whose sources are too remote for even the extensity of this investigation.

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[20]Petrarca, op. cit., p. 324. For translation see Thomas Bergin, The Rhymes of Francesco Petrarca (London: Oliver and Boyd, Ltd., 1954), p. 34.

[21]Translation on p. 407 in Appendix.

Vecchi finds it difficult to sustain a level of melancholy for long, preferring to alternate the serious with the gay, and so he ends this section of madrigals with the joyous Se la luce vital (No. 14), a love lyric of six lines in the rhyme scheme of the sestet of an Elizabethan Sonnet, a quatrain with a concluding couplet: $A_{11}B_{11}A_{7}B_{11}C_{11}C_{11}$

> Se la luce vital ch'adoro in voi
> Vince col suo splendor Febo d'assai,
> Qual meraviglia è poi,
> Se del sol fuggo i tenebrosi rai
> E seguo voi c'hebbi d'amor per duce,[22]
> Voi di quest'occhi miei serena luce.

The next sixteen selections of the Convito are grouped together because of the fact that they were written for six voices. There is, however, considerable variety in their content, and one need only look at their texts to see that Vecchi has indeed designed them to "Whet their sluggish appetites". The sentimental mood is sustained for just four more madrigals: the guileless Donna se voi m'odiate (No. 15); the bi-partite Io ardo e'l celo (No. 16) and Hor che farem (No. 17); and finally Vanne la nave mia (No. 18) in which Vecchi employs the symbolism typical of Petrarch, with none of the self-pity, in an ottava of a sonnet with

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[22] Translation on p. 408 in Appendix.

two quatrains, each in the customary $A_{11}B_{11}B_{11}A_{11}$ rhyme scheme:

Vanne la nave mia pront'e sicura,
Col vento de sospir'e un mar di pianto,
Sotto'l governo di quel'angel santo
Che poggi a riva d'ogni mia ventura.
Nè pò fortuna tempestos'e dura,
Perchè'l legno minacci in ciascun canto,
Scemar da l'alta mia speranza tanto,
Che punto m'habbia in cor loco paura.

Vecchi is not a sentimentalist, and it is therefore not surprising to note that only a small proportion of his total output was in the serious madrigal idiom. He preferred instead, the light-hearted and gay secular forms which he had helped make so popular at the end of the cinquecento.

> These gay pieces are equally interesting as literary and social history and as music — perhaps one might say that their purely musical side is by no means the most important, for they are naturally simple, homophonic, and largely dependent on their forceful rhythms. Rarely are we granted such insight into the way in which polite Italian society amused itself at the expense of its own and other classes.[24]

Non più pene (No. 20) establishes the scene for what is to follow: "No more pain and torment, but sweetness and content. Rise up all lovers, let us unite ourselves in gladness: All give faith to one another, that the joy and

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[23] Translation on p. 410 in Appendix.

[24] Einstein, op. cit., Vol. II, p. 786.

content and pleasure makes life appear [illegible]
and full of joy and sweetness. [illegible] then, we [illegible]

The villota is even less refined [illegible]
parodistic villanella — this is pseudo [illegible]
and in Vecchi's hands, gives us an intimate glimpse into aspects
of the life and language of the northern peasant which amused the
aristocracy for which they were written. There are two of these
in the Convito, Non mi toccare (No. 21) and Sapete voi Rifolci
(No. 22)[illegible]. The Non mi toccare will serve to illustrate the un-
sophisticated folk-like character of this delightful form of
entertainment poesia per musica:

	Syllabification	Music Meter
Non mi toccare	5	
Non t'accostare,	5	
Lasciami stare,	5	
O Barba Ton,	4	Triple
Che la Comare	5	
G vuol provare	5	
La mia stannella	5	
Pulita e bella,	5	
Se l'è curta	4	
Se l'è lunga	4	
Se l'è stretta,	4	Duple
Se l'è larga.[25]	4	
Fa la la la.	4	
Monna Riccia orlata l'ha	7	Triple
Di grograno e taffettà	7	
Hor venga a nozze tutta la brigata	11	
Del parentà de la nostra vallata.	11	
V'e la Iacma de Zanon	7	
E la Togna de Piron	7	Duple
La sorella di Pedrazz	7	
E la Menghe de Buttazz,	7	
La Tadea de Manganel	7	
E l'Agnesa dal Sivel.	7	
Che stasera havrò l'annello,	8	
Havrò il gioiello,	5	Triple
Che non s'è vist'il più bello.[26]	8	

[25] Italian text on p. 411 in Appendix.

[26] Translation on pp. 412-13 in Appendix.

The bride's joy is infectious, and we sense in the rhythm of the poetry the dance-like character of the music for which it was written. The rhyme scheme, and even the syllabification finds continuity only from the reference point of the musical meter shifts, further emphasizing the close tie between the music and poetry.

It was in the madrigalesque dramatic scene that Vecchi found an expression suited to his dramatic flair. In defending his use of this medium, he states in the Ai Lettori of the Veglie di Siena: "Rappresento personaggi con poesia Drammatica, che per poter meglio imitar le cose al vivo" (I represent characters with dramatic poetry in order to be able to better imitate the things of life). Here he utilized a framework which permitted him to depict people in life-like situations with characteristic human reactions to their environmental circumstances. The idea is not completely new, but his application is unique and refreshing. His multi-colored musical palette used in this form will be discussed later in another context, and so for the present, a look at the text itself of the first part, O Giardiniero (No. 23) of the tripartite composition as a representative of this genre will suffice:

O Giardiniero!
Che vuoi tu o Passaggiero?
Vorrei veder'un pocìl tuo giardino,
E quella vigna che fa si buon vino.
Ben venga, entr'a tua posta,
Che nulla costa.
Hor d'ogn'intorno mira,
L'une dorate e l'une purpurine.
Vagheggia i varii frutti;
E fanne se ti par, saggio di tutti.
O bel vedere,
O che piacere,
O bel giardino
C'ha del divino.
Mira quel grappolino,
Se non sembra rubino?
Vedi quella Rossetta
Che spesso trà da gl'occhi
Più d'una lagrimetta.
Vè, che trà le fronde,
Quella che là s'asconde;
Ch'espost'al sole ardente
Somiglia oro lucente.
Deh gusta un poc'o amico,
Questa, via più del mel dolc'e del fico.
O com'è dolce,
O com'altrui diletta,
Com'è odorosa,
Com'è rinfranca
La vita stanca.
Dei vini che tu premi
Da si dolci racemi,
Fa ch'un sorso di tutt'almen n'accoglia,
Di gratia, volentier, di buona voglia.[27]

The outcome is certain, by the end of the third part, the wine sampling guest is drunk, taking little solace from his host's assurances that "good wine never causes death", and that he can surely find his way back to the city merely by following the river. Vecchi's knowledge of wines and their effects seems to be inexhaustible, and likely this convivial

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[27] Translation on pp. 415-16 in Appendix.

priest learned about them and their effects from personal experience. The technical construction of the poetry is simple, and perfectly suits the purpose for which it was intended. The syllabification fits no uniform scheme, and the rhythming couplets are not even completely consistent. The conclusion is of course obvious, this is poesia per musica, and cannot easily stand outside its musical setting.

"For here there will be prepared a pie of a banished ass from which they may perhaps derive the same appetite that jaded women do from charcoal, spleen, gypsum, and other things of the sort." These words from the Ai Lettori of Vecchi's Convito Musicale give us a clue to the nature of the bipartite Bando del Asino,[28] the next morsel in our "Musical Banquet". This is a game, and a Prince is chosen to direct the proceedings. In the first of the two, Questa ghirlanda (No. 26), each member of the company is invited to demonstrate his talent by imitating a musical instrument. Eventually they all join together in a small vocal symphony, and are so gratified with the result that they begin another game in Ciascun di voi (No. 27). "Each one of you should select for himself two animals, one winged, the other terrestrial." The cacophony which follows is only held in check by the fact that it is based upon the notes of a C major

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[28] Complete text and translation on pp. 421-25 in Appendix.

triad, and when "L'Asino inesperto è callato tre voci" (the inexperienced ass is lowered three voices) to B, the bass is forced to ascend to E. For this crime, the ass is banished in perpetuity. This is entertainment, certainly, but a closer look at the text reveals the sharpness of Vecchi's wit. There can be no doubt, this is a satire of "new music", and Vecchi is careful to mention it by name: "Mo chi non riderebbe d'esta musica nova?" (Now who would not laugh at this new music?). The Prince calls the town crier and makes his proclamation against the ass "because he does not have the modern style of singing". Each phrase of the sentence is solemnly repeated after the Prince by the town crier. The reference to the basso ostinato is clear: "Be it known and declared . . . that no one may have the courage ever again, in the future, to sing in company with the obstinate ass (L'Asino ostinato)".

Adriano Banchieri (1567-1634), Vecchi's imitator, incorporates the novel ideas of the Bando in his own Festino (1608),[29] and although instruments and animals are imitated, the wit is not perceptive, and the effect is that of a dull carbon.

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[29] Adriano Banchieri, Festino ed. Bonaventura Somma (Roma: Edizioni De Santis, 1956).

As we have seen in parts of the Convito discussed so far, Vecchi was not completely independent of the poetry of others.[30] It is true of Vecchi as well as of his madrigalist colleagues that the poetry particularly of Petrarch was still a source of inspiration. None was so callous that he could ignor Petrarch's sentiment, and few madrigalists found it possible to abstain from using his irresistible lyrics. His personal poetry set in its perfect complement, the madrigal, became a kind of universal expression with relevance for all.

In addition to the two examples already cited from the Convito in which Vecchi appropriated lines of

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[30]Pieces other than those found in the Convito Musicale in which Vecchi used texts of other poets include: A setting of Tasso's famous reply Ardo e gela a tua voglia (Madrigali a sei voci [Venetia: A. Gardano, 1591]) to Guarini's Ardo si ma non t'amo. He also set Guarini's Se più t'amassi ingratio (Ibid.) and Guidiccione's Il bianco e dolce cigno (MS 940-944, St. Michael's College, Tenbury, England), a text which was very popular with sixteenth-century composers. A setting of Marini's Di marmo sete voi appears in Vecchi's Veglie di Siena. Einstein, op. cit., Vol. II. p. 778, indicates that Vecchi borrowed liberally from Gioseppe Caimo for his third book of canzonette, and he further points out, op. cit., Vol. II. p. 776, that Vecchi also used one of the Corona di dodici Sonetti of 1586, by his friend Zuccarini. There is a strong possibility that Alessandro Tassoni furnished Vecchi with texts for some of his canzonette, a supposition which is substantiated by a letter from Tassoni written

Petrarch, there is also a setting of Petrarch's Or che'l ciel in the Veglie di Siena, and of Non veggio ove scampar in a book of madrigals. Vecchi's most significant use of Petrarch's poetry, however, appears in the Convito Musicale as the central composition.

Vecchi chose the Sestina, Chi è fermato from the Canzoniere, Number LXXX.[31] The unifying factor of this amatory lyric is to be found in the keys words vita, scogli, legno, fine, porto, and vela which appear individually in varying sequences as finals for each line throughout the entire Sestina. Petrarch's text follows the usual scheme which was established by the Provençals: abcdef, faebdc, cfdabe, ecbfad, deacfb, bdfeca, with the addition of three lines, the commiato, which varies from the usual order of having two of the six finals in each line in the order be, dc, fa, by the choice of the order da, cb, ef. Petrarch's metaphoric symbolism, idealism, and versified desire seem to have an archaic ring when taken in the context of the complete Convito, and Vecchi's four-voice nearly entirely polyphonic setting seems

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to a Canon Annibale in Rome, which states in part: "Scrissi alli giorni passati al sig. Orazio Vecchi, e li mandai certe canzonette", (Alessandro Tassoni, Le lettere di A. Tassoni, ed. G. Rossi [Bologna: Romagnoli Dall'Acqua, 1911], Vol. I, p. 2.). Translation: I wrote in the past days to sig. Orazio Vecchi, and sent him certain canzonette.

[31]Petrarca, op. cit., pp. 222-24.

to reinforce this effect. Vecchi's text varies from Petrarch mainly in the clarification of the syllabification by elision. There are somewhat more significant changes in lines five and six of the fifth part of the sestina, but again, this is for clarification:

Petrarch

E più che non vorrei piena la vela
Del vento che mi pinse in questi scogli.

Vecchi

E più ch'io non vorrei piena la vela
Del vento che mi spins'in questi scogli.

The subject io of the verb vorrei is expressed in the Vecchi version, and Vecchi's use of spinse instead of pinse merely indicates the correct alternative of the two meanings of pingere. The Sestina as it appears in the Convito is quoted here in full:

Chi è fermato di menar sua vita
Sù per l'onde fallaci e per gli scogli
Scevro da morte, con un picciol legno,
Non pò molto lontan esser dal fine.
Però, sarebbe da ritrarsi in porto
Mentr'al govern'ancor crede la vela.

L'Aura soave a cui governo e vela
Commisi, entrand'a l'amorosa vita
E sperando venir'a miglior porto,
Poi mi condusse in più di mille scogli,
E la cagion del mio doglioso fine
Non pur d'intorn'havea, ma dentr'al legno.

Chiuso gran temp'in questo cieco legno,
Errai senza levar'occhio a la vela,
Ch'anz'il mio dì mi transportav'al fine.
Poi piacqu'a lui che mi produss'in vita,
Chiamarmi tanto indietro da gli scogli,
Ch'almen da lunge, m'apparisse'l porto.

Come lume di nott'in alcun porto
Vide mai d'alto mar nave ne legno,
Se non glie'l tolse'o tempestat'o scogli,
Così di sù da la gonfiata vela,
Vid'io l'insegne di quell'altra vita,
Et all'hor sospirai verso'l mio fine.

Non perch'io sia sicur'ancor del fine,
Che volendo col giorno essere a porto,
È gran viaggio in così poca vita.
Poi temo che mi veggio in fragil legno,
E più ch'io non vorrei piena la vela
Del vento che mi spinse'in questi scogli.

S'io esca vivo de dubbiosi scogli,
Et arriv'il mio essilio ad un bel fine,
Ch'io sarei vago di voltar la vela
E l'anchore gittar'in qualche porto.
Se non ch'io ardo com'acceso legno,
Sì m'è dur a lasciar l'usata vita.
Signor de la mia fine et de la vita,
Prima ch'io fiacch'il legno trà gli scogli,
Drizz'a buon porto l'affannata vela.[32]

The word L'Aura in the first line of the second section of this Sestina, "L'Aura soave a cui governo e vela" (The gentle breeze to which I handed over the helm) is without a doubt, a reference to Laura, the subject and inspiration of many of Petrarch's Canzoniere. It is interesting to note that Vecchi appropriated the same L'Aura reference in his light-hearted

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[32] Translation on pp. 428-30 in Appendix.

canzonetta, Deh cant'Aminta[33] in the line: "A punto L'Aura, Dolce ristaura".

Vecchi relieves Petrarch's spell of symbolism and involved metaphors by including two short, serious, but unpretentious madrigali as companion pieces for the Chi è fermato: Angioletta fugace (No. 37), and Amor se tu vedrai (No. 38). These are the last truly serious pieces in the Convito; what follows is pure entertainment.

Vecchi designated O bella Primavera (No. 39) as a madrigale pastoreccio evidently out of expediency, probably having found a precise category difficult to name. It bears many of the characteristics of the villota musically and textually, particularly in its folk-like quality, and through the inclusion of nonsense syllables. This joyously exhuberant text is probably unique in its time through a simple but effective artifice — he repeats the final vowel of many of the lines.

O bella Primavera a Cinta di vari fiori-i,
Che qual Capretto scherzi con gl'amori-i,
Tu sei candid'in ciera più del latte,
E vezzosa come vermiglia rosa-a,
E comparisci altera-a,
Qual Tavro frà gl'armenti-i,
Onde stupiscon gl'arbori e le genti-i.
Hor facciamo il ta na na nò
Del ghirlingò col spingardò,
O do violon vò giga, giga, giga,
Birlon, birlon, ziga, ziga.
O soavi concenti
Onde stupiscon gl'arbori e le genti-i.[34]

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[33]Orazio Vecchi, Canzonette a 3 voci di H. Vecchi e di Geminiano Capilupi (Venezia: A. Gardano, 1597).

In the canzonetta, Vecchi found himself, in the conceits, imagination, and in the humor that pervades popular musical expressions, and in the finesse of the artistic gusto with which they are constructed. Vecchi said that in writing canzonette, they did not bring "come i componimenti gravi gran fatica di mente" (like serious compositions, great fatigue of the mind).[35] Reese says: "Among canzonetta writers, Vecchi is outstanding".[36]

This form so favored by Vecchi — he wrote six books of canzonette in addition to his miscellaneous pieces of this type — also appears in the Convito. It is usually in strophic form with a refrain, and both the verse and refrain are frequently repeated in the musical setting. There is a great deal of latitude in the rhyme scheme, and the number of syllables often varies from line to line. Although the subject matter is not serious, it does have refinement of character, quite unlike the parody content of the villanella. Musically, the canzonetta frequently includes simple imitation, but the principal texture is homophonic, and therefore the text receives additional importance, since it is then characterized by clarity.

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[35] Gino Roncaglia, "Il Theatro Dell'Udito di Orazio Vecchi", Commemorazione di Orazio Vecchi Nel 350° Anniversario della morte (Modena: Accademia di scienze lettere e arte, 1955), pp. 13-14.

[36] Gustave Reese, Music in the Renaissance (New York: W. W. Norton & Co., 1959), p. 446.

Felici e liete piaggie (No. 40) is a canzonetta with a particularly interesting rhyme and syllabification scheme.

$A_7B_{5+6}\ C_7C_{11}$; $D_7B_{5+6}\ C_7C_{11}$; $E_7B_{5+6}\ C_7C_{11}$; $F_7D_{5+6}\ E_7E_{11}$
verse refrain;verse refrain;verse refrain;verse refrain

The syllabification is perfectly balanced between the verse and the refrain, and verse four gives the key to the seemingly improbable rhyme scheme by uniting the finals of the first line of each of the first three verses (A, D, E) into the text of the first line of the new refrain in the fourth verse. The scheme is clever, and the sentiment is delightful.

1. Felici e liete piaggie,
   Ch'a la mia bella Donn'hor vi godete,
Refrain: Ditele in cortesia
   Quanto sia grave l'aspra pena mia.

2. Felici e cari nodi,
   Ch'a la mia bella Donna il crin stringete,
Refrain: Ditele, etc.

3. Felici e vaghi fiori
   Ch'a la mia bella Donna il seno ornate,
Refrain: Ditele, etc.

4. Crudele ed aspra sorte
   A che condotta m'hai, ch'aspettar deggia
Refrain: Che piaggie, nodi, e fiori,
   Parlino per pietà de miei dolori.[37]

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[37] Translation on p. 433 in Appendix.

The balletto first appeared as a published form in 1591 in the Balletti a cinque voci di cantare, sonare e ballare of Giovanni Gastoldi. Vecchi adopted the form in the Convito, including the witty almost satirical Privilegi della Corte (No. 41). Typically, it is strophic, divided into two sections each of which is repeated, and it incorporates into its dance-like character the distinguishing feature of a Fa la la pattern. This Italian innovation was to inspire Thomas Morley and other madrigalists in England who adopted it as the ballet.

The court and the courtier are the objects of Vecchi's musical jest, and only an accomplished courtier like Vecchi could possibly have had enough insight into the ways of the court to have written these clever verses:

1. Chi vuol goder'il mondo
   E star sempre giocondo,
   Fa, la, la,
   Diventi Cortigiano,
   Di quei del baciamano,
   Fa, la, la,
   Che gran piacer'havrà

2. Ma sempre la speranza
   Gli fa viver in danza,
   Fa, la, la,
   E del passar de gli anni,
   Non hanno doglie, o affanni,
   Fa, la, la,
   Che non pensan più in là.

3. Questo è di loro il fine,
   Far bianc'in cort'il crine.
   Fa, la, la,
   E un gaudio per godere
   Mille tormenti havere
   Fa, la, la,
   Questo ciascun la fà.

4. Son sempre d'un'humore,
   Mostrano a tutti il core.
   Fa, la, la,
   Sono artificiosi,
   Nè però son noiosi,
   Fa, la, la,
   O in corte, o fuor di cà.

5. Son dottori di veri
Udite i bei pensieri
Fa, la, la,
Per colorir bugie,
Sanno più modi e vie,
La, la, la,
Ognuno il mar non fa.

6. Un quest'anno nel mese
Che'l ver sarebbe stato,
Fa, la, la,
Se di ciò non biasmate,
Assai, per saggi amati.
Fa, la, la,
Questo stupir mi fa.

7. La Corte gli fa accorti
Da gl'inganni, e da i torti.
Fa, la, la,
Son pronti a le risposte
A chi fa lor proposte.
Fa, la, la.
Nessun gli abbatterà.

8. In somma, han privilegio
Che non'è tutt'in pregio.
Fa, la, la,
E ver chi disse Corte
Errò; volse dir sorte.
Fa, la, la.
Cattiva a chi vi stà.[38]

The light-hearted mood, punctuated by the Fa, la, la's removes the edge from his wit, and the court and courtiers alike must have laughed at Vecchi's fun at their expense. The rhyme-syllabification scheme is $A_7A_7B_7B_7C_6$; $D_7D_7E_7E_7C_6$; etc.

Vecchi specifically applied the generic term dialogo to six pieces in the Convito: O cara bocca (No. 45); Ingrat'Aminta (No. 52); Tibrina (No. 54); Amor'è foco (No. 63); In questa piaggia (No. 64); and Coppia real (No. 65).

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[38] Translation on pp. 433-37.

This was, however, not a well defined musical or poetic form, and so he exercised considerable latitude in his expression of its possible meaning, and interestingly enough did not include under the term the madrigalesque dramatic scenes already discussed. The last three pieces noted above are purely musical dialogues, and do not contain the conversational interplay one might have possibly expected; however, the first three are dialogues in the normal literary sense, and O cara bocca illustrates one manner in which Vecchi manipulated the conversational poetic idiom:

1. O cara bocca d'oro,
   Non sei tu'l mio thesoro?
   Si, vita mia, ch'io sono
   Ch'a te mi died'in dono.

2. Puoi essere il mio amore,
   Che d'altri si'l tuo core?
   D'alcun non vuò che sia
   Che di te, vita mia.

3. Di chi è questo bel seno
   Di gratia e d'amor pieno?
   E tuo con questa vita,
   Dolcezza mia gradita.

4. Questi begl'occhi tuoi,
   Dimmi di chi son poi?
   Pur di te sol, ben mio,
   Ch'io bramo, e te desio.

5. Coteste bianche perle,
   Chi è degno di vederle?
   Tu, tu troppo lo sai,
   Che già te le donai.

6. E quei rubini ardenti,
   Chi sta a mirarli intenti?
   Tu sei, caro mio bene,
   Con tue luci serene.

7. Qual segno mi darai
   Ch'altro amator non hai?
   Prendi l'intatta fede
   C'ha nel mio cor sua sede.

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[39]Translation on p. 441 in Appendix.

Each of the four strophes contains two couplets, and each of the four lines consists of seven syllables. The first couplet of each verse is in the form of a question by a lover to his beloved, and the second couplet is her reassuring reply.

The moresca, Più cantar non vogliamo (No. 46) further illustrates Vecchi's complete grasp of the techniques requisite in producing a complete Convito Musicale. The moresca, a sub-species of the villanella, typically depicts languishing enslaved Moorish girls, who in Vecchi's text feel that although they are slaves, even this is preferable to being the victims of perfidious love. Its strophic form consists of verses of four rhymed couplets with seven syllables for each line:

1. Più cantar non vogliamo
Come già solevamo,
Perchè doglia e gran pena
Ci dà questa catena.
Ma via più gran dolore
Ne dà'l perfido amore,
Che sarebbe un gioire
L'haver sol'un martire.

2. Perchè l'essere schiavi,
Son tormenti soavi,
L'esser sempre soggetto
Ne par quasi diletto
Duro cibo e dur'esca
Dolcemente n'adesca
Ma chi è schiavo d'amore,
Non ha mai sano il core.

3. Hora amanti fuggite
Di costui le ferite,
Che fuggendo, se n'have
Vita, questa è soave.
Chi vuol dunque esser sciolto,
E ai martir'esser tolto
Fugga pur sue pedate,
Poi ch'è senza pietate.[40]

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[40]Translation on pp. 442-44 in Appendix.

The four compositions, Gode la terra (No. 48), Gioisce l'aria e'l cielo (No. 49), E per maggior dolcezza (No. 50), and O vago canto (No. 51), Vecchi designates as canzonette, a form previously discussed in this chapter, with each piece a part of a quadri-partite whole. From the standpoint of the text, the designation canzonette is valid; however, since they have been written for just three voices, technically they could be listed as arie, a designation preferred by some of Vecchi's contemporaries. Although musically each quatrain is complete in itself, the poetry of the four compositions is continuous, consisting of four quatrains organized in the following scheme: $A_7A_7B_{11}B_{11}$; $C_7C_7D_{11}D_{11}$; $E_7E_7F_{11}F_{11}$; $G_7G_7H_{11}H_{11}$. Vecchi wrote the poetry as poesia per musica; however, the lyric quality of this light poetry gives it sufficient merit to stand outside its musical setting.

No. 48
Gode la terr'e'l mare
Al dolce risonare
Di cembali, cornett', e flauti multi,
Di cetr'e di vivol, arp'e leuti.

No. 49
Gioisce l'aria e'l cielo
E scaccia il fosco velo,
Al soave rimbombo di gradite,
Canore, voci acute e gravi unite

No. 50
E per maggior dolcezza,
Ecco, ne gl'antri avezza,
Per allungarl gaudio e tai contenti,
Fa spesso raddoppiar gl'ultim'
accenti.

No. 51
O vago cant'e suono,
Al mondo caro dono,
Degni che di voi cant'al suon di lira
Apollo, mentr'il ciel'eterno gira.[41]

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[41]Translation on pp. 445-46 in Appendix.

The actor who assumes this role should have at his finger-tips a complete command of the Venetian dialect with all of its variations, proverbs, and phrases. He should be able to play a decrepit old man who tries to pass himself off as a youth. He should have a harangue ready for every occasion.... the actor should also demonstrate how Pantaloon's avarice, common enough in men of his advanced age is dominated by a more virulent vice, love, which makes of him a callow greybeard.[42]

Vecchi managed the requirements with consummate ease:

1. Quando pens'e repens'e c'ho pensào,
Torno a pensar che quel visetto do-no-no-no-ro
E pi in presio frà nù che'l Bucento-no-no-no-ro.
Che ne distu, Tacon?
Dise vu, Pantalon?
Digo che ti ha rason.

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[42] Pierre Louis Duchartre, The Italian Comedy, trans. R. T. Weaver (New York: The John Day Co., 1933), pp. 183-85.

2. Quando vardo, e revardo, e c'ho vardao,
Do niovo vardo quel to sen poli-no-no-no-no,
E romagno a vardar tutto sbasi-no-no-no-no.
Che ne distu, Tacon? Etc.

3. E t'ascolto, e riascolto, e c'ho scoltao,
Da cao te scolto, quando con la vo-no-no-no-se
Ti puol far col cantar fiorir le rio-no-no-no-se.
Che ne distu, Tacon? Etc.[42]

It is interesting to note that Vecchi's format for the giustiniana varies considerably, and although Quando penso, Semo tre vecchietti (No. 56), and Servo a un'ingrata (No. 57) could be considered as prototypes of the form, others like Co vedo la mia Dona (No. 58) and E vorave saver (No. 60) are atypical in that they are through-composed.

Non v'accorze (No. 59) has an interesting text, which in addition to substituting laughter for the usual stuttering, offers us a remarkably intimate glance at many of the familiar characters of the Commedia dell'Arte, characters whom we recognize as the fascinating protagonists of Vecchi's L'Amfiparnaso.

1. Non v'accorzè, Madona, che nu femo
Tal'hora una comedia, vu e mi?
I nostri spettatori
Xe i Bamboletti amori
Ah, ah, ah, ah.
Che de le risa mi no posso pi.
Doh, che no posso pi.

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[43] Translation of Quando penso (No. 61) on pp. 454-55 in Appendix.

2. Mi fazzo el Pantalon del naturale,
E vu la Ruffiana, per amor.
La nostra prospettiva
Xè vù cara mia Diva.
Ah, ah, ah, ah, etc.

3. Mi son Inamorao, vu Inamorata.
Che fenzè de volerme tanto ben,
L'intermedi apparenti
Xe poi sospiri ardenti.
Ah, ah, ah, ah, etc.

4. Tal'hor fazzo e'l Spagnol quando che crio,
E vu se'l Zanni quando me soie.
Monea no vadagnemo
Che per solazzo e'l femo.
Ah, ah, ah, ah, etc.[44]

O Gramo Pantalon (No. 62), the last of the group of eight giustiniane in the Convito Musicale is written in the form of a dialogo in echo. Pantalone, mistaking his echo for "some wandering spirit" hears only the last part of the final word in each of his statements, and since each echo constitutes a word which is unrelated to what he has been saying, he becomes so frustrated that he finally speaks to it instead of singing. The matter is only clarified for the confused Pantalone when he hears the word echo, the echo of the word beco. The composition is of course not strophic, but it does have all the other typical attributes of the giustiniana. The text is a kind of hybrid, with the framework having been appropriated from Giovanni Croce's Triaca Musicale of 1596, a fact which was pointed out previously in this chapter. For purposes of comparison, both the Vecchi and the Croce texts are quoted here in full:

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[44] Translation on pp. 452-53 in Appendix.

O gramo fantalon, mal'arivao
Che me val'el criar-na-nar fra questi
boschi?
E pò perchè? Per correr drio ai
amori.

MORI
O là! Chi parla?
Qualche spirt'errab-na-na-nante
Che voio pur far roto.
E chi e-tu ti lontan da le
cittae e dai rumori?

MORI
Co diavolo che muora?
Sto conseio no'l me sa bon,
Che voio viver tanto,
Ch'amor al sbolzonar me sia
pi parco.

ARCO
Parlistu forse de l'arco celeste,
O coi dise a Veniesia l'arcombè?

BÈ
Quest'è per Dio, una piegora che
pascola,
O qualche Fada c'ha la forma
d'ella.
Sti xe dunque una fada, dimme
quando
Me havrò ben, se'l ver no t'è
nascosto.

OSTO
Un osto? Tio, tio, tio, che
stravagantia!
In questo lio-no-no-go ghe xe
un'ostaria?

RIA
Ma co la xe cati-ni-ni-niva,
no ghe di-ni-ni-go--

GO
Gò, l'è un bon pesce, ghastu
pizzoni?

ZONI
Moia, no magno zoni.
No magno zoni, caro pare

ARE
Costu parla de musica an fradello
Di un madregalazzo, che mi
l'impara?

O gramo fantalon, mal'arivao!
Che me val'el criar-na-nar fra questi
boschi?
E pò, perchè? Per correr drio ai
amori!

MORI

Co diavolo che muora!
Sto consegio non me fa bon,
Che voggio viver tanto,
Ch'amor, al sbolzonar, me sia
pi parco.

ARCO
Parlistu forse de l'arco celeste,
O co i dise a Veniesia, l'arcombè?

BÈ
Da zentilhuomo che quest'è una piegor

O qualche Fa-na-na-da c'ha la forma
d'ella.
G'ti xe dunque una fada, dime
quando
Mi averò ben, se pur no t'è
nascosto.

OSTO
Tiò, tiò, tiò! Che stravaganzia è
questa?
In questo liogo ghe xe
un'ostaria?

RIA
Ma se la xe cattiva,
no ghe digo--

GO
Go l'è un bon pesce. Gh'astu
salzizzoni?

ZONI
Moia! No magno zo-no-no-ni,
caro pare!

ARE
Costù parla de musica! An fradello,
Di, un madregalazzo che mi
l'impara!

ARA
Che, mi ara, A un zentilhuomo
dir che ara?
A mi che Podesta na-na-na-son
sta a Mazorbo?

ORBO
E'è vero che son orbo, a nò
vederte,
Ma se ti disi questo per soiarme,
Ti è un can, ti è un laro, ti è
un manegoldo, un beco.

ECHO
Varda ch'error xe'l mio;
questo xe un'Echo.
O mal accorto mi, m'è intravegnuo,
Com'a colu che mena colpi e botte,
E tro-mi-no-nova che'l xe
l'o-ni-no-ni-nombra de la
no-no-notte.[45]

ARA
Che mi ara? A un zentilhu-no-no-mo
dir che ara!
A mi, che Podestae son
sta a Mazorbo!

ORBO
E'è vero che son orbo a no
vederte,
Ma se ti disi questo per soiarme,
Ti è un can, ti è un laro,
un manegoldo, un beco!

ECCO
Guarda che error xe'l mio!
Questo xe un Ecco!
O mal accorto mi, m'è entravegnuo
Com'a colu che mena colpi e botte
E el trova che xe
l'ombra de la
no-no-notte.

Although the texts are basically the same, Vecchi has modified the Croce original in small ways to better suit his purposes, first by adding three lines near the beginning to help set the scene, then by frequently modifying the text for greater clarity, and by including some variations to improve the Venetian dialect.

The fact that Vecchi appropriated this text leads one to lend credence to some interesting speculations concerning the authorship of the text for the L'Amfiparnaso, his best known work. Edward J. Dent,[46] having seen a letter from the poet Giulio Cesare Croce,[47] not the Giovanni Croce of the

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[45] Translation on pp. 455-57 in Appendix.

[46] Edward J. Dent, "Notes on the Amfiparnaso of Orazio Vecchi", Sammelbände der Internationalen Musik-Gesellschaft Zwölfter Jahrgang, 1910-1911 (Leipzig: Breitkopft und Härtel), pp. 344-45.

[47] Text available in Giulio Cesare Croce, Operette ed. Giuseppe Vecchi (Bologna: Libreria Antiquaria Palmaverde, 1956), pp. 45-48.

preceding, written to Vecchi, discovered that Croce was on very friendly terms with him, and that Vecchi had called upon him in Bologna concerning a project in which he needed Croce's assistance. The letter, written in verse goes on to say that he was sorry to have been away at the time, and would Vecchi please write to him concerning his requirements for the project, because he had forgotten the details since they had last discussed them together. He promised to give Vecchi satisfaction by beginning work at once. Unfortunately, the letter is not dated, and we cannot be absolutely certain about the likelihood that the subject of their collaboration was the L'Amfiparnaso, but the circumstantial evidence is very convincing.

J. C. Hol in an article written in 1936,[48] stated that he felt that the collaboration between Vecchi and Giulio Cesare Croce was nominal, and that he also felt it was difficult to believe that Vecchi did not actually write the texts; however, in an article written in 1950,[49] he conceded

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[48] J. C. Hol, "L'Amfiparnaso e le Veglie di Siena", Rivista Musicale Italiana (1936), p. 20.

[49] J. C. Hol, "Orazio Vecchi scrittore", Orazio Vecchi-Contributi di Studio Nel 4° Centenario della Nascita (Modena: Accademia di scienze, lettere e arti, 1950), p. 137.

that it was likely that Vecchi wrote the whole libretto in prose, leaving Croce to put it into rhyme. On the other hand, E. Pancaldi and G. Roncaglia[50] stubbornly cite Vecchi's writing style and his obviously large cultural background as evidence to refute what seems to be self evident, the fact that although undoubtedly Vecchi did write most of his texts, he appropriated the work of others whenever it suited his purposes. From observing the manner in which he used the material of Giovanni Croce in O Gramo Pantalon, it does not seem unlikely that Giulio Cesare Croce could have provided Vecchi with an entire text for the L'Amfiparnaso, and that Vecchi modified it where necessary as he set it to music, much as he did with O Gramo Pantalon.

The three dialoghi which close the Convito are not, as has already been pointed out, dramatic dialogues, but instead rely upon antiphonal musical effects to create the impression of a dialogue. The texts themselves are of interest, if not on technical grounds, certainly on the basis of the sentiments expressed. Amor'e foco (No. 63) gives a fascinating refutation of the idyllic bliss of love. This is no longer the Vecchi who reflects the conceits of the

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[50] E. Pancaldi and G. Roncaglia, "Orazio Vecchi", Orazio Vecchi - Contributi di Studio Nel 4° Centenario della Nascita (Modena: Accademia di Scienze, Lettere e Arti, 1950), p. 27.

idealistic Petrarch. Love is not the case to dispute, and Vecchi here depicts the sentiments of one disillusioned in love. "And Hell is the way, if love is the guide." This epigrammatic close is hardly the sentiment of the Laura loving Petrarch.

Amor'è foco, e ghiaccio,
E vento de sospiri,
Monte d'orgoglio, e mar d'aspri martiri.
Amor'è forte laccio
Che l'alm'annod'e strugge,
Fero Leon che sù la mente rugge.
Amor'è bel sereno
Che ratto si dilegua
Com'in torbido ciel lamp'o baleno.
Amor'è cert'a guerra e dubbia tregua,
Larva che gl'occh'inganna,
Giudice rio ch'a morte ne condanna.
Fel'ce chi lo fugge,
Miser chi non s'arresta.
Amor'al pianger nostro è salda pietra.
Fuggiam'amor, ch'amor'è oscura luce,
Ed Infern'è il camin, s'amor'è duce.[51]

The somewhat irregular rhyme-syllabification scheme of Amor'è foco is $A_7B_7B_{11}A_7C_7C_{11}D_7E_7D_{11}E_{11}F_7F_{11}C_7G_7H_{11}I_{11}I_{11}$. Many of the poetic attributes of the madrigal are identifiable: seven and eleven syllable lines, variable rhyme scheme, and no formalized length in a non-strophic form. One cannot help thinking that Vecchi's brother Girolamo's unfortunate experience in marriage (see pp. 13, 14) may have prompted

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[51] Translation on pp. 457-58 in Appendix.

this unusual outburst.

Coppia reale (No. 65), the last dialogo, and the final composition in the Convito Musicale, triumphantly reaffirms the glory of love to the world, for "This is your glory, may everyone shout, Victory!" Its three tercets have the rhyme-syllabification scheme $A_7B_7B_7C_7D_7D_7C_{11}E_7E_7$:

Coppia reale e bella,
In cui, hoggi, si vede
Pari valor'e fede.
Questi odorati fiori,
Sien fortunati auspici
De frutti alm'e felici,
Che'l mondo ancor godrà de vostri amori.
Quest'è la vostra gloria,
Ogn'un gridi, Vittoria![52]

The flowers are of course a token wedding gift signifying fertility, "Let them be fortunate presagers of fruits (progeny) excellent and lustrous." Vecchi's final line, "Ogn'un gridi, Vittoria", (May everyone shout, Victory) serves the double purpose of completing the sentiment of the poem, and of establishing a fitting close to the entire work.

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[52]Translation on p. 459 in Appendix.

CHAPTER III

MUSICAL ANALYSIS OF THE CONVITO MUSICALE

> I bring you now mine own master Horatio Vecchi of Modena, beside goodness of aire, most pleasing of all other for his conceipt and variety, wherewith all his works are singularly beautified, as well his madrigals of five and six parts, as those his canzonets printed at Norimberge.[1]

In order to avoid a duplication of material in the musical analysis of the Convito Musicale, the preliminary description of the various forms of the compositions will include a minimum number of illustrative examples of a purely technical nature. The technical details of the musical analysis will follow the complete description of the forms, the varied framework for the Convito.

FORMS

An enumeration of the musical forms used by Vecchi in the Convito Musicale constitutes a nearly complete listing of all the vocal forms used during the last half of the cinquecento. His intention of serving a complete "Musical Banquet" was achieved with the remarkable thoroughness of one completely familiar with all the secular vocal idioms of the

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[1] Henry Peacham, Peacham's Compleat Gentleman, 1634 (London: Clarendon Press, 1906), p. 102.

time. These musical forms are linked inseparably with their poetic counterparts, often bearing the name of the type of poetry used. The poetic content of each of the musical forms of the Convito has been discussed in detail in Chapter III, and it will be seen in the musical analysis of this chapter that the words of Giulio Cesare Monteverdi, "L'oratione sia padrona dell'armonia e non serva"[2] (The word should be the master of the music and not the servant) are completely appropriate. This important concept was perhaps the most important single guiding principle behind the composition of secular music during the latter part of the cinquecento. The principal ramifications of this statement will be explored in the section of this chapter entitled "Word Painting".

Madrigal

As a single form, the madrigal is the most numerous in the Convito, with twenty-six well defined examples: Numbers 1-18, and 31-38. This form constitutes the principal serious portion of the Convito, and generously supports the contention shared by many that Vecchi was one of the outstanding writers of madrigals during the Late Madrigal Period. It

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[2]From the Dichiaratione written in defence of his brother Claudio, and included with the publication of Claudio Monteverdi's Scherzi Musicali of 1607.

is perhaps because of his considerable versatility that the importance of his madrigals has been overshadowed by his other unusual contributions to the musical literature of the sixteenth-century.

Musically, the Italian madrigal in Vecchi's time was predominantly a polyphonic, imitative, through-composed composition of undefined length which utilized every means at the composer's command to effect a vivid expression of the changing content of its literary text through word-painting, rhythmic variety, chromaticism, and interpolated homphony. "Music is expression, and expression is the essence of the seconda pratica, the name given by Monteverdi to modern music as opposed to the autonomous music of the prima pratica."[3] The basic techniques used by Vecchi in setting a madrigal text, in many ways resembled those of his contemporaries. What sets him apart is the remarkable fusion which he achieved with these techniques in setting his own texts.

In utilizing the predominantly imitative polyphonic texture typical of the madrigal, Vecchi exercised his mastery of contrapuntal techniques, for he not only showed great imagination in his use of single-subject imitations with their variants of augmentation, diminution, and inversion, but also of the more complex two-subject variety.

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[3] Alfred Einstein, The Italian Madrigal (Princeton, New Jersey: Princeton University Press, 1949), Vol. I, p. 224.

The madrigal of this period was often characterized by an alternation of imitative contrapuntal sections with short contrasting homophonic sections. Of the twenty-six madrigals in the Convito, sixteen utilize this means of contrast, with excellent effect.[4] There is no specific textual rationale for Vecchi's use of these homophonic interpolations; however, the prevailing contrapuntal texture of the setting is relieved for a moment, the text is perfectly clarified, and the expressive quality of the poetry is enhanced through contrast.

Vecchi's use of word-painting in the Convito is particularly apparent in the madrigal and its very close relative the madrigalesque dramatic scene. This musically descriptive means of amplifying the significance of key words and general expressive content of the text was, in addition to polyphonic imitation, perhaps the most salient musical characteristic of the late cinquecento madrigal. It is therefore impossible to analyze this music on the basis of the notation alone, since it is so closely associated with the expressiveness of the text. In contrast to the madrigal, the lighter strophic forms by definition can

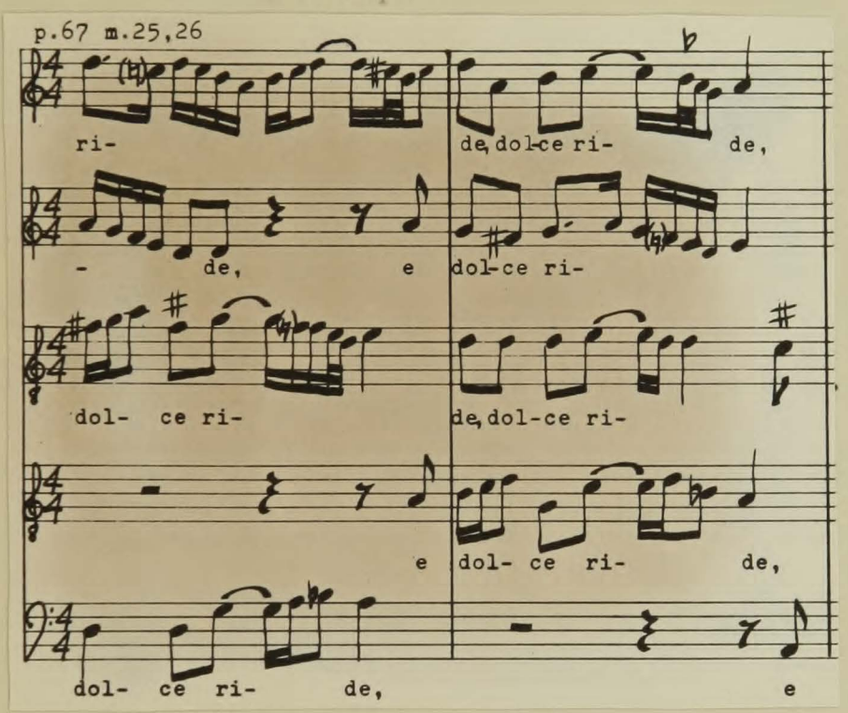
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[4] Six of the remaining ten comprise the sestina, Chi è fermato which is discussed separately on pp. 136-37.

achieve no more than a general mood of expressiveness; the specificity of word-painting requires the freedom of application only afforded in a through-composed composition.

The following example from Veder beltà divina (No. 12) will suffice at this point as a simple illustration of Vecchi's expressiveness; a detailed discussion of word-painting appears later in this chapter: (ride = laugh)

Example 6



Frequently in late cinquecento madrigals, part of the text is omitted in one or more of the voice parts. Vecchi, in utilizing this technique, improves the clarity of his text, adds an interesting color through the revised combination of voices, and gains the dramatic advantage of having his music press forward without the inhibiting factor

of having statements of all material by every voice, so characteristic in works written earlier in the century. The Convito demonstrates this point particularly well, since of the thirty-one "serious" compositions, just five do not follow the practice of making text omissions in one or more voice parts, and of these five, four are included in the sestina, Chi è fermato written in imitation of an earlier style.[5] Text omissions occur far less frequently in the upper parts, particularly in the Canto, indicating to some extent the growing dominance of the highest part even in polyphonic music.

Fourteen of the madrigals in the Convito were composed for five voices, the predominant choice of composers during the last half of the cinquecento; of the remaining twelve, four were written for six voices, and the other eight for the already archaic combination of four voices.[6] Typically, the Quinto and Sesto parts, when supplied, usually provide additional Canto and Tenore lines to a basic four-part structure.

Madrigalesque Dramatic Scene

Not satisfied with the two dimensional text-music

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[5]Number 10 is the remaining serious form without a text omission. The following "lighter" forms contain no text omissions: Nos. 19, 28, 41-44, 46-53, 55-57, 59, 62.

[6]Six of the eight comprise the more archaic sestina see Chapter IV, pp. 136-37.

relationship of the madrigal and even of the lighter entertainment forms, Vecchi, following the format established by Striggio, added a third dimension — dramatic characterization — and was soon established as the greatest of the "choral dramatists". This music is not monodic, or even a pre-opera form, but is instead a madrigalesque dramatic scene, usually in dialogue, which does not conform to any of the forms extant at the time. This hybrid of the musical and poetic materials of the cinquecento served as the basis for the so-called madrigal comedy, with Vecchi's L'Amfiparnaso recognized as the foremost example. The Convito Musicale does not maintain a sustained dramatic continuity, and therefore when considered in its entirety cannot be classified as a madrigal comedy.

There are, however, two sustained scenes, the tripartite O Giardiniero (Nos. 23-25), and the bipartite Bando del Asino (Nos. 26, 27), which although not written for Commedia dell'Arte protagonists, are otherwise constructed of many of the same basic elements as those found in the L'Amfiparnaso. The poetry of these scenes, already discussed at some length in Chapter III,[7] is given dramatic impetus through the multi-colored musical palette with which Vecchi delineated his characters.
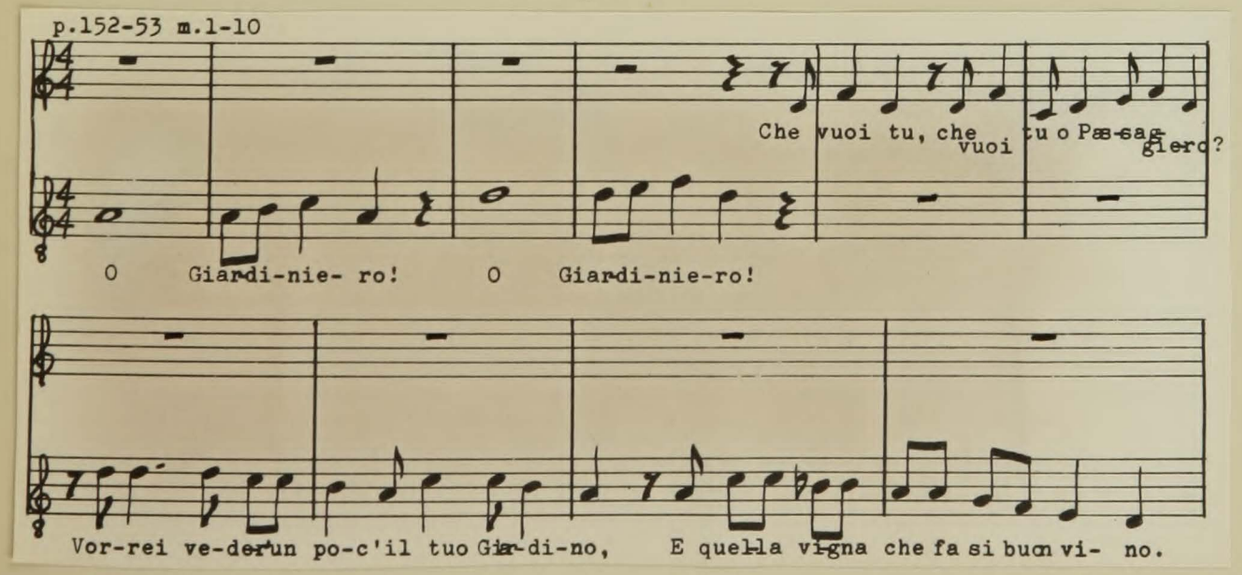
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[7] See Chapter III, pp. 94-97.

The seeds of development of the musical dialogue are found as far back as the dialogue-tropes of the twelfth-century (the antecedent of the liturgical drama), in the frottola of the beginning of the cinquecento, and in some of Willaert's madrigals.[8] By investing this dialogue technique with a dramatic flair, many of the sophisticated mechanics of the madrigal, and with the spirit of the "lighter" forms, Vecchi produced a highly entertaining, and unusual musical expression. Unlike the madrigal, the music does not have a text with particular literary merit — this is poesia per musica — and so one need not look for the subtle refinement of musical expression often found in the madrigal.

The opening lines of O Giardiniero (No. 23) leave no doubt in our minds that musically the madrigalesque dramatic scene is not conventional. The Tenore and Sesto parts begin the dialogue with a conversation using unaccompanied monody:

Example 7



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[8] Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1956), p. 207.

The device is not completely unique, there is an antecedent for this sort of solo passage in the canzoni alla Napolitana of Girolamo Conversi; however, such an extended example is unprecedented. The short homophonic triple time section which follows, immediately establishes an atmosphere of conviviality, a spirit which dominates the whole of the tripartite O Giardiniero and the bipartite Bando del Asino.

Although there are six voice parts in these compositions, the complete ensemble is used sparingly throughout the works, with the concept of the dialogue being musically implemented by the use of the vocal orchestration of half-choirs and other voice combinations.

Vecchi used a wide variety of contrapuntal devices, including both single and two-subject imitations, regular suspensions, chain suspensions, and free counterpoint in this form. Since clarity of the text was an essential consideration in the construction of this music, he frequently circumvented the problems which taxed the ingenuity of late cinquecento madrigalists in their attempts to achieve a polyphonic setting which permitted the text to be understood, by reducing the simultaneous polyphonic texture to three voices, often pairing two voices, and imitating their homophonic sound with the contrapuntal texture of a third voice.[9]

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[9]As an example, see O Giardiniero in Appendix pp. 154-55, m. 18-22.

Word-painting is utilized extensively in the madrigalesque dramatic scene, reinforcing its kinship to the madrigal; in fact, the incidence of word painting in Part III of O Giardiniero, the Quest'è un'altra (No. 25) is greater than in any other single composition in the entire Convito, and will serve later in this chapter as a model of Vecchi's ingenious use of the medium.

Homophonic sections are interspersed throughout these compositions with far more frequency than in the serious madrigal, not only for the obvious reason that through this means the dialogue becomes perfectly understandable, but also because this is not strictly a serious form, and through its use, the dramatic scene demonstrates an affinity for the lighter homophony dominated entertainment forms of the century. More than half of both parts of the Bando del Asino (Nos. 26, 27) are homophonic, and although the O Giardiniero contains somewhat less, the amount of homophony is significant.

The madrigalesque dramatic scene then demonstrates in a single expression the interaction of the lighter forms of the century with the serious madrigal. The forms of the cinquecento have accommodated themselves to a new expression, a summing up of the varied secular music statements of the century.

Villota

Lighter vocal music of the cinquecento developed coevally with the serious madrigal, sharing with it a common source, the frottola (generic usage).[10] These frottole have been preserved in the Petrucci prints, originally a series of eleven books printed by Petrucci between 1505 and 1514. Although the tenth book is lost, the remaining books depict a vivid picture of the varied forms of the early cinquecento musical scene; however, even the least refined of these forms, the villota, notwithstanding its folk-like character, was not intended as popular music for the masses. Unsophisticated as it was, it was intended for the same aristocratic audience which enjoyed the refinement of the serious madrigal.

The villota is a non-strophic, structurally irregular, dance-like form which contrasts duple and triple meter, often incorporates nonsense syllables into its frivolous pseudo folk-like text, and reflects the regional characteristics of the peasants of the northern part of Italy. These characteristics persisted in the villota throughout the entire century, and were all fully incorporated into both Non mi toccare (No. 21) and Sapete voi Bifolci (No. 22) of the Convito Musicale.

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[10] See Chapter IV, pp. 135-36.

The more usual four-voiced homophonic structure has been increased to six, and the only exception to the otherwise completely homophonic structure of these two compositions is an interesting monodic passage in Non mi toccare.[11] Sapete voi Bifolci becomes so gay, so informal, that the enthusiastic young peasant who is praising his "Monza" (heifer, colloquial for girl), actually speaks, saying, "Let everyone say what part she has that is most beautiful in her", and the voice-parts separately speak: "The nose, the neck, the mouth, the eyes, the breasts, the belly". Certainly Modena's noble court found considerable diversion in Vecchi's humor.

Villanella

Whereas the early villota was of northern extraction, the villanesca or canzone villanesca alla Napolitana, its somewhat later (c. 1537) southern counterpart, originated in Naples, where it developed from the frottola strambotto form. The three-voice texture of this mixed homophonic and polyphonic genre is identifyable largely through its text; its rhyme scheme was A B A B A B C C, with a refrain after each couplet. Mutations in both the text and music, together with a growing tendency toward parody of the madrigal, often

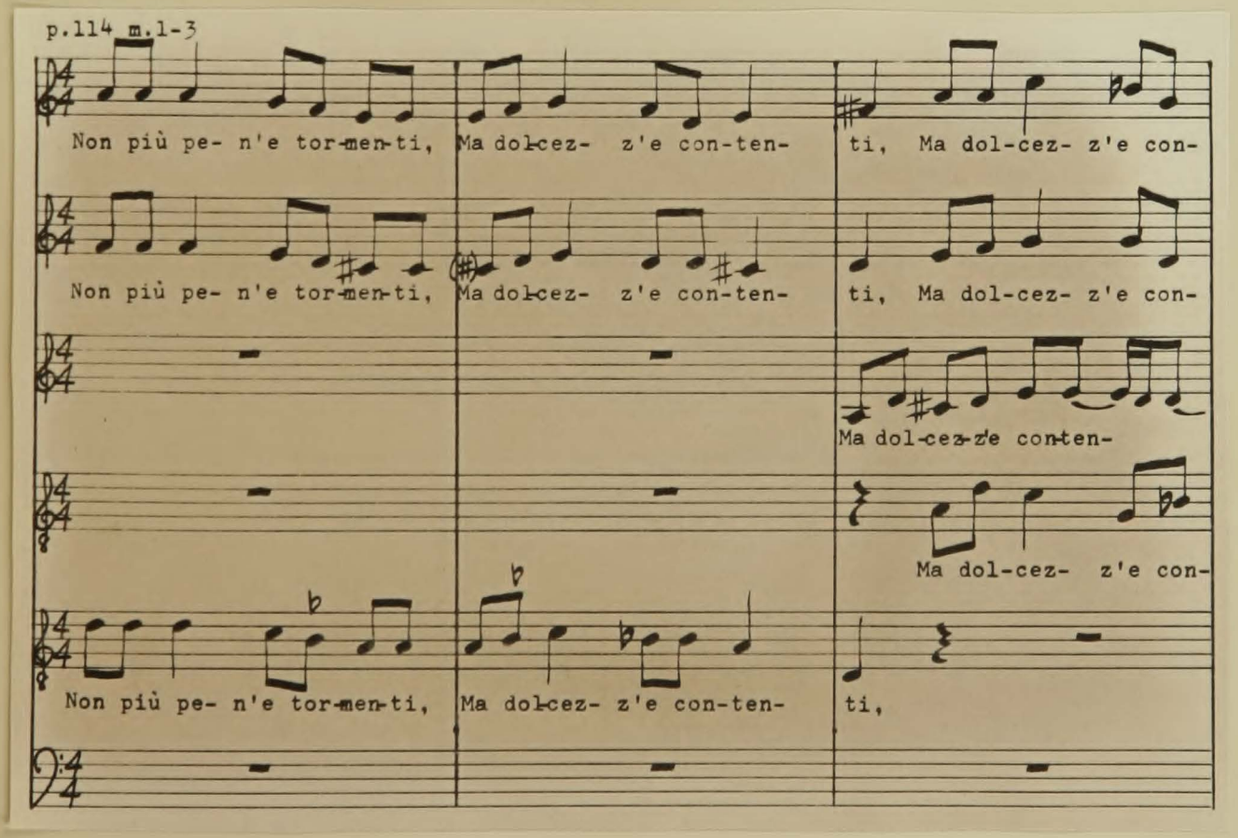
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[11] See Appendix p. 130.

through parallel fifths and triple time, evolved something quite different from the rustic pastoral quality of the early villanesca. Eventually the new form came to be known variously as the villanella, canzone villanella, canzone alla Napolitana, and canzone villanella alla Napolitana,[12] having by this time lost most of its local Neapolitan color, its strambotto heritage, and its three-voice transparency.

Vecchi, in casting off the spell of seriousness of the first part of the Convito prepares us for the section which is to follow by means of this kind of unrefined villanella, the Non più pene (No. 20).[13] Parallel fifths abound in profusion:

Example 8



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[12] For even more variations of the name of this form, see B. B. Galanti's excellent tabulation in Le Villanelle alla Napolitana (Firenze: Olschki, 1954), introduzione xiv.

[13] See Appendix, p. 411 for translation.

This sort of extended use of parallel fifths in itself constitutes parody of the madrigal, and Vecchi's text in the above example goes even further in assuring us that what follows will be gay: "No more pain and torment, but sweetness and content". No device for parody typically used in the villanella seems to be omitted; the entire middle section is in triple-time, underscoring the fact that the text, in depicting gay lovers, constitutes the very antithesis of the madrigal's serious content. The concluding line, "Dunque, cantiamo allegrezza" [so then we sing of gladness] receives a homophonic, rhythmically dynamic setting.[14] It is almost as if Vecchi had stepped back nearly sixty years in the cinquecento to set himself the task of writing the perfect prototype of this form.

Thomas Morley in A Plaine and Easie Introduction to Practicall Musicke,[15] writing in his charming personalized style, delineated the distinguishing characteristics of the villanella with remarkable insight:

> The last degree of gravetie (if they have any at all is given to the villanelle or countrie songs which are made only for the ditties sake, for so they be aptly set to expresse the nature of the ditty, the composer (though he were never so excellent) will not sticke to take many

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[14] See Appendix, p. 121.

[15] Thomas Morley, A Plaine and Easie Introduction to Practicall Musicke, [Shakespeare Facsimile, 1937] (London: Peter Short, 1597), p. 180.

> perfect cordes of one kind together, for in this kind they thinke it no fault (as being a kind of keeping decorum) to make a clownish musicke to a clownish matter, & though many times the dittie be fine enough yet because it carrieth that name villanella they take those disallowances as being good enough for plow and cart.

The villanesca from which the villanella had developed, lost its popularity by 1570, and subsequently nothing more was written in this form. The ensuing process of evolution eventually so changed the villanella that it assumed the characteristics of a light madrigal, particularly in the canzoni alla Napolitana of Giovanni Ferretti written between 1567 and 1585. J. C. Hol writes the following, referring to canzoni for six voices written by Giovanni Ferretti in 1575: "Es ragt auch durch ernstere und grossartige Stellen hervor und nahert sich dem Madrigalstil am meisten",[16] indicating the narrowing line of identity between the canzone and the madrigal.

Canzone

Vecchi grouped one large division of the Convito under the heading Canzone A Quattro Voci, a group whose

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[16] J. C. Hol, Horatio Vecchi's Weltliche Werke (Strassburg: Heitz & Co., 1934), p. 45. Translation: It is distinguished also through greater seriousness and grandeur and is nearest to the madrigal style.

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[17]Singular canzone; plural canzoni used here in preference to the singular canzona; plural canzone.

[18]Gustave Reese, Music in the Renaissance (New York: W. W. Norton & Co., 1959), p. 332.

[19]Reese, ibid.

We can conclude that there are two ways of defining the term canzone when referring to cinquecento vocal music after the decline of the frottola forms; first, as a generic term which when defined in its broadest sense includes a wide variety of sixteenth-century secular vocal forms, and second, when defined as a species, refers to the Napolitana villanesca and villanella.

This confusion in terms is analogous to the problem which arises over the meaning of frottola. Taken in its generic sense, it covers a wide latitude of forms extant during the latter part of the fifteenth-century and beginning of the sixteenth-century, including the canzone, ode, sonnet, capitolo, strambotto, early villota, and the frottola in its more specific species definition. It was from the interplay of the more serious of these forms, the canzone, ode, sonnet, and species frottola that the cinquecento madrigal developed, while the lighter forms produced the villanesca from which the villanella and its related lighter forms eventually developed.

Pastor tutti correte (No. 42), Sott'un ombroso faggio (No. 43), Buon dì e buon anno (No. 44), and Non basta contentarmi (No. 47), all included in the larger group of seventeen pieces designated canzoni, are light strophic compositions characterized by their basically homophonic structure which, except for Number 47, is alternated with simple polyphony for contrast.

exploitation the dance-like character of a section in triple time, and Number 42 repeats the opening line of each verse while Numbers 43-44 use the technique of a two-section repeat. The texts are varied in content, and utilize simple couplet rhyme schemes. Pastor tutti correte and Sott'un ombroso faggio are whimsical, pastoral, and somewhat parodistic; Buon dì e buon anno is a New Year's greeting; Non basta contentarmi is a not too serious lover's lament. Considering these factors, and the rather vague connotations of the term canzone, these compositions should more properly be called canzoni villanelle alla Napolitana in order to avoid confusion with other light forms.

Sestina

The central composition of the Convito Musicale, the Petrarch sestina, Chi è fermato (Nos. 31-36) is included under Vecchi's designation Canzone a Quattro; however, it bears no relationship to the lighter forms known as canzoni which have just been discussed. The association is purely literary, the name deriving from the cyclic "canzone" of Petrarch and other poets which served as texts for these cyclic madrigals. The circle of "canzone" cycle composers is select, with early examples by Willaert, classic settings by Rore, and finally the superb cycles of Lasso and Marenzio.

In choosing a sestina, Vecchi set a substantial serious "dish" for his banquet, and the result is excellent. He wrote the Chi è fermato in a style remarkably similar to that found in the madrigal cycles of Cipriano de Rore written forty years previous to the publication of the Convito. The polyphony is close knit and similar to motet technique, and without homophonic interpolations; the text is almost consistently quoted in full in all voice-parts; word-images are rare, but the more general emotional content of the text is reflected in the setting; the composition is largely diatonic, with only occasional use of chromaticism; they are written for four voices; in fact, the resemblance to Rore's technique is so striking, that one cannot help thinking his work actually served as Vecchi's model when he set the Chi è fermato. Even the text reflects Rore's penchant for the poetry of Petrarch. Convincing proof of the fact that Vecchi was well acquainted with the music of Rore is established by the fact that Vecchi parodied Rore's Anchor che col partire in the L'Amfiparnaso. The Chi è fermato, however, is not parody, but a sincere and remarkably successful recapturing of an earlier style, included in the Convito as a tribute not only to the skill and remarkable durability of the work of Rore, but also to the genius of Petrarch whose Canzoniere, although written in the trecento, dominated the whole of the Italian cinquecento madrigal period.

Mascherata

The mascherata, moresca, and giustiniana are the three represented in the Convito Musicale. They are generally considered to be sub-species of the villanella, the form with which they are usually associated. They do have distinguishing musical characteristics, but it is through their texts that we can most easily identify them. It is in these texts that one can find examples of the only truly popular bawdy, sometimes indecent material set to music during this period.

Einstein writes concerning the mid-century mascherata:

> Three, four, and five (rarely more) singers in all sorts of disguises, usually bearing obscenely suggestive attributes, make women blush and the populace burst into laughter. . . . The demand was insatiable, and thus all prints of villanelle, villotte, and canzoni of the time are filled with mascherate, following the example of Petrucci's frottola prints. Maschерata and villanella have something in common: the peasant (contadino) was the favorite object of mockery and at the same time the favorite form of disguise.[20]

It has already been noted in Chapter I that Vecchi enjoyed a great deal of popular appeal through his mascherate, a fact well attested to by Spaccini.[21] Although there is no separate publication for Vecchi's mascherate, there are five of his , and two of his student Capilupi in the collection

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[20] Einstein, op. cit., Vol. I, p. 343.

[21] See Chapter I, pp. 18, 19.

Mascherate di Andrea Gabrieli et altri autori eccellentissimi.[22] The predominantly homophonic, simple structured villanella type of setting was the one most commonly used for the mascherata, since this was not music intended for the drawing room, but was instead sung in the streets by small groups of masqueraders. Vecchi identified just half of the compositions in the Convito with specific form designations, and so it is not too surprising that the mascherata was not mentioned by name in his Tavola. Several compositions do have enough of the usual characteristics of the mascherata to warrant the classification. The mock sentiment of the shepherds in the almost completely homophonic Felici schiera (No. 19) certainly classes it as a mascherata; Semo tre vecchietti (No. 56) is first of all a giustiniana, but the text also identifies it as being intended for the masquerade, "We are three little old men in love"; Non basta contentarmi (No. 47) already identified as a villanella bears enough of the mascherata characteristics to have served in that function; it is also conceivable that on the basis of their texts, Pastor tutti correte (No. 42), Sott'un ombroso faggio (No. 43) and possibly even Buon die buon anno (No. 44), all of which are homophonic

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[22] Andrea Gabrieli, Mascherate di Andrea Gabrieli et altri autori eccellentissimi (Venezia: A. Gardano, 1601).

villanelle, were likely used as mascherate.

Moresca

The moresca, as a vocal form should not be confused with the dance known as the moresca or morisca and its English counterpart, the Morris dance, since it bears no relationship to them. This villanella sub-species has no fixed rhythm pattern, and customarily represents imprisoned Moorish slave girls, usually in a parodistic non-strophic homophonic setting. The only example of this form in the Convito is the Moresca de schiavi: Più cantar non vogliamo (No. 46). It is atypical in many ways, since it is strophic, isorhythmic, contains no parallel fifths or other means of musical parody, and its text, unlike many other moresche contains no indecent allusions.

Giustiniana

"And if this bait is not enough to captivate their ears, they will find to their taste a little ragout of canzonette, villotte, giustiniane, and other ingredients that will whet their sluggish appetites for them."[23] Apparently

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[23] From translation of Ai Lettori, Chapter III, pp. 79-80.

it was not just "their" appetites which concerned Vecchi, since his own taste for the "ragout" particularly of the canzonetta and giustiniana[24] is made significantly apparent by the fact that he included six canzonette and eight giustiniane, one of them In Echo, in the Convito Musicale. The giustiniana, the last villanella sub-species to be discussed in this chapter, is in many ways the most interesting. Its usual ridicule of the miserly Venetian merchant personified by the Commedia dell' Arte character Pantalone is irresistibly comic. His characteristic attributes of senility and stuttering are humorously parodied both in the texts[25] and musical settings of these fascinating pieces. The giustiniana is always written for three voices; its largely homophonic structure includes short sections in simple imitative polyphony; parallel fifths are commonplace; the use of a contrasting section in triple time for parody purposes is characteristic; it is frequently strophic; its text is written in Venetian dialect; and stuttering, an essential part of its parody, is musically portrayed by short repetitive rhythmic figures.

Vecchi follows this format quite closely in the giustiniane included in the Convito, omitting the stutter only once in

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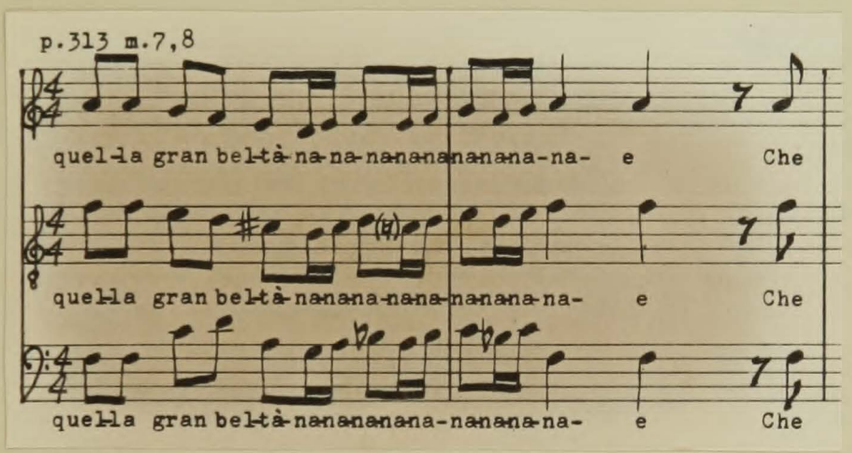
[24] Singular giustiniana; plural giustiniane used in preference to singular giustiniane; plural giustiniani.

[25] See Chapter III, pp. 110-14.

order to substitute laughter in the Non v'accorze (No. 39).[26] His only other digression was in making the dialogo in echo, O Gramo Pantalon (No. 62) through-composed rather than strophic.[27]

An example from Semo tre vecchetti (No. 56) is particularly appropriate for demonstrating several of the musical characteristics of the giustiniana:

Example 9



Note the parallel fifths in its homophonic structure, and the melody sequence with a repeated rhythmic figure to depict the stuttering in the text.

Canzonette

A very large measure of Vecchi's fame during his own lifetime can be attributed to his six books of canzonette

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[26] See Chapter III, pp. 111-12.

[27] See Chapter III, pp. 112-14.

which were originally published between 1580 and 1597. Numerous reprints of these canzonette appeared in Italy, Germany, the Netherlands, and elsewhere, bringing lasting fame to Vecchi, and making the name of Modena familiar throughout Europe. The Italians in particular seem to have developed an insatiable appetite for the canzonetta, and it is estimated that in Italy well over a thousand of these compositions by diverse composers had appeared by 1592.[28] Henry Peacham's quotation from the Compleat Gentleman which appears at the beginning of this chapter pays particular tribute to Vecchi's canzonette, a form which, with a few structural changes, the English enthusiastically adopted.

Certainly it is true that Vecchi himself enjoyed writing in this form, particularly since unlike writing serious compositions, they did not bring him "great fatigue of the mind,"[29] a fact which is more than evident when one notes that his major publications of secular music, excluding the four large works of which the Convito is one, consist of six books of canzonette, two books of madrigals, and one book of dialoghi.

Hol, in his superb study of Vecchi's canzonette,[30]

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[28]Leo Schrade, Monteverdi, Creator of Modern Music (New York: W. W. Norton & Co., 1950), p. 106.

[29]See Chapter III, p. 103.

[30]Hol, op. cit., pp. 23-26, 48-58; also see Hol, ibid., Appendix pp. 10-12 for Conversi example.

draws many interesting precedents for the development of Vecchi's style from the *villanelle* of Marenzio and the *canzoni* of Conversi. Vecchi incorporated into his *canzonette* certain stylistic characteristics normally considered typical of the madrigal; imitative entrance of voice-parts, alternated polyphonic and homophonic textures, melismatic melody lines, rhythmic variety, some word-painting, and a suppression of musical and literary parody. He retained certain characteristics from the *villanella*; strophic form, repeated sections, frequent use of triple-time, a text intended for entertainment, and a characteristic four-voice structure (occasionally three and six, never for the five-voice combination typical of the madrigal). As a summation of these characteristics, Vecchi's *canzonette* constituted a kind of popular but refined Anacreontic compromise between the serious madrigal and the unsophisticated simplicity of the *villanella*. Morley described the compromise in this manner:

> The seconde degree of gravetie in this light musicke is given to Canzonets that is little shorte songs (wherin little arte can be shewed being made in straines, the beginning of which is some point lightlie touched, and everie straine repeated except the middle) which is in composition of the musick a counterfet of the *Madrigal*.[31]

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[31] Morley, *loc. cit.*

The Convito Musicale contains six canzonette: Felici e liete piaggie (No. 40); Chi vi mira (No. 53); and the quadri-partite Gode la terra (Nos. 48-51). The unique qualities of the text of Felici e liete piaggie have already been described in Chapter III,[32] a text whose musical setting provides a perfect complement to this charming, naïve, lover's lament. A limited amount of word-painting is possible in its strophic form, since the refrain repeats the same text after each of the first three stanzas, while the fourth unifies the four stanzas by reconstituting the key words of the first three. The homophonic setting of the first part of the refrain, "Ditele in cortesia" (Tell her in an act of kindness) is followed by a free contrapuntal setting of "quanto sia grave l'aspra pena mia" (how harsh my bitter pain may be). The contrapuntal portion, although simple, captures the essence of the meaning of the words, and is reminiscent of the word-painting characteristics of the madrigal.

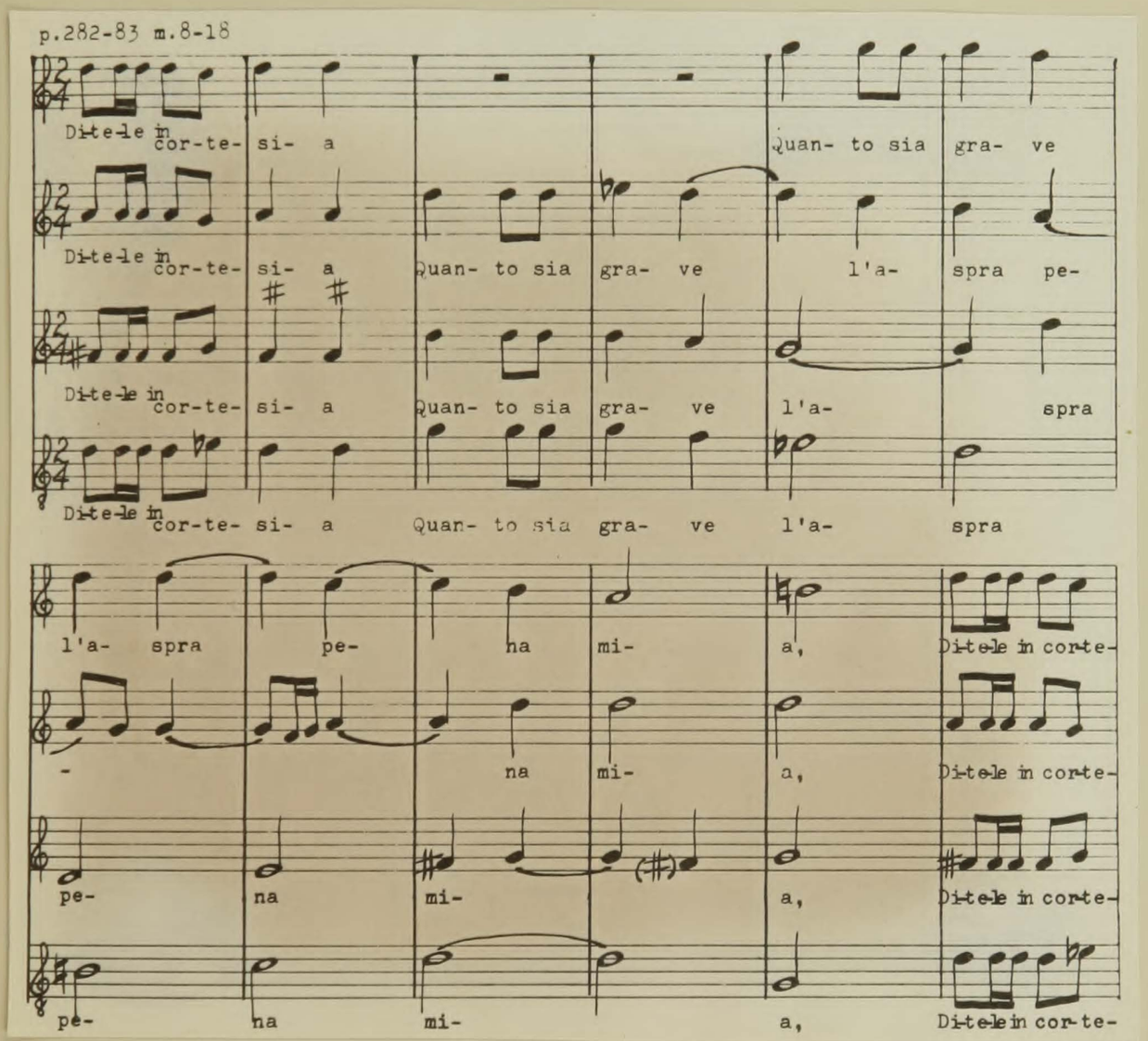
The homophonic setting of the first part of the line, not only helps point up the conceit expressed in the complete line, but also provides a medium for the contrast expressed through the rhythmic basis of the two divisions. Homophony and polyphony share the setting of a single line, but yet the

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[32] See Chapter III, p. 104.

fusion is completely natural and unforced. This example epitomizes, as much as any extract from Vecchi's canzonette, the essential character of the idiom:

Example 10



Balletto

Gastoldi's Balletti a cinque voci of 1591 left an indelible impression upon his contemporaries, in particular the English madrigalists who enthusiastically adopted the simple homophonic, two sectional repeat, strophic form of

these delightful pieces with their characteristic instrumental-like Fa la la patterns. The dance form origin of the balletto is emphasized by a well defined alternation of heavy and light beats, a predilection for the up beat with its consequent rhythmic accent, and by the rhythmic contrast of a section in triple-time.
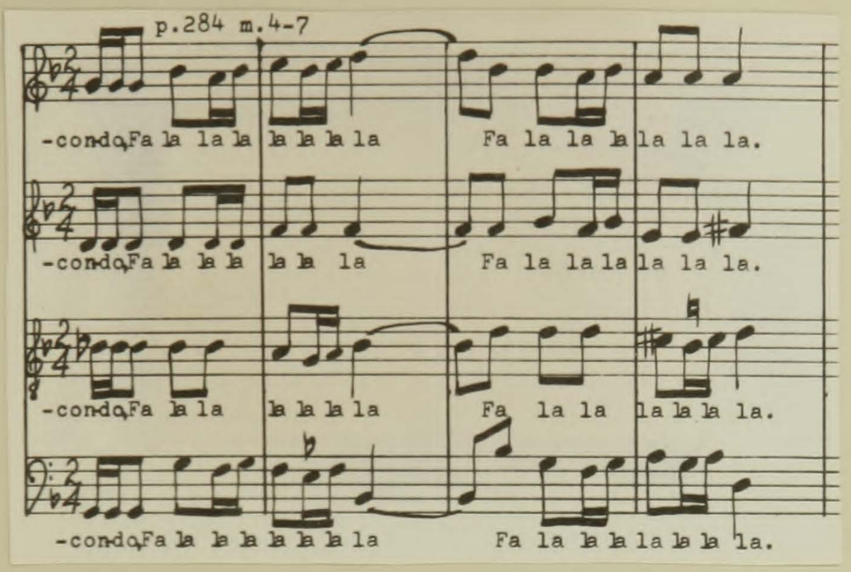
Vecchi includes one balletto, Chi vuol goder il mondo (No. 41),[33] subtitled Privilegi della Corte, in the Convito as one of the wide variety of forms in the section of compositions for four voices entitled Canzone. It is a nearly perfect model of the classic Gastoldi balletto except that Gastoldi intended no parody in his 1591 publication, while Vecchi's text,[34] together with his frequent use of parallel fifths in the Fa la la pattern, give convincing proof that part of his object in writing this composition was parody, and that the influence of the villanella rather than the canzonetta dominates this work. These differentiating characteristics are best pointed out with a short example from the Chi vuol goder il mondo:

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[33] See Appendix, p. 284.

[34] See Chapter III, pp. 105-06.

Example 11



Dialogo

During the cinquecento, the term dialogo in itself did not imply any particular form, but instead merely suggested that a dialogue technique, either musical, or musical and literary had been utilized for its unique effect. The musical structure upon which the dialogo was superimposed varied so much that it is often difficult to specifically classify the form of many examples; in fact, Vecchi and his contemporaries seldom identified their dialoghi by form.[35]

As we have seen in Chapter III,[36] the Convito Musicale includes six dialoghi which with regard to similarities of

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[35]Example: Horatio Vecchi, Dialoghi a 7 e 8 voci (Venetia: A. Gardano, 1608).

[36]See Chapter III, pp. 106-08.

text and musical setting must be discussed in two separate groups of three. The first group, O cara bocca (No. 45), Ingrat'Aminta (No. 52), and Tibrina (No. 54) have texts which are actually dialogues in the literary sense. The first of these, O cara bocca is a two-sectional repeat strophic form in a completely homophonic setting, which implements the question-answer dialogue structure of the text by posing a question with the three lower voices of its four-voice setting, and answering with the upper three. Ingrat'Aminta is in strophic form with a repeated refrain in an almost completely homophonic setting. The dialogue in this three-voice structure is cleverly managed by Vecchi's having set the refrain answer of each strophe in triple-time. The dialogue in Tibrina, musically the most complex of these three dialoghi, is carried out by means of two separate choirs, each consisting of three voice parts (TTB and SSA, closing with SSB). The setting is largely homophonic with brief sections at both the beginning and end repeated. The techniques which Vecchi used in these three dialoghi lack the freedom of the madrigalesque dramatic (dialogue) scenes discussed earlier in this chapter, and because of their homophonic structure, lack of word-painting, repeated sections, strophic form in O cara bocca and Ingrat'Aminta, and triple-

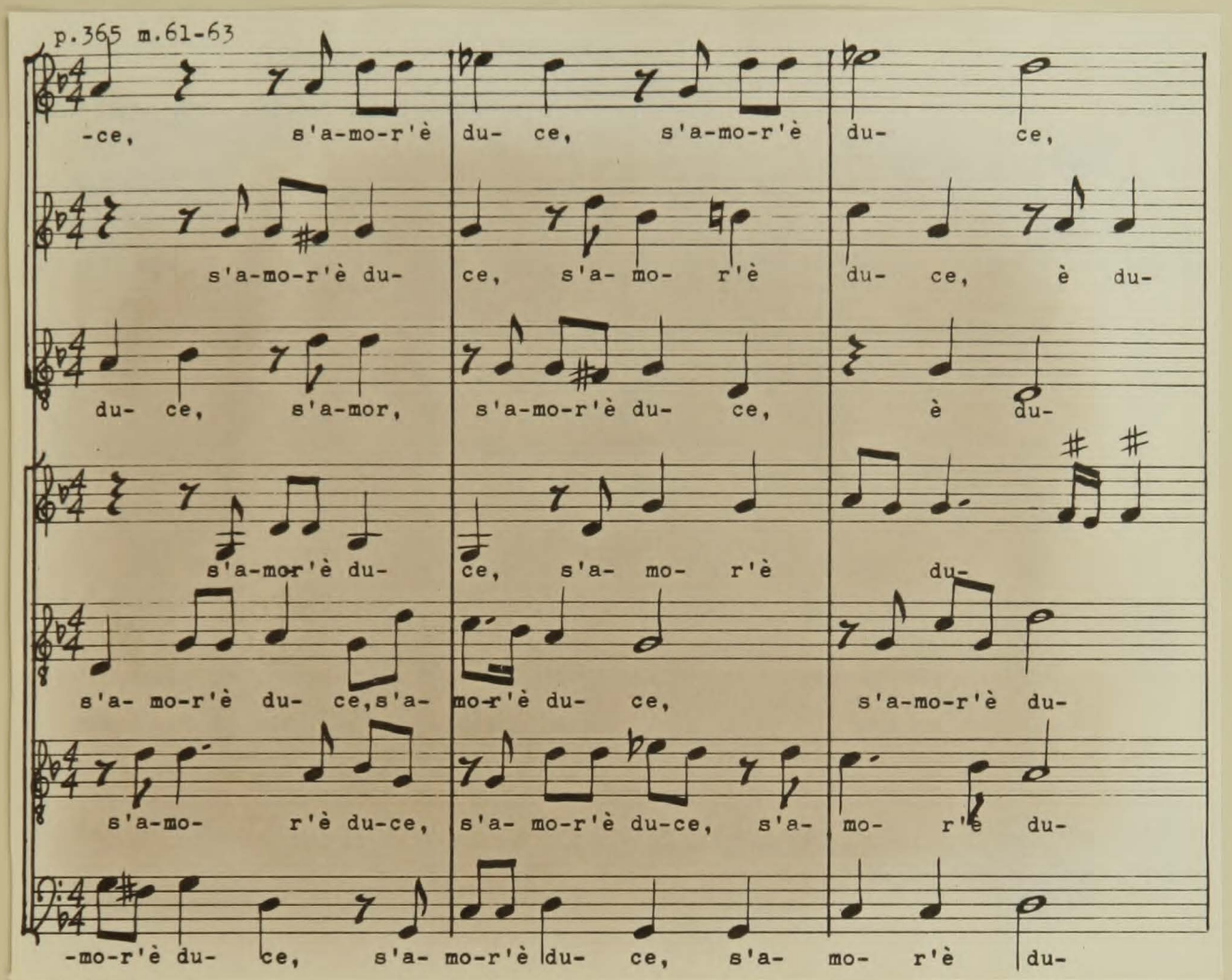
time sections in Ingrat'Aminta and Tibrina, they must be classed among the lighter form derivatives of the canzone alla Napolitana.

The three compositions which close the Convito Musicale are musical dialogues which bear the name dialoghi by virtue of the unique choral dialogue effects which are made possible with their two antiphonal choral ensembles. Lassus, Andrea Gabrieli, and Striggio among others had used this polychoral technique in secular music before Vecchi, but none used it to more brilliant effect.

Amor è foco (No. 53) is a seven-part composition which effects its musical dialogue by means of a three-voiced (SAT) choir and a second choir of four voices (ATTB). The dialogue is well delineated by completely separated statements from the two choirs, finally building to a climax in the tutti portion of the repeated eighteen bar section which closes the work. The style is madrigalesque, with frequent examples of word-painting in its freely mixed polyphonic and homophonic texture. Customarily in tutti passages of seven and eight-part dialogues, Vecchi masses various homophonic structures of two or more voices into a polyphonic texture which, for purposes of clarity, seldom exceeds four-part counterpoint; however, Amor è foco is an interesting exception with its frequent instances of

genuine five and six-part counterpoint:

Example 12



In questa piaggia (No. 64) and Coppia real (No. 65) are both eight-part dialoghi divided into equal SATB choirs. Madrigalesque qualities are not present in these two compositions to the same extent as those found in Amor è foco; however, Vecchi uses the contrapuntal technique of overlapping two four-part homophonic structures, frequently in imitation, creating a strikingly dramatic antiphonal effect. The final part of each of these dialogues is repeated, and both utilize

the dramatic effect of an antiphonal section in triple-time.

The stunning final section of Coppia real brings the Convito Musicale to an impressive close. It would be difficult to imagine a more fitting word upon which to close a work representing a summation of cinquecento secular vocal forms than Vecchi's choice of — Vittoria![37]

MODES

As regards the use of the modes as the tonal basis of polyphonic composition, there is no evidence of methodical treatment prior to the later part of the 15th century when the Flemish School brought about a renewed interest in the Gregorian tradition and in sacred music. Particularly the compositions of the 14th century are remarkably free in their tonality, as already appears from their liberal use of accidentals. In this respect it is interesting to note that not until after 1500 did composers begin to write polyphonic settings of e. g., the Magnificat in the various modes, and that designations such as Toccata primi toni do not occur prior to 1550 (Andrea Gabrieli). No less interesting is the fact that Glareanus, in his brilliant analyses of the compositions of Josquin and others (Dodekachordon) never investigates the mode of a polyphonic composition as such, but only those of the different voice parts.

It is true that many aspects of modal behavior in individual lines persisted in polyphonic compositions, but

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[37] See Appendix, pp. 399-400.

[38] Apel, op. cit., p. 147.

specific harmonic behavior gradually supplanted modal characteristics, and progress continued throughout the sixteenth and seventeenth-centuries toward the genuine tonal system of the Late Baroque. Because of the fact that adjacent voice-parts often fall into different modes, particularly the authentic and plagal of the same pair, defining the mode of a polyphonic complex becomes more a matter of practical identification than a complete statement of fact.

Homophonic compositions, or homophonic sections within the framework of a polyphonic composition were simply other expressions of this same concept. Even during this evolutionary period, intervallic combinations were more the determinant of harmony than anything resembling the tonal harmonic progressions of the Late Baroque. The melodic modes still governed the individual parts, and therefore, indirectly, even a homophonic structure was determined by the rules of modality.

It is convenient to identify the mode of a piece from the last note of the lowest voice-part, and to indicate transpositions up a fourth or down a fifth, by a B flat in the key signature. The sixty-five pieces in the Convito

Musicale are divided into various modes, transposed and untransposed, as follows:

Mode	Number of Compositions
Dorian	
Untransposed	13
Transposed	13
Ionian	
Untransposed	11
Transposed	11
Mixolydian	
Untransposed	11
Aeolian	
Untransposed	6
	65

There is no valid kind of generalization possible concerning the incidence of a particular mode with one of the individual forms represented in the Convito; however, the predominance of the incidence of the Dorian and Ionian modes, transposed and untransposed, reflects the increasing preference by Vecchi and his contemporaries for modes which approximated the characteristics of major and minor tonalities. Vecchi completely avoided using the Phrygian and Lydian modes in the Convito, modes whose intervallic structure least resembled the tonal characteristics represented by the Dorian,

Ionian, Aeolian, and Mixolydian modes. By the time Glareanus wrote the Dodekachordon in 1547,[39] the Lydian mode had nearly ceased to exist in polyphony, with the transposed Ionian mode supplanting it, and the Phrygian mode, in addition to its less preferred intervallic structure, presented cumbersome problems in cadence formation because of the reluctance of cinquecento composers to use the D sharp, the tone necessary for a perfect cadence in the mode on E.

Accidentals

There are well over twenty-two hundred chromatic alterations in the Convito Musicale. This total includes those specifically indicated by Vecchi in the 1597 Gardano edition, and those added editorially through a restrained application of musica ficta in the preparation of the transcription for this dissertation. This total does not include the accidental B flat when it occurs as part of the key signature in a transposed mode.

A detailed discussion of the complex practices implied by the term musica ficta is not within the scope of this writing, and instead, H. K. Andrews' set of "working rules"

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[39] Oliver Strunk, Source Readings in Music History (New York: W. W. Norton & Co., 1950), p. 224; he translates from Glareanus: "The third combination, that of Lydian and Hypolydian, is unusual in this our age, for, as we have often remarked in the foregoing, all compositions in these modes are forced into the Ionian."

for musica ficta used in his analysis of the music of Palestrina will provide a convenient basis for many of the principles applied in the analysis of chromatic alterations which appear in the Convito Musicale. It should be remembered, however, that from the early part of the century composers had allowed themselves much greater latitude in the use of Musica Ficta when writing madrigals than when writing for the church".[40]

> Chromatic alterations, written or unwritten, seem to have been used . . . for two main reasons: (1) melodic; (2) "harmonic".
>
> (1) Of the melodic uses the chief are: (a) the raising or lowering of a note in order to avoid the tritone or its inversion the diminished fifth either as a direct leap or as the outline of a melodic figure; (b) the "shortening" of whole tone returning steps (A-B-A becoming A-Bb-A, G-F-G becoming G-F#-G, etc.); (c) the growing tendency to use the upward semitone step to the Final in cadences (the modern leading-note cadence) except in the Phrygian mode.
>
> (2) The "harmonic" considerations influencing chromatic (musica ficta) alterations are: (a) the perfecting of the diminished fifth between the notes Bb and F either by lowering the Bb or by raising the F to F#; (b) the desire to have a major rather than a minor third in the final chord of every work or important section, which implies the raising of the third degree of the Dorian, Phrygian, and Aeolian modes, and became the normal practice in polyphony throughout most of its history; (c) the use of the major "chord" in intermediate cadences; (d) the purely "harmonic" and expressive effect of a chromatically altered "chord"; (e) possibly the growing awareness and standardization of the leading-note cadence, demanding a major third for the "dominant" chord.[41]

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[40] R. O. Morris, Contrapuntal Technique in the Sixteenth Century (London: Oxford University Press, 1922, 1958), p. 60.

[41] H. K. Andrews, An Introduction to the Technique of Palestrina (London: Novello and Co. Ltd., 1958), p. 15.

These rules cover a large measure of the incidence of the accidentals F#, G#, C#, Bb, Eb, and D# which appear throughout the Convito, and the frequency with which each appears depends upon its function, the mode in which it occurs, and whether or not the mode has been transposed. The following tabulation lists the modes in descending order of their preference in the Convito, and lists the incidence of each accidental used:

Mode	F#	G#	C#	Bb	Eb	D#
Dorian						
Untransposed on D	153	115	297	192	5	2
Transposed on G	222		67		206	
Ionian						
Untransposed on C	97	27	65	40		2
Transposed on F	33	4	38		30	
Mixolydian						
Untransposed on G	95	10	52	29		4
Aeolian						
Untransposed	36	73	170	78		1

The tabulation is not complete without including B natural when it occurs in the transposed modes, since then it functions precisely as does any of the other accidentals. The Convito includes ninety-one instances of the B natural in the transposed Dorian mode on G, and ninety instances in the transposed

Ionian mode on F.

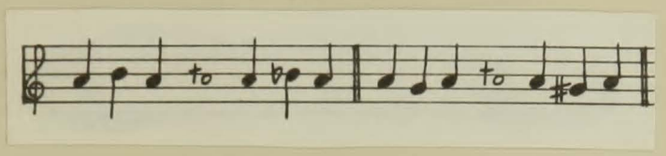
Vecchi used these chromatic alterations for purposes which conformed quite closely to the general practices of his day, and so the following list of uses for accidentals in the Convito Musicale, arranged in descending order of their frequency of application, could well be employed in describing the work of almost any composer of the latter part of the cinquecento:

1. The subsemitonium or half-step leading-tone is employed preceding cadence tones, both final and intermediate, and in the case of the final cadence it had become mandatory. The most common of these cadence tones used in the Convito are:

Mode	Final	Intermediate
Dorian		
Untransposed on D	D	A, G, F
Transposed on G	G	D, C
Ionian		
Untransposed on C	C	G, D, A
Transposed on F	F	C, G, D
Mixolydian		
Untransposed on G	G	D, C, A
Aeolian		
Untransposed on A	A	D, C, F

3. The modification of a whole-tone returning step into a half-tone, sometimes described as Una nota supra la semper est canendum fa and its reversal,[42] occurs with considerable frequency throughout the Convito in the following manner:

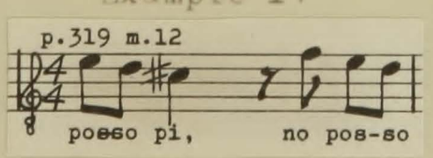
Example 13



4. The third in the final chord of all compositions is always a major third above the final, with the proper accidental provided when necessary. Very frequently intermediate cadences are also modified. Occasionally in the more archaic combination of four voices, the third is omitted altogether from the final chord.[43] In a few instances, pieces written for three voices omit both the third and fifth.[44]

4. The augmented fourth and diminished fifth are usually avoided in melodic skips and in the outline of a melodic pattern, by the addition of an accidental; however, this is not true of the "dead" interval between phrases, or of the interval when it is interrupted by a rest.

Example 14



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[42] Gustave Reese, Music in the Middle Ages (New York: W. W. Norton, 1940), p. 381.

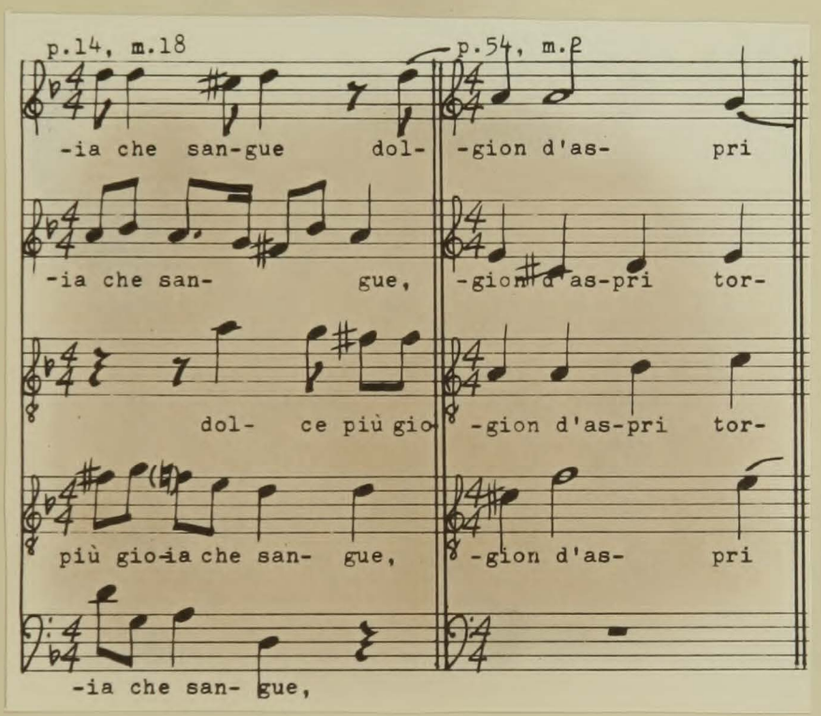
[43] See Final of Numbers: 31, 33, 37, 38, 39, 45 in Appendix.

[44] See Final of Numbers: 53, 57, 59 in Appendix.

There are other instances when it seems obvious that for effective interpretation of the text, the melodic diminished fourth should not be edited. In each of these examples, it should be noted that Vecchi has provided a circumstance in which the diminished fourth is somewhat disguised by the contour of an adjoining voice-part:

Example 15

a. b.

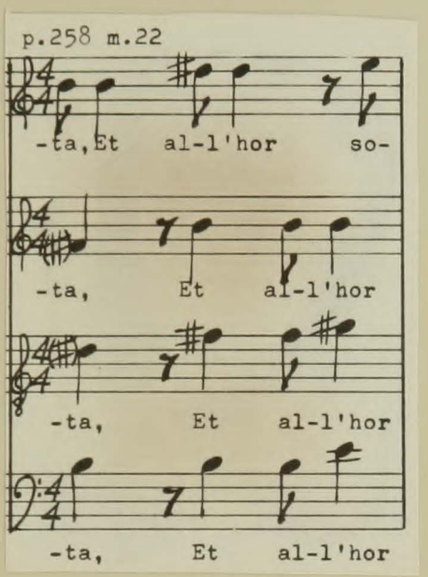


Note the particularly strong agogic emphasis placed upon the upper member of the diminished fourth in (b) of the above. Harmonic diminished fifths are also usually avoided by lowering the bottom member, or by raising the upper.

5. When necessary, a B flat is added in the F hexachord, and an E flat is added in the B flat hexachord, thereby accounting for a large measure of the B flats used in the Dorian mode, and for the E flats in the transposed Dorian mode on G.

6. "Harmonic" chromatic alterations frequently occur for their interesting expressive possibilities, presenting a vertical choice of accidental rather than a horizontal melodic chromatic inflection.

Example 16



Obviously, these alterations demonstrate Vecchi's "harmonic" sensitivity, and along with the incidence of F#, G#, and C# alterations according to the other principles outlined in this section, demonstrate the validity of Jeppesen's statements concerning the "harmonic" considerations inherent in all these chromatic alterations.[45]

7. Melodic chromatic alterations-

Vecchi was not a chromaticist; in fact, his reaction to the extreme chromaticism of some of his contemporaries, in particular

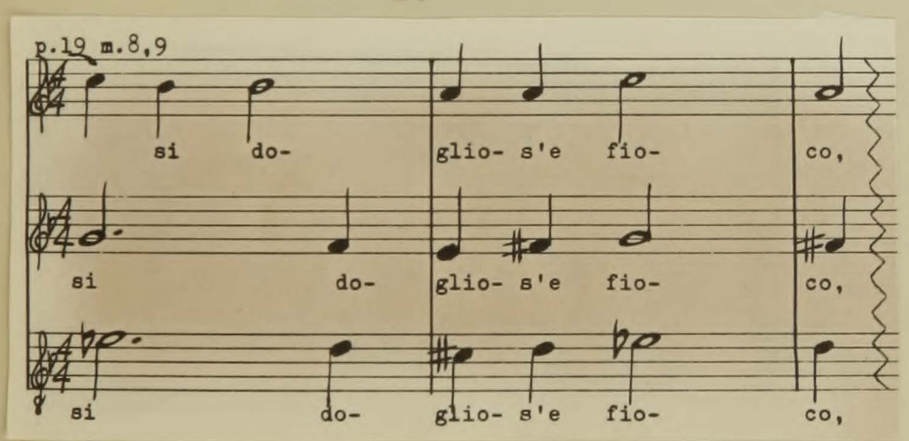
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[45] Knud Jeppesen, The Style of Palestrina and the Dissonance (London: Oxford University Press, 1946), p. 32.
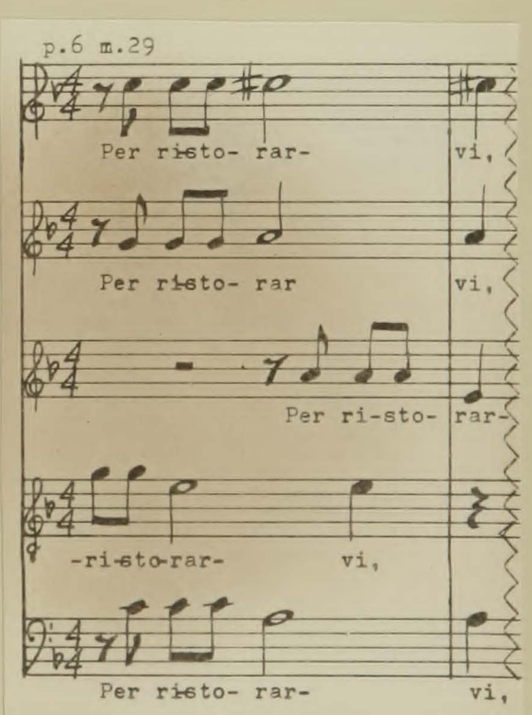
Gesualdo, was one of the reasons for his having composed the Convito. Recall the words of his Ai Lettori, "I say this because it would be no wonder (in view of the great abundance of music going the rounds today) if the ears of many, grown satiated and through this satiety weak, were in the condition of the sick, who have no more than tasted one thing than they call fastidiously for another"; the reference to Vecchi's contemporaries is obvious. He "fastidiously" refrains from chromaticism for its own sake, saving its occasional use for particularly dramatic word-painting possibilities such as the following:[46]

Example 17

a.



b.



---

[46] For other examples see Appendix: p. 45, m. 19-23; p. 54, m. 5; p. 20, m. 17; p. 22, m. 28; p. 22, m. 29, 30.

This last example demonstrates one of his most familiar means of effecting melodic chromaticism, a device also frequently used by Marenzio. He progresses down a minor third in the lowest voice, and then inflects one of the upper voices, the third of the "triad", a melodic half-step.

8. Conformity accounts for the addition of a substantial number of accidentals, since when one of the principles for chromatic alteration just outlined has been applied, simultaneous vertical duplications of that note are also altered, even though the individual line in which they occur might not ordinarily provide another reason for alteration.

The eight major principles just outlined account for nearly all of the chromatic alterations which occur in the Convito Musicale, including the conditions for the very limited incidence of the D sharp.[47] It is convenient for illustrative purposes to demonstrate the use of these principles by an analysis of Veder beltà divina (No. 12)[48] in the Convito, a choice which in no way was intended to be selective.

The mode is Dorian, untransposed, a fact firmly established throughout the composition, and very particularly in the perfect cadence to the Final on D. The principles for
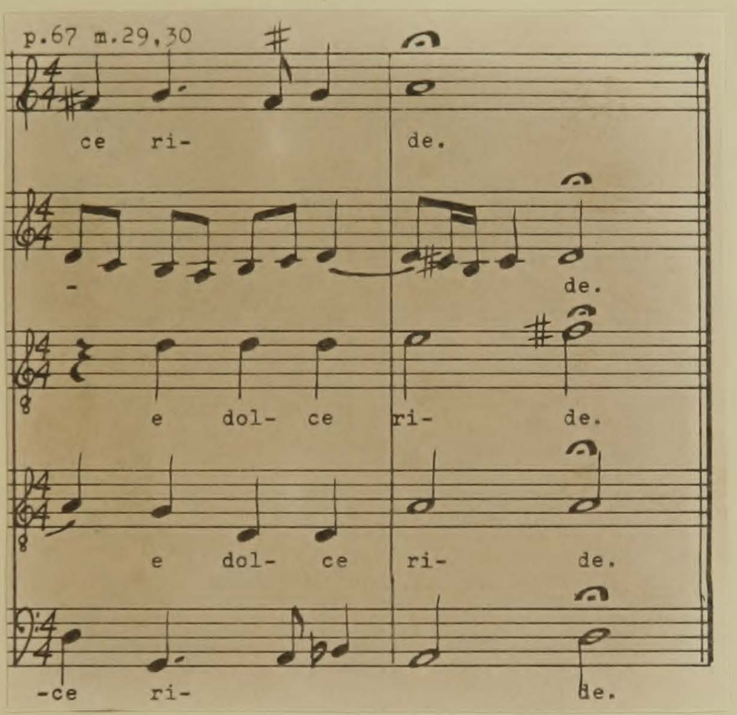
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[47] See Appendix for the only examples: p. 47, m. 36, 37; p. 159, m. 48; p. 258, m. 21, 22; p. 337, m. 44, 45.

[48] See Appendix pp. 63-67.

chromatic alteration are identified in the following analysis by the number of the rule stated in the preceding section.

1. The subsemitonium- The A major "dominant" penultimate embellished chord utilizes the C sharp both as the resolution of a suspension and as the subsemitonium or leading-tone to the final on D in the Alto part:

Example 18



Intermediate cadences make a similar use of the subsemitonium or leading-tone cadence: See m. 7, cadence on A; m. 10, cadence on F; m. 14, cadence on D; m. 18, 19, cadence on D; m. 22, cadence on D; m. 24, cadence on D; m. 26, 27, cadence on D; m. 27, 28, cadence on F.

2. Half-tone returning step- m. 1, A-Bb-A; m. 2, A-Bb-A; m. 3, A-Bb-A; m. 4, A-G#-A; m. 4, A-Bb-A; m. 5, 6,

A-B♭-A; m. 13, 14, A-B♭-A; m. 15, 16, A-G#-A; m. 16, 17, A-G#-A; m. 17, D-C#-D; m. 19, 20, A-G#-A; m. 20, 21, D-C#-D; m. 20, 21, A-G#-A; m. 23, A-G#-A; m. 25, 26, D-C#-D; m. 26, G-F#-G; m. 29, A-B♭-A.

3. Major third in Final and some intermediate cadence chords- Final F# in D major chord: F# in D major intermediate cadence, m. 24.

4. Alteration of melodic augmented fourth and diminished fifth- m. 27, F-B♭. Alteration of harmonic diminished fifths by lowering the bottom member: m. 5, B♭-D-F; m. 25, B♭-D-F. These two harmonic examples also can be explained by the melodic principle of Una nota supra la semper est canendum fa.

5. Chromatic alteration of B flat in the F hexachord- m. 26, m. 27.

6. "Harmonic" chromatic alterations- C#, m. 8; C#, m. 17; C# (Canto), m. 24; C#, m. 28; F#, m. 28, 29. The instances of the C# indicate a preference for the A major chord in this mode even when not associated with a cadence, and the F# is the third of a D major chord which precedes the penultimate chord of the Final, and is not specifically part of the cadence.

7. Melodic chromatic alterations- There are no examples of this type of alteration in the Veder beltà divina.

3. Vertical conformity in incidence of accidentals- [illegible] there is no example in the Veier belts divina of this type of alteration, and since no example was given in the preceding, examples from other selections will demonstrate this principle: See Number 19, m. 17, 30, 32; Number 23, m. 32, 33.

MELODY

> By its very nature melody cannot be separated from rhythm. Each musical sound has two fundamental qualities, pitch and duration, and both of these enter into those succession of pitch-plus-duration values which we call melodies. . . . If a distinction between the pitch quality ("high-low") and the time quality ("long-short") is needed, the proper terms are motion and rhythm.[49]

This succession of "pitch-plus-duration values" Morris calls "'rhythmic melody'. . . a series of notes whose mutual relationship is considered in terms of accent and duration, and not merely in terms of pitch".[50] Andrews combines the better aspects of both these definitions, using terminology which is particularly appropriate for describing the qualities of melody during the Age of Polyphony, calling it the "rhythmic melodic line". He describes its characteristic

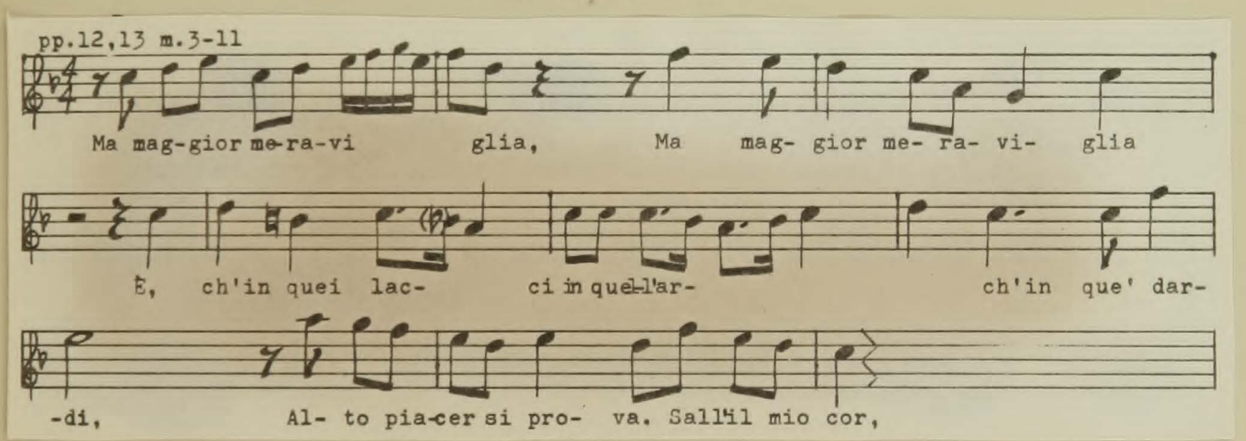
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[49] Apel, op. cit., p. 436.

[50] Morris, op. cit., p. 28. Although Morris makes reference to the close connection between rhythm and melody, he does not define melody in terms of rhythm and pitch.

"melodic" feature as "'curvilinear movement' — that is, a series of carefully proportioned curves in which ascending movement is balanced by descending".[51] This subtle balance of melodic motion, complemented by rhythmic vitality was an extremely important consideration to Vecchi in his polyphonic compositions. The predominantly stepwise progressions in the Convito are very frequently varied by skips, and when this occurs, the skip is usually preceded and followed by a stepwise movement in the opposite direction:
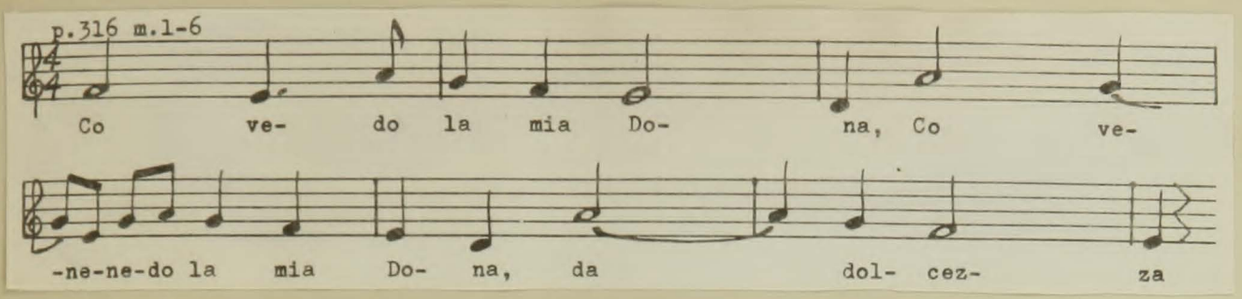
Example 19



Although the light, often homophonic secular compositions of the Convito do not contain the refinement of rhythmic variety of the serious compositions, this "curvilinear movement" is obviously still a factor in Vecchi's goal of a

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[51] Andrews, op. cit., p. 46. Andrews circumvents the troublesome problems of terminology by using the adjective "melodic" in the same sense that Apel uses "motion".



Melodic Intervals

By far the most usual melodic progression is that of the diatonic step, up or down a major or minor second. The melodic skips of major and minor thirds, perfect fourths, and perfect fifths, ascending and descending, are all very common. The ascending minor sixth occurs only occasionally, instances of the ascending octave are fairly fequent, and the descending octave is not rare. There are no instances of the "real" skip of a seventh, major or minor, of a minor sixth descending, or of a major sixth either ascending or descending. The parallel with the sacred works of Palestrina is precise. The melodic interval of a "real" diminished fourth, as pointed out under the section of this chapter on chromatic alterations, does occur in the Convito in several apparently valid instances,

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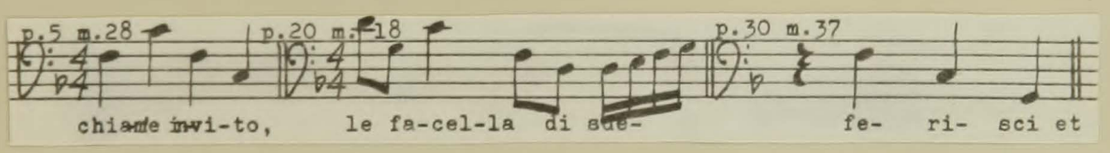
52 This balance is not as complete in the lowest voice-part of the light secular homophonic compositions, and to some extent in polyphonic compositions, due to the tendency of the lowest part to assume a contour dictated by the "root movement" of the "chordal" structure.

however then, the occurrence is so rare as to be outside normal practice.

Vecchi generally precedes and follows a melodic leap by a stepwise progression from the opposite direction; however, successive leaps are fairly numerous in the Convito, particularly in the lowest part, and occur principally in a progression of two downward leaps. A generalization is neither possible concerning the size of the two intervals, nor of the position of the larger of the two intervals when there is a difference in size.

Example 21

a. b. c.



Rhythm Characteristics

The "rhythmic melodic line" in Vecchi's secular music exhibits great vitality and variety, qualities made possible principally by the relatively unrestricted be-

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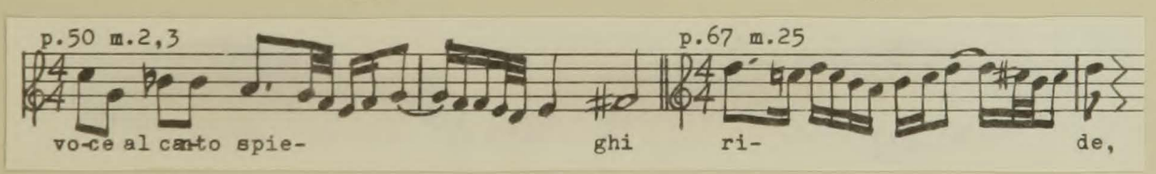
*N.B. In order to keep the notation designations of this section consistent with both the original printed edition of the Convito and with those used in other rhythm analyses of cinquecento music, while still providing a realistic approximation of the actual contemporary equivalents of the original note values, all explanations will first provide the terminology appropriate for the transcription, followed by the white mensural notation name of the original in parentheses. The considerations implicit in making a proper transcription of the original notation of the Convito have been discussed at length in the section of Chapter II which deals with proportion time-signatures.

havior of its rhythmic content. Practices concerning the use of quavers (notated semiminims) and larger values were not generally restricted in the secular music of Vecchi's time with regard to approach, leaving, or unbroken succession, and the Convito illustrates this freedom to excellent advantage. Even semiquavers (notated fusas) exhibit a certain amount of independence in their movements. The natural corollary of this increased rhythmic independence over that exhibited in sacred music is that in secular music, the contour is determined to a far less degree by the actual duration of the note values.[53]

Demisemiquavers (notated semifusas) because of their very short duration, appear infrequently in the Convito and then only in decorative melismas:

Example 22

a. b.
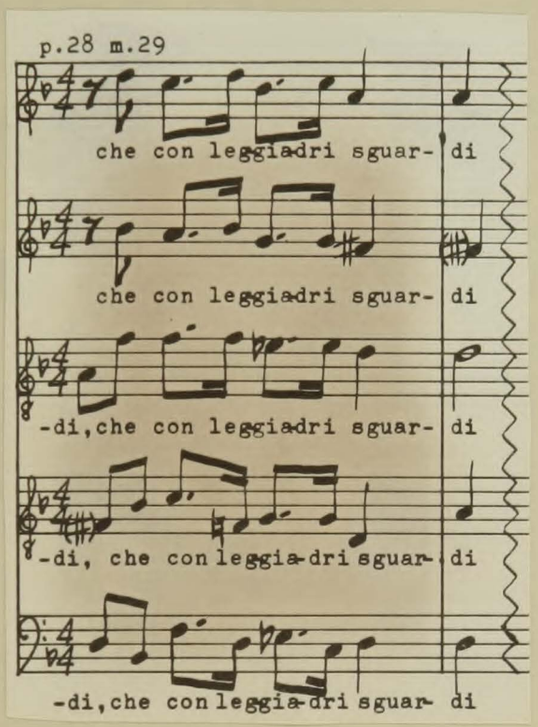


Semiquavers (notated fusas) occur with great frequency in a wide variety of combinations throughout the Convito. They generally are approached and followed by a stepwise interval, particularly when they appear in groups of two or

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[53] See Andrews, op. cit., p. 49 for a comparison with the sacred music practices of Palestrina.

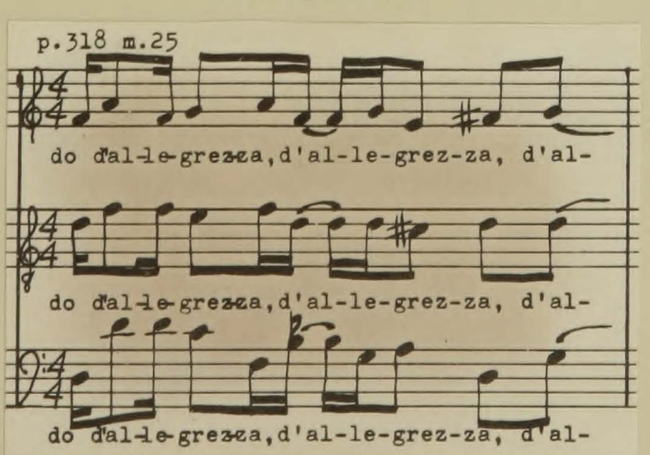
four. The single semiquaver (notated fusa) appears following a dotted quaver (notated dotted semiminima), and a great deal of latitude is exhibited in the intervallic structure before, after, and between the two notes of this figure.

Example 23



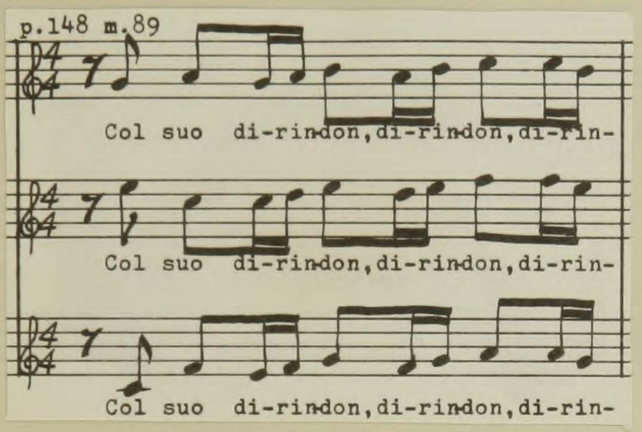
One of the most unusual rhythmic passages in the entire Convito utilizes the syncopation possibilities of a passage introduced by a single semiquaver (notated fusa). It appears in the giustiniana, Co vedo la mia Dona (No. 58):

Example 24



Groups of two semiquavers (notated fusas) appear throughout the work in combination with the quaver (notated semiminima).

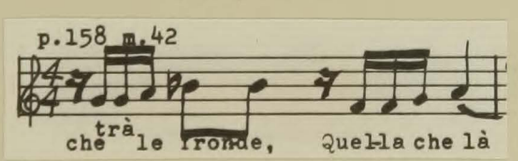
Example 25



Note also in this example from the villota, Sapete voi Bifolci (No. 22) an interesting sequence of consecutive "first inversions".

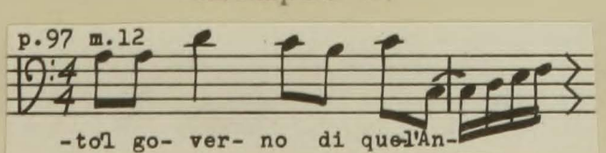
An infrequent incidence of a group of three semiquavers (notated fusas) appears in the Convito introduced by a semiquaver (notated fusa) rest:

Example 26
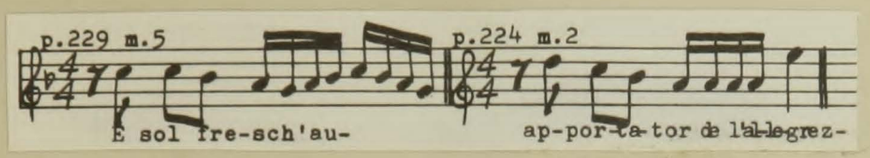


Three semiquavers (notated fusas) also appear occasionally following a dotted quaver (notated dotted semiminima):

Example 27
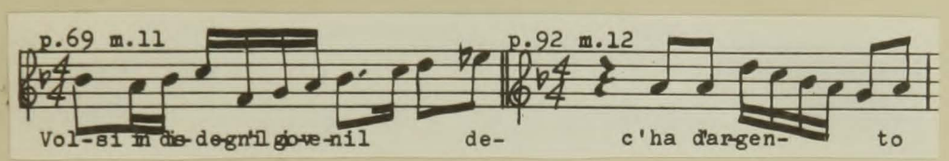


Groups of four semiquavers (notated fusas) appear frequently, and in a number of varieties:

Example 28



stepwise melismatic

repeated pitch syllabic

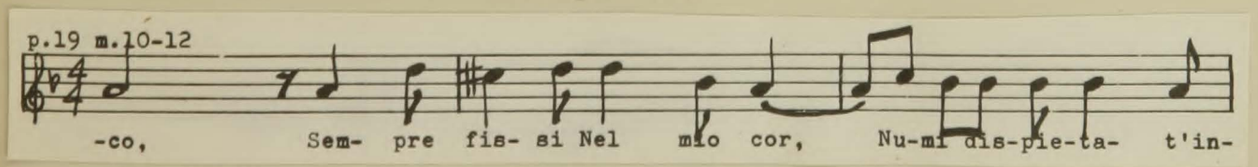


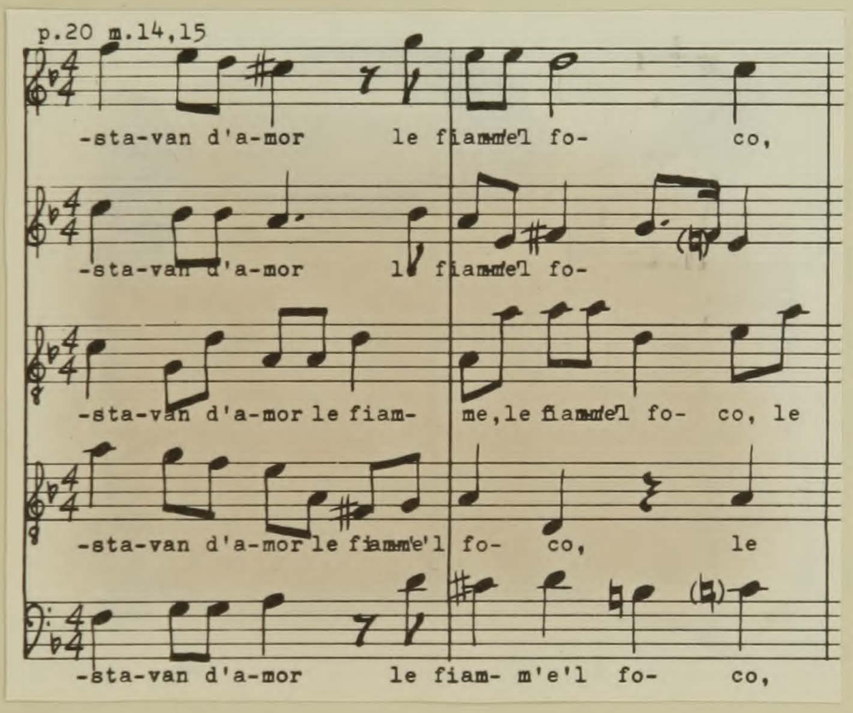
including leaps syllabic

preceded by leap melismatic

Quavers (notated semiminimas) appear singly, in pairs, threes, fours; in fact, they appear in unbroken succession in almost every combination up to the amazing number of thirty-two, found in the giustiniana, Non v'accorze (No. 59). The more serious of the secular forms seldom include a succession in excess of more than eight quavers (notated semiminimas). The single quaver (notated semiminima) and the quaver (notated semiminima) rest are frequently used to initiate a passage in syncopation.

Example 29





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[54] See Appendix pp. 134-151.

which illustrate the extremes to which Vecchi stretched successions of transcribed crotchets and minims. The first such passage in triple-time, measures forty to forty-six, in which a young farmer in his enthusiasm for his peasant love, extols her virtues in a series of six identical measures of three crotchets (notated semibreves) each. The second example is another enumeration, measures sixty-one to seventy, repeated in measures seventy-two to eighty-one, where he names the parts of her body in a prolonged intoning through eighteen repetitions of a G major "chord" in minims (notated semibreves).

The various proportion signatures for tripla and sesquialtera were used inconsistently particularly during the latter part of the cinquecento, and those included in the Convito Musicale were certainly no exception to this generalization. Many of the lighter compositions incorporate the particularly spirited, gay effects possible through tripla and sesquialtera sections, and generally, they are characterized by rhythmic simplicity. Tripla notated semibreves[55] and sesquialtera notated minimas appear as crotchets in this transcription under the time signature $\frac{2}{4}$.[56] Motion is largely conjunct in all voice parts except the lowest. It generally assumes a kind of "root movement" disjunct activity when

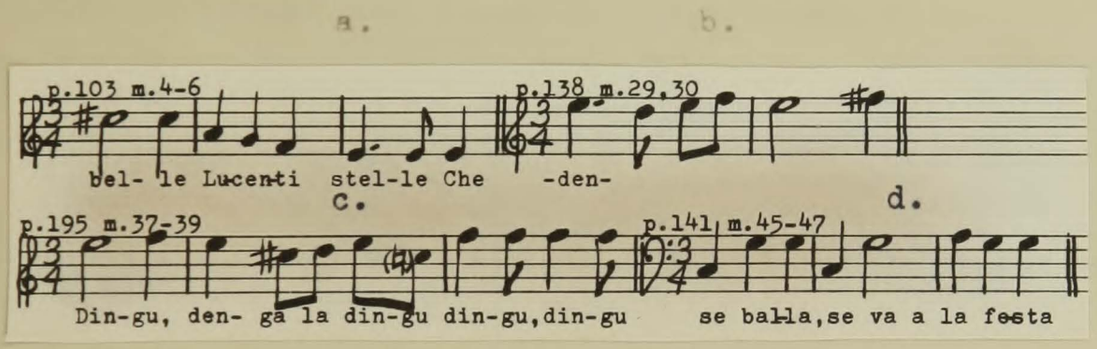
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[55] Note example in previous paragraph.

[56] See detailed discussion of tripla and sesquialtera proportional time-signatures used in the Convito in Chapter II, pp. 48-59.

written in transcribed note values larger than a quaver, the shortest note value used in these sections of the transcription. There is relatively little rhythmic variety in this basically homophonic incisive "bar-line" music, and four short excerpts constitute a nearly complete sampling of the rhythmic variety found in tripla and sesquialtera sections of the Convito.

Example 31



Initials and Finals

There is absolutely no uniformity in the note value with which a secular composition of this era might begin. The Convito uses anything from the quaver (notated semiminima) to the semibreve (notated brevis), showing preference for none. For the most part, the Finals are longas in the original, and are transcribed as breves with a fermata; however, there are some lighter compositions which end on transcribed quavers, crotchets, minims, and semibreves.

Accents

The preceding discussion indicates that one of the most formidable building blocks of Vecchi's expression was his imaginative use of rhythmic variety to enhance his melodic line. This rhythmic variety was very often the consequence of his sensitive use of rhythmic and metric accents, which when enriched by cross rhythms and syncopation gave his music a rhythmic interest and freshness approached by only a few of his contemporaries.

Morris, in his authoritative book on this period, Contrapuntal Technique in the Sixteenth Century, defines the use and techniques of accentuation:

> . . . in the polyphonic music of the sixteenth century a double system of accentuation is employed. The rhythmical accentuation of each individual part is free, that is to say, the accents do not occur at strictly regular intervals, whereas the composition as a whole does conform to a fixed metrical scheme in which strong and weak accents succeed one another in a pre-determined order. . . . In the rhythm of poetry there is precisely similar duality.
>
> . . . . . .
>
> Between the rhythmical accent (the accent of stress) and the metrical accent (the accent of quality) there is a continual interplay; sometimes they coincide, sometimes they are at odds, and the rhythmical problem before the poet is to strike the just balance. Too much coincidence means monotony; too much at-oddness means chaos. . . . once it is realized that a double system of accentuation is habitually employed and recognized in poetry, there is no difficulty in applying a similar conception to music.[57]

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[57] Morris, op. cit., pp. 17, 18.

The proportional time-signatures of this period related to the vertical ("harmonic") aspects of counterpoint, constituted what is known as metrical accent, and were as Morris pointed out, analogous to the meter of poetry. Morris goes on to say:

> . . . it will be taken as clear that the measure of time-signature of any polyphonic composition of this period, sacred or secular, does not exercise any control whatever over the rhythmical structure of any of the individual parts.[58]

This interaction is particularly apparent in the more serious of Vecchi's compositions included in the Convito, the madrigal, the madrigalesque dramatic scene, and to some extent the canzonetta and other at least somewhat contrapuntally oriented forms. The more obvious homophonic lighter music superimposed the less subtle implications of metrical accent "bar-line" music upon the text, relegating other stress methods to a position of somewhat diminished importance.

There are three principal methods of implementing textual rhythmic accent within a musical context: dynamic stress, agogic accent, and tonic accent; however, dynamic stress was not notated in music of this time, and so its effectiveness was a matter of interpretation on the part of the performer.

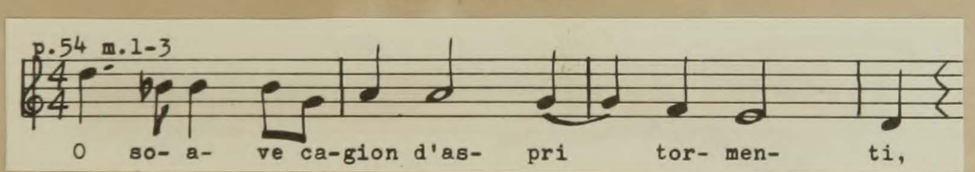
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[58] Ibid., p. 22.

The agogic accent implies stress by possessing a longer duration than the note which either precedes or follows it. The tonic accent implies accent by virtue of possessing a higher pitch than the note which either precedes or follows it. A tonic accent approached by a skip seems to receive stress in direct proportion to the size of the skip.

The agogic accent, and the tonic accent were employed both separately and simultaneously to apply musical stress to normally stressed verbal accents of the text, and to give variety to the complete rhythmic complex. Scarcely a measure in the entire Convito was written without some effective application of these principles. Through them, Vecchi achieved a line with the essential stress characteristics of speech:

Example 32



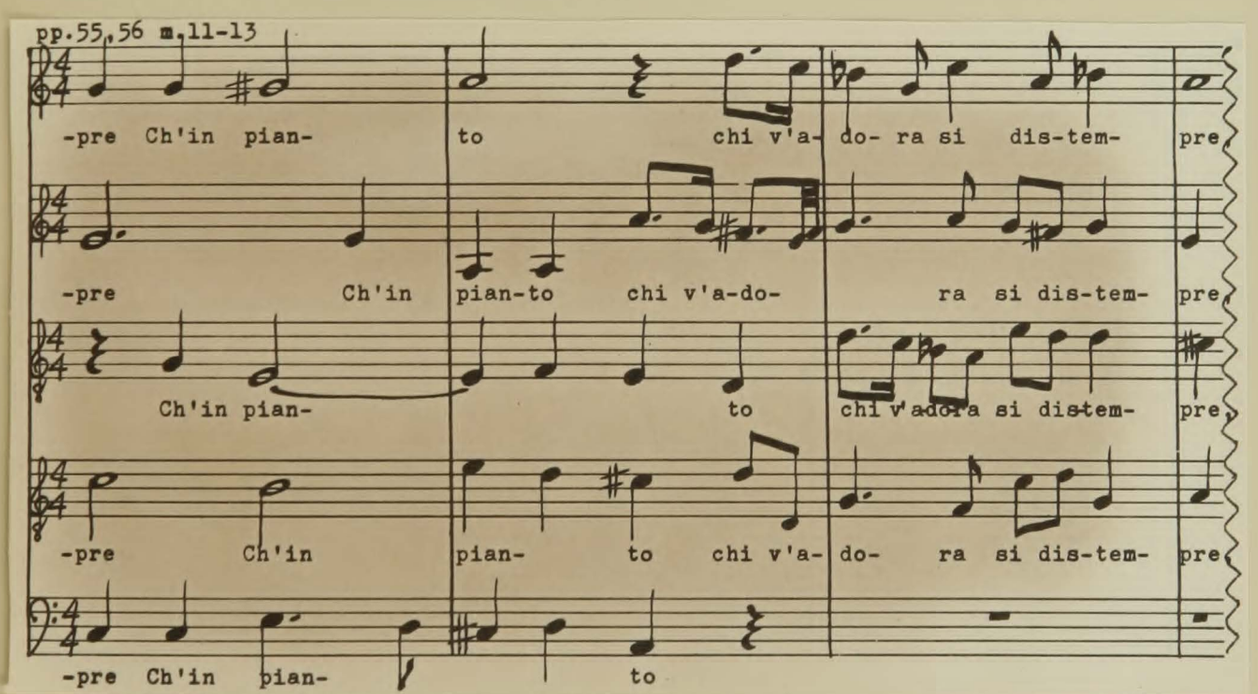
Metrical accents and rhythmical accents frequently coincide in this music; however, the pattern is so flexible that except in purely homophonic sections, this coincidence is never prolonged.

> . . . the composers of the sixteenth century were not content with the effect obtainable by contrasting the real rhythmical accent with the imaginary metrical accent. Above all, they loved to make the rhythmical

> accents of each part cross and clash with those of every other part. This constant rhythmical conflict is the most vital and suggestive feature in the whole of the sixteenth-century technique.[59]

Vecchi produced remarkably well defined polyphonic textures using the overlapping of stresses in lines constructed on these principles. The following example demonstrates how he ingeniously used rhythmic and metric accents to integrate the text and the musical setting, and how he achieved clarity in his texture by generally avoiding more than one stressed syllable at a time.

Example 33



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[59] Ibid., p. 23.

COUNTERPOINT

Vecchi, on the eve of his death, called his student protégé Paulo Cravusi to his side, and dictated certain rules of counterpoint which he had until that time reserved for himself, exhorting him to study them in order to become more skillful.[60] This entry from Spaccini's Cronaca Modenese, in addition to giving interesting insights into the personal nature of pedagogy during this period, reveals the special importance which Vecchi attached to his knowledge of the techniques of counterpoint. It is tempting to conjecture what these "secret" rules were. On the basis of this investigation of Vecchi's works, no new "rules" were discovered, but his application of existing principles to the varied secular forms of the century often reveals unusual manipulations and mutations of these principles.

Vertical Considerations

Genuine linear independence of individual melody strands in cinquecento polyphony was impossible except with regard to rhythm, since the parts were dependent upon one another in their vertical relationships. Because these vertical

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[60] General translation from G. B. Spaccini's Cronaca Modenese 1588-1636 (Modena: G. Ferruguti e C. 1911, 1919, 1965), entry dated 20 February 1605.

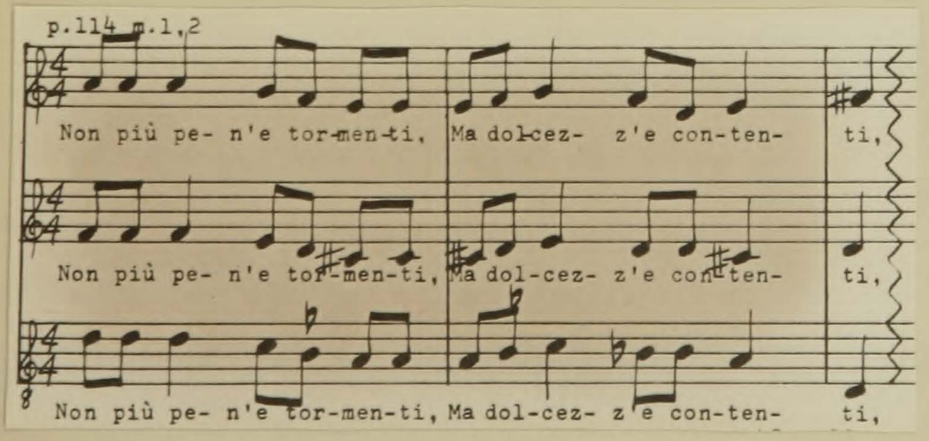
regulatory conventions or rules are available in any reputable book about sixteenth-century counterpoint, it will suffice for purposes of this discussion to characterize Vecchi's more individual tendencies and deviations from convention.

Generally, both polyphonic and homophonic compositions are subject to the same set of rules for vertical consonance, and since a fairly large portion of the Convito Musicale consists of the lighter homophonic forms, both will be considered in this section.

Consecutives

The only direct consecutive perfect fifths found in the entire Convito are in certain basically homophonic lighter forms such as the giustiniana, where parallel fifths are an important part of the normal parodistic structure. The first example which occurs in the Convito appears at the opening of Non più pene (No. 20), and establishes the light mood which pervades the next ten compositions:[61]

Example 34
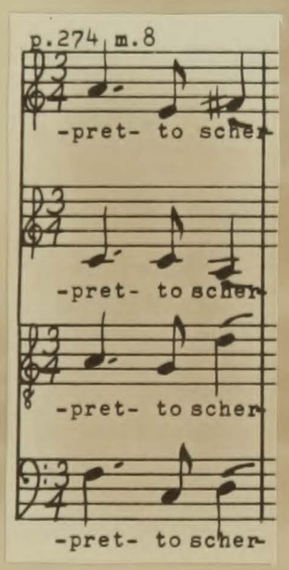


61"No more pain and torment, but sweetness and content." See Chapter III, p. 92.

Giustiniane which include this same sort of passage include: Non mi stornir (No. 55), Semo tre vecchietti (No. 56), Co vedo la mia Dona (No. 58), Quando penso (No. 61), and O gramo Pantalon (No. 62).
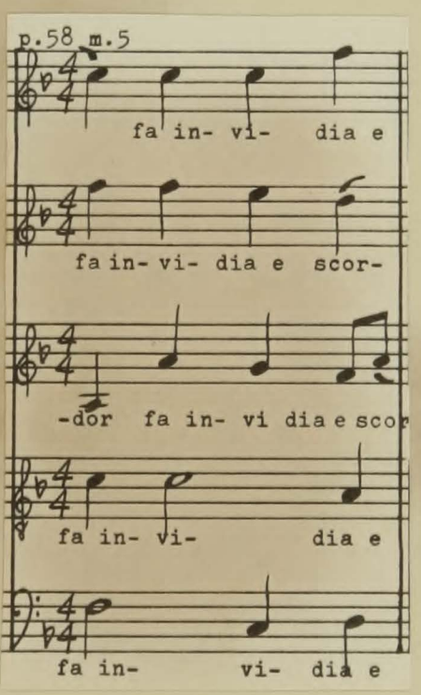
When consecutive fifths and octaves do not occur between the same voices, the resulting "sound" fifths and octaves are acceptable. This sort of superficial evasion occurs occasionally in the Convito.

Example 35

a.



b.

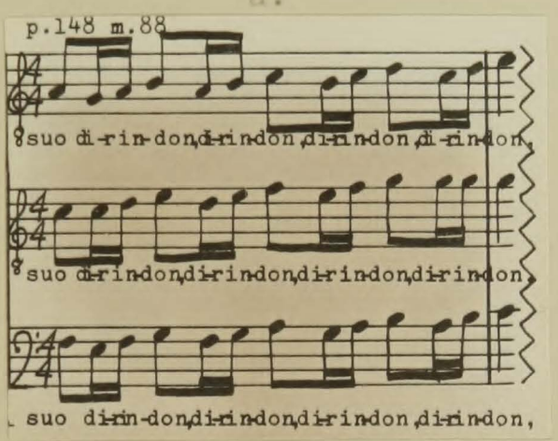


What Morris calls "consecutive fifths and octaves by contrary motion" occur with considerable frequency in the Convito, but they are not considered to be undesirable. They are particularly numerous in the last three double choir dialoghi, one written for seven voices, and the other two for eight voices.

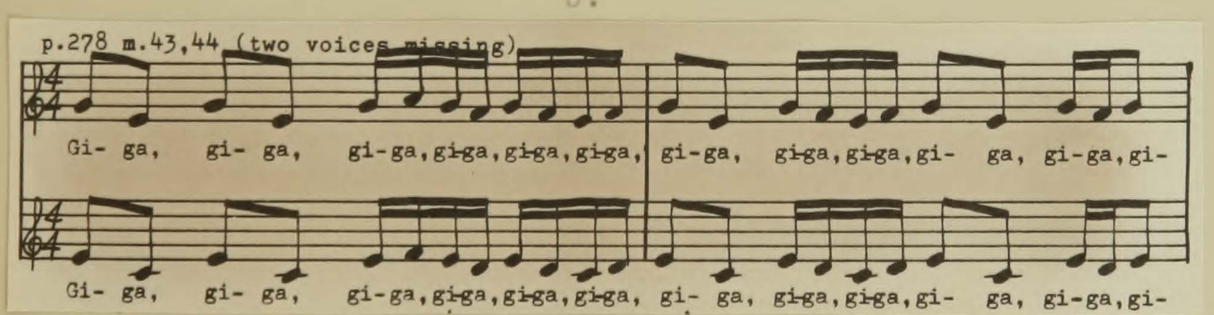
Other consecutives, notably thirds, fourths, and sixths, occur in secular music of the cinquecento in more extended repetitions than are considered acceptable in sacred music. This is again particularly true of the lighter forms where passages such as these are not at all uncommon:

Example 36

a.



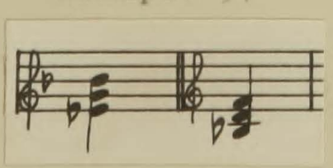
b.



The first example consists of consecutive $\frac{6}{3}$ chords, and the second example is an extended series of parallel thirds.

Vecchi avoids the vertical diminished fifth between the bass and another voice-part by either lowering the bass or raising the upper part:

Example 37



The word "harmony" has until now been purposely avoided in the material of this chapter concerning vertical considerations, in order not to confuse essentially polyphonic contrapuntal practices with those we associate with the purely harmonic considerations of the latter part of the Baroque. Morris is not this cautious about the implications of the word "harmony". He uses it as the title of his Chapter V, and makes no prefatory explanation concerning the conditions under which he uses the term.[62] Andrews, on the other hand, prefaces his "harmony" discussion with a thorough explanation of the limiting factors involved in the use of the word.

> The listener to polyphony in more than two parts is aware, not of three or more individual strands moving simultaneously together in the horizontal plane, but the synthesis of the parts at points of time, generally occurring at regular intervals.
>
> This process of vertical listening, in the normal course of its development, must eventually lead to a point where harmonic thinking and harmonic progression should become either the dominating factor in music or at least a matter of importance equal to that of the horizontal progress of the individual lines and the interval and rhythmic relationship between pairs of these lines; but it is clearly wrong to approach Palestrina's technique from the viewpoint of the harmonic age.[63]

In a general sense, this explanation is applicable to Vecchi's practices in the Convito Musicale; however, other

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[62] Morris, op. cit., p. 33.

[63] Andrews, op. cit., p. 61. A portion of his complete explanation on pp. 61, 62.

considerations must also be borne in mind. This is secular music, not sacred, and consequently homophony with its more overt "harmonic" tendencies generally is more an integral part of the idiom; in fact, among the lighter forms, homophony is often the dominant or even at times, the sole texture. The statistics for the incidence of homophony in the Convito are revealing:

INCIDENCE OF HOMOPHONY
IN THE CONVITO MUSICALE

Type	Complete	Predominant	Part	None
Serious Forms	-	-	21	10
Light Entertainment Forms	7	15	12	-

The serious forms in the above table include the madrigal and the madrigalesque dramatic scene; all the other forms included in the Convito are classed as light entertainment forms in this discussion. Of the ten serious compositions which contain no homophonic sections, six comprise the Petrarch sestina, Chi è fermato, written in imitation of the mid-century madrigal.[64] Of the seven compositions which are completely homophonic, there are no examples of the canzonetta, the most

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[64] See Chapter IV, pp. 136-37.

serious of the light forms. They are all largely contrapuntal, and therefore account for six of the light forms classified as "Part Homophonic".

In the lighter forms which are either completely homophonic or predominantly homophonic, the top voice often assumes the characteristics of a principal melody line, and the bass assumes a role very similar to that encountered in the succeeding diatonic harmony oriented period. The difference is that although these characteristics are evident, the conception is not basically one of diatonic harmonic relationships, but rather of an extension of the vertical interval technique upon which certain cadence conventions had been superimposed. These cadences in themselves are not sufficient cause to classify the polyphonic vertical interval techniques of this music as diatonic harmony. Diatonic harmony could not fully exist without a completely developed diatonic tonality, which at this time was still in an intermediary state of development.

Using the presumption that tonal function is based upon ". . . the establishment of three main chords, the tonic, the dominant, and the sub-dominant triads as the carriers of the harmonic as well as of the melodic movements",[65] that is,

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[65] Apel, op. cit., p. 752.

upon triads which have roots a fifth apart, it is obvious that Vecchi's music is considerably "less tonal" than the music of Bach or Handel.[66] Progressions of chords with roots a third apart, and repeated chords are both considerably more frequent, and progressions with roots a fifth apart are much less frequent, in Vecchi's Convito Musicale than in the works of Bach and Handel, providing one more index of the fact that this music had not yet reached the point of possessing diatonic tonality.

Dissonance and the Harmonic Pulse

Vecchi's use of dissonance indicates that for the most part, he followed standard contrapuntal procedures for dissonance practiced by most of his contemporaries. His more unique contributions as a composer were evidenced through other means.

Conditions for the use of dissonance were predicated upon the principle that regularly recurrent pulses carried the essential vertical interval changes. Andrews calls these points of change the harmonic pulse,[67] which in duple-time under the non-proportional ¢ in Palestrina's sacred works is

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[66] Chart on root movement in the works of Bach, Handel, and Graun in: Allen I. McHose, The Contrapuntal Harmonic Technique of the 18th Century (New York: F. S. Crofts & Co., 1947), p. 4.

[67] Andrews, op. cit., p. 39.

the notated minima. Although proportional signs in the various editions of Vecchi's works, unlike those of Palestrina, are not used consistently,[68] the notated minima under both the time-signatures C and non-proportional Ø still usually receives the harmonic pulse. This consideration takes on added significance in any discussion of late cinquecento sacred music contrapuntal practices when one attempts to apply them to Italian secular music of this same period, since although the harmonic pulse is often the same, the incidence of shorter note values, in particular the quaver (notated semiminima) and semiquaver (notated fusa), is far greater. It is therefore not at all unusual to find four consecutive semiquavers (notated fusas) behaving in a manner consistent with the practices in sacred music for passing dissonance and auxilliary note practices, but with far greater frequency. This frequency is largely attributable to both the importance of word-painting in secular music, particularly in the madrigal, and to the fact that the close restrictions of ecclesiastical reserve were not as closely observed in the less restrained secular forms.

Examples involving four consecutive semiquavers (notated fusas) beginning on other than a complete pulse

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[68] Chapter II, pp. 48-50.

observed in the example below, although not particularly rare in the secular works of Vecchi, are outside the scope of sacred music techniques.

Example 38

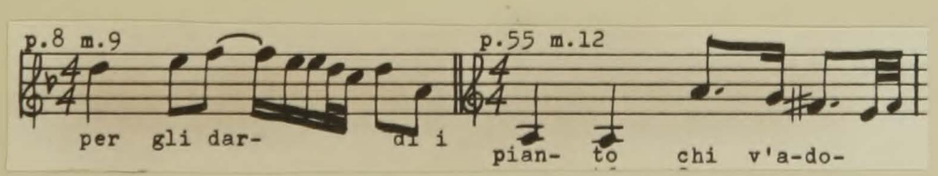


The more typical uses of passing tones and auxiliary notes used during the late cinquecento are found consistently throughout the Convito Musicale, and need not be illustrated in this dissertation, since there are other examples which are of more unusual interest.

The demisemiquaver (notated semifusa) is used sporadically throughout the Convito in pairs, usually as an ornament, with the second of the pair and occasionally the first functioning as a lower auxiliary note.

Example 39

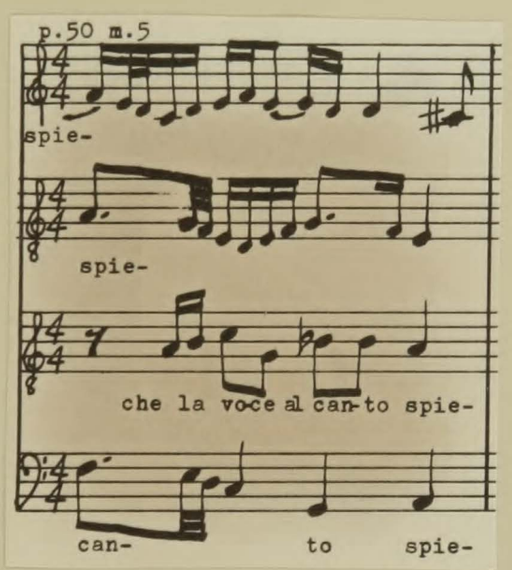
a. b.



There are other instances in which demisemiquavers (notated semifusas) are given the function of passing notes, filling in
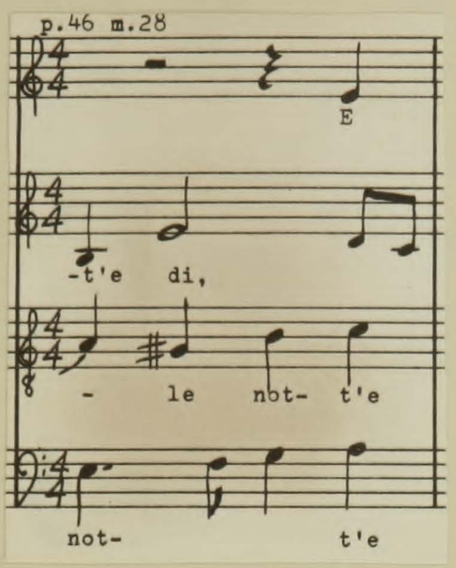
the interval of a fourth. The example given below is particularly interesting since although each linear function is perfectly clear, the vertical synthesis indicates that because of the rapidity of the notation in the passage, and because the demisemiquavers (notated semifusas) are used on the last quarter of the crotchet (notated minima) harmonic pulse, vertical considerations of consonance did not take precedence.

Example 40



Vecchi's technique includes the use of a dissonant descending passing note as the first of a pair of quavers (notated semiminimas) on an even numbered crotchet (notated minima) harmonic pulse of a measure. In modern terminology, this is an accented passing tone.

Example 41

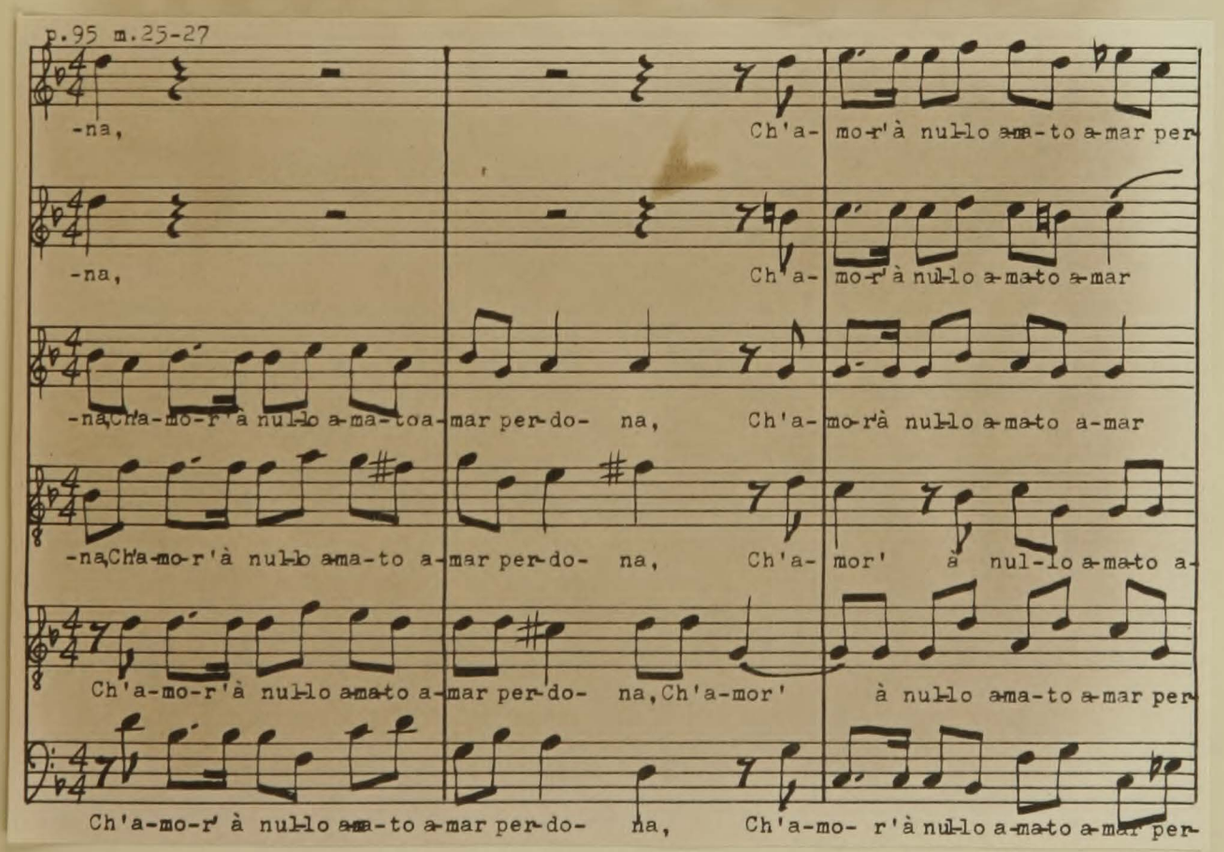


The primary condition for the incidence of passing and auxiliary dissonances is the conjunct movement of voice-parts, and in sacred contrapuntal technique, this condition is often met with a four quaver (notated semiminima) group of notes generally descending, beginning on the odd numbered (strong pulse) crotchets (notated minimas) of the measure. A glance at almost any page of the Convito Musicale invalidates this statement as far as Vecchi's secular contrapuntal technique is concerned. The quavers (notated semiminimas) in this technique are more disjunct, with pairs of repeated quavers (notated semiminimas) and pairs instead of four conjunct quavers (notated semiminimas) varying the lines.

It will be necessary to employ an additional term, the "secondary harmonic pulse" in order to explain the in-

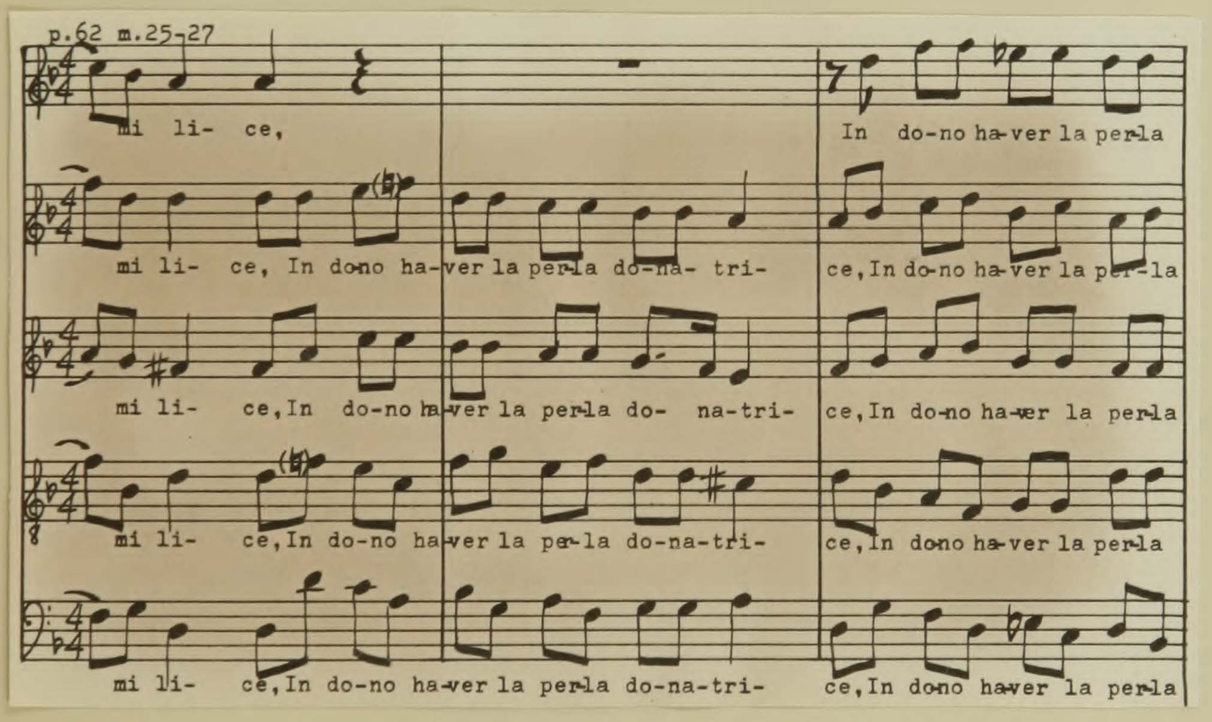
cidence of a kind of vertical consonance which has no counterpart in cinquecento ecclesiastical style. This secondary harmonic pulse, placed upon the second half of each crotchet (notated minima) harmonic pulse, creates a new "harmony", is unaccented, and at least superficially increases the speed of the harmonic rhythm. The incidence of the secondary harmonic pulse, although frequent, is usually restricted to short sections in compositions, both in order to provide the text with additional emphasis and to create another means of achieving musical vitality. The following example illustrates this technique in polyphony:

Example 42



The epigrammatic summation of Candida d'oriente perla (No. 11), "Deh, perchè non mi lice, in dono haver la perla donatrice" (Alas, why is it not permitted to me to have the giver of the pearl as a gift), receives its final statement using both primary accented and secondary unaccented harmonic pulses which coincide perfectly with the properly accented syllables in the text. This example is one of many which illustrates this technique in homophony.[69]

Example 43



The use of the secondary harmonic pulse is not always this prolonged, and isolated instances of its use are not uncommon in both polyphonic and homophonic passages throughout the Convito. It should also be noted that the use of the secondary harmonic pulse is frequently used in secular works by Vecchi's contemporaries.

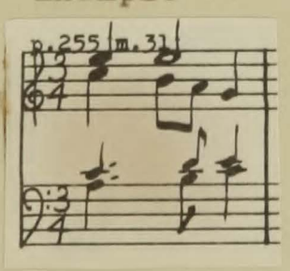
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[69] Note the very interesting sequence in this example.

Dissonance in triple-time

In all, twenty-three of the sixty-five compositions included in the Convito have proportion signs which indicate either tripla or sesquialtera. Of these twenty-three compositions, only five have even short contrapuntal portions in tripla or sesquialtera, the remainder are homophonic. Transcribed into measures using the time-signature $\frac{3}{4}$, certain characteristic features emerge.[70] Only the first of the three rather rapid harmonic pulses in each measure is accented; passing and auxiliary dissonances seldom occur, and then only in the few contrapuntal sections. The only unusual tripla dissonance example in the entire Convito occurs in Chiuso gran tempo (No. 33), part of the Petrarch sestina:

Example 44



Note the accented passing note on the second unaccented pulse of the measure, and the vertical dissonance created on the second half of the same pulse. Because of the rapidity of the

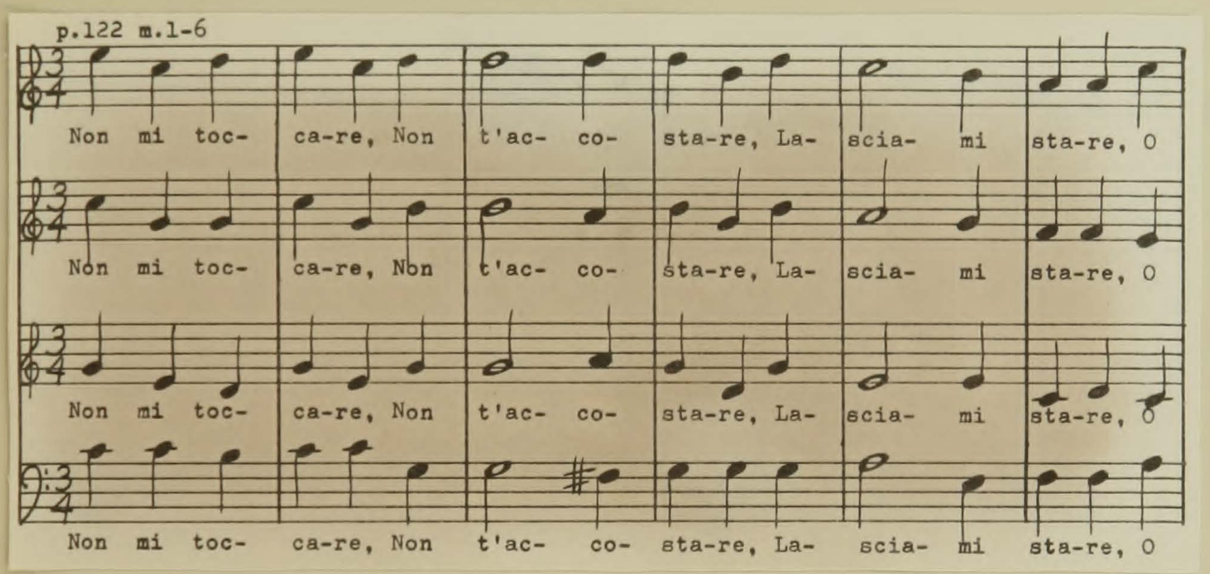
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[70] See Chapter II, pp. 57, 59

passage and the fact that it is a weak part of an unaccented beat, the linear functions of the notes obviously take precedence over the vertical considerations.

For the sake of completeness, a typical homophonic passage in sesquialtera will illustrate Vecchi's "bar-line" music practices in his lighter forms of the Convito Musicale.

Example 45



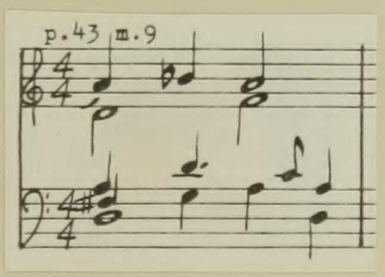
The accentuation is regular, with a strong pulse on the first beat of the measure, and weaker pulses on the other two. The bar-line, even though not present in the original, is inevitably heard, and the homophony is accentuated through the rhythmic vitality of sesquialtera time.

Cambiata

The cambiata figure, so common in cinquecento ecclesiastical style, is not frequently found in Vecchi's works; in

fact, the melodic progression itself is relatively rare in the Convito. Since the cambiata figure is dependent upon a dissonance on the unaccented quaver (notated semiminima) before the downward leap of a third, and since Vecchi often creates a new, completely valid harmony at this point on the unaccented secondary harmonic pulse, the resulting consonance invalidates melodic progressions which might have otherwise qualified as examples of cambiata. A rare valid instance of cambiata occurs in Vecchi's purposefully archaic setting of Lunghi danni (No. 8).

Example 46



Suspensions

The most conspicuous dissonance used in the polyphonic style is the suspension, that dissonance which Jeppesen says is "dissonance for its own sake". He goes on to say, "Here we want expressly to hear dissonance and dissonance only; presumably in order to be able to enjoy the artistically

valuable contrast between consonance and dissonance".[71] Vecchi uses the suspension in the polyphonic compositions of the Convito Musicale more frequently than any other single dissonance device, with the thirty more serious compositions, and the thirteen largely polyphonic lighter forms accounting for nearly all of the incidence of suspensions. The 4-3 suspension is by far the most frequent in the Convito, and is found in conventional, ornamented, and chain usage. The 7-6 suspension is the next most frequent, with an incidence equal to approximately one-third that of the 4-3. The 9-8 occurs infrequently, and the 2-3 and 2-1 are rare.

Vecchi's use of the suspension is not unlike that employed by his contemporaries; in fact, the basic principles are those used in ecclesiastical style. Whereas in ecclesiastical style the suspension sequences are principally in crotchets (notated minimas), the secular style, as exemplified by the Convito Musicale, shares almost equally that in crotchets (notated minimas), and that in quavers (notated semiminimas).

The requirements for suspensions are of course well known to students of counterpoint; however, a restatement of

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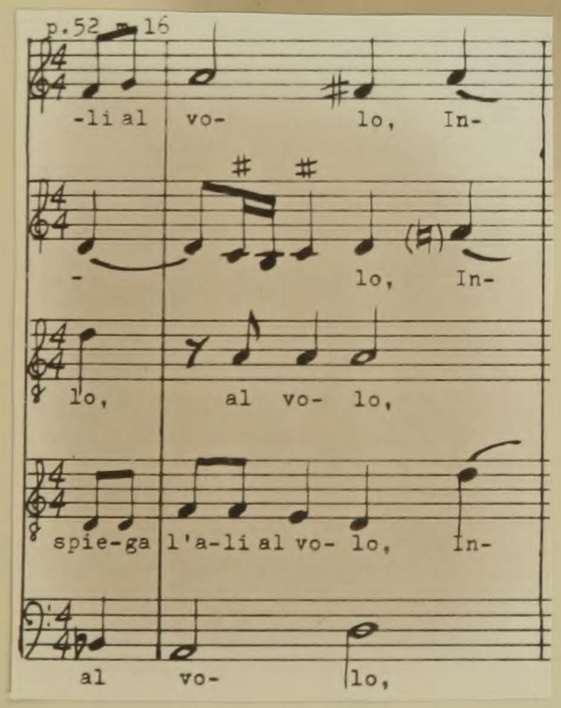
[71] Knud Jeppeson, Counterpoint (London: Williams and Norgate Ltd., 1950), p. 131.

these requirements in the following section, using the terminology introduced earlier in this chapter, will properly stress the importance of the harmonic pulse.

1. When the suspension sequence is in crotchet (notated minima) values, the preparation for the suspension occurs on a relatively unaccented harmonic pulse, the dissonance is on the next accented harmonic pulse, and the resolution occurs on the next relatively unaccented harmonic pulse.

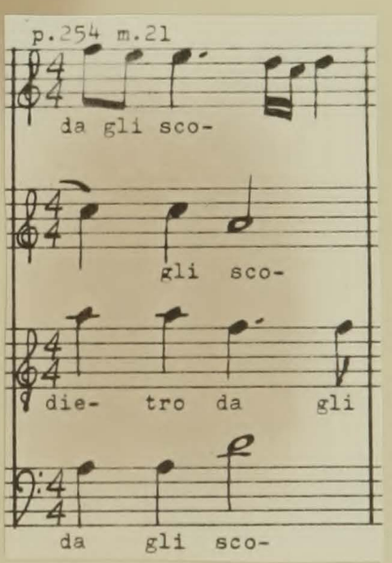
Example 47

a.



4-3
Dissonance on first (strong) harmonic pulse; ornamented

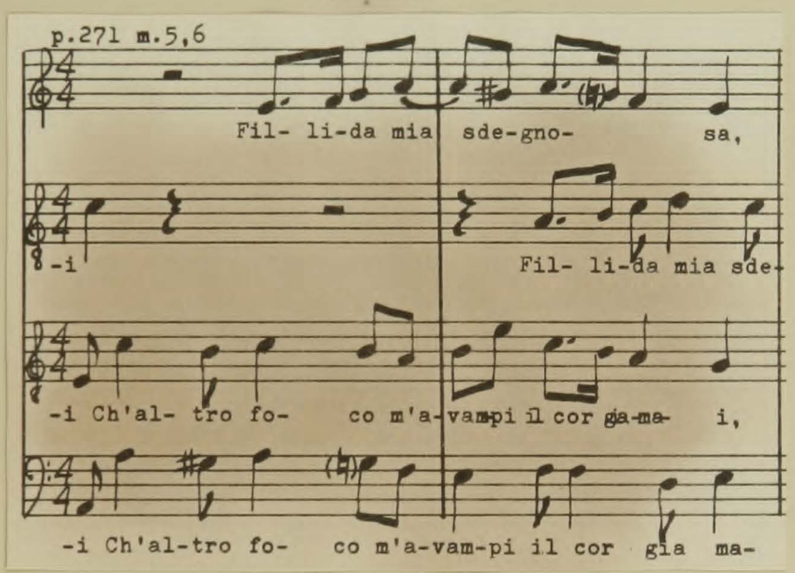
b.



9-8
Dissonance on third (strong) harmonic pulse; ornamented

2. When the suspension sequence is in quaver (notated semiminima) values, the preparation for the suspension occurs on a secondary harmonic pulse of any crotchet (notated minima) harmonic pulse, the dissonance is on the next harmonic pulse, and the resolution occurs on the next secondary harmonic pulse.[72]

Example 48



Measure six contains two suspensions: 4-3 with the dissonance on the first (strong) harmonic pulse; 7-6 with the dissonance on the fourth (weaker) harmonic pulse.

Ornamentation of suspension sequences in quavers (notated semiminimas) is relatively rare in Vecchi's style. See Example 6.
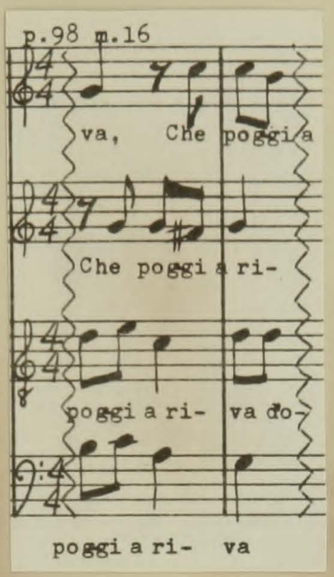
There are instances, particularly among the lighter secular forms, of a new syllable coinciding with the dissonant

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[72] Additional examples see Appendix: 4-3 on fourth harmonic pulse, p. 192, m. 23, 24; 9-8 on first harmonic pulse, 4-3 on second harmonic pulse, p. 14, m. 17.

portion of the suspension, creating additonal stress.[73]

Example 49



3. A third variety of suspension is of special interest, the "consonant fourth". The foregoing requirements are also valid for this particular kind of suspension with the exception of the preparation. The preparation is made instead, by the dissonant interval of a fourth over the bass. The bass remains stationary, the fifth is introduced against the fourth on the next harmonic pulse, now giving the fourth a new more dissonant quality so that it is then treated as a 4-3 suspension. The fourth introduced in this manner creates only a very mild dissonance, and was widely used by
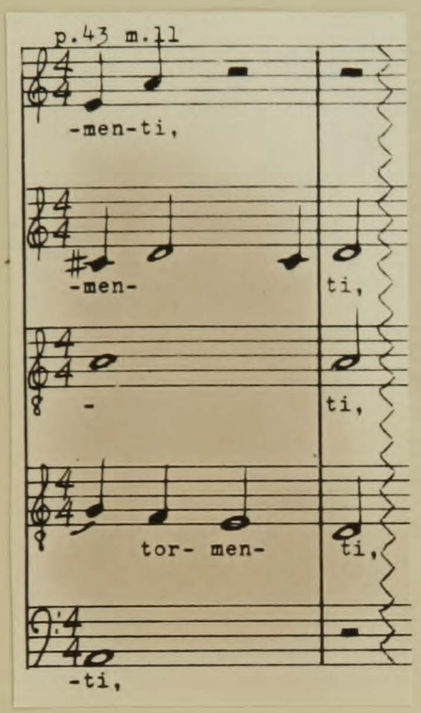
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[73] Additional example see Appendix: 4-3 suspension on the third harmonic pulse, p. 359, m. 43.

Vecchi and his contemporaries.

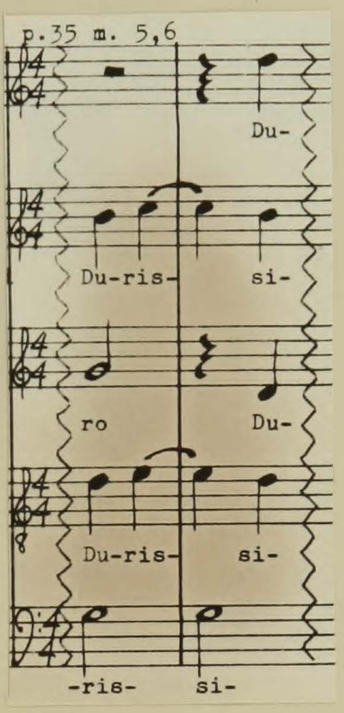
Example 50

a.



Dissonance on third harm. pulse

b.
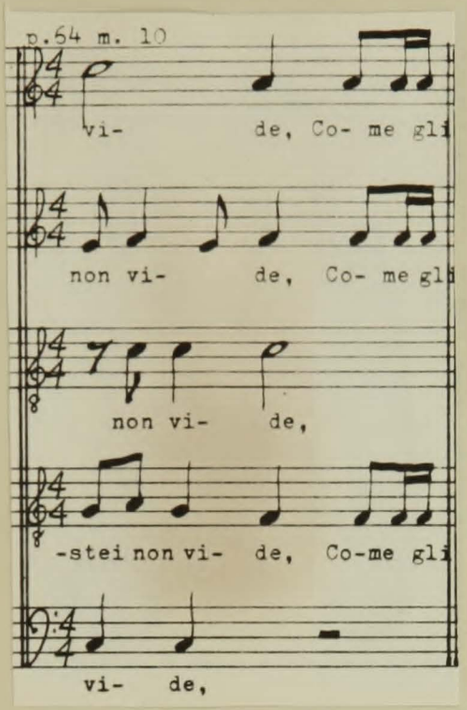


Dissonance on first harm. pulse

Example (b) is without the introduction of an interval more dissonant than the fourth.

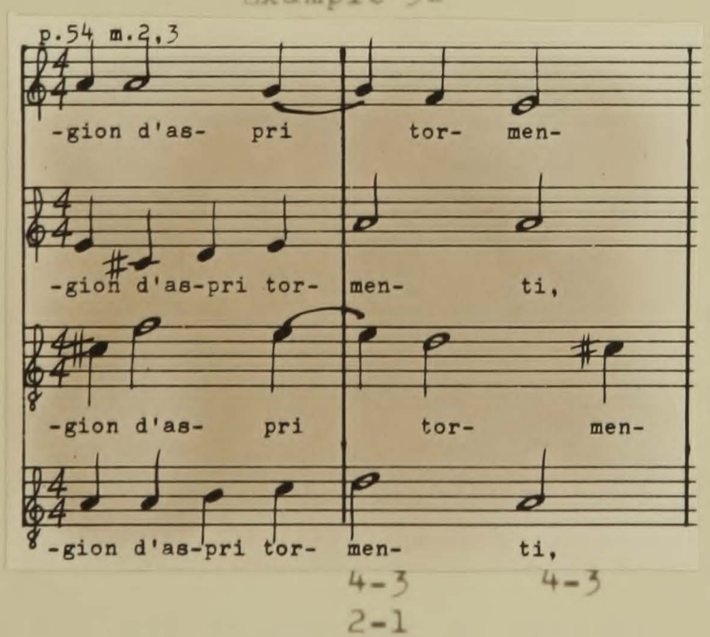
The consonant fourth also occurs in quaver (notated semiminima) values. The preparation is on a secondary harmonic pulse, the fifth above the bass is introduced on the next harmonic pulse, and the resolution is on the following secondary harmonic pulse. The following example illustrates this type of consonant fourth, with the introduction of the fifth against the fourth on the second harmonic pulse.

Example 51



Double suspensions do occur in the style, but they are relatively rare.

Example 52



The suspension, so essential in cadences in the ecclesiastical style is frequently omitted in cinquecento secular music. Of the sixty-five compositions in the Convito Musicale, a total of fifty-eight are at least partly polyphonic, and of these, twenty-three omit the characteristic suspension at the highly conspicuous final cadence.[74] Considering just the thirty-one more serious madrigal compositions, seven omit a final cadence suspension.[75]

IMITATION

Morris suggests that the proper term for the contrapuntal device here identified as "imitation" should be "Fugue", and the case he presents is certainly convincing; however, even he admits that "Fugue is apparently a delicate subject; at any rate, it is not usually mentioned in text-books on Counterpoint".[76] He refers of course to a procedure, not to the form, and since it is only the "more limited type of Fugue", that variety in which "the imitation is discontinued when once the subject has been answered",[77] which will be

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[74] When a final suspension is present, it is always the 4-3 suspension.

[75] See Numbers 3, 9, 10, 24, 34, 36 in the Appendix.

[76] Morris, op. cit., p. 45.

[77] Ibid.

considered in this discussion, the term "imitation" is completely appropriate.

H. K. Andrews delineates the particular characteristics of the single-subject and two-subject types of imitation in cinquecento ecclesiastical style with great thoroughness in his book, An Introduction to the Technique of Palestrina.[78] Although these characteristics are valid in broad outline for secular music of the latter part of the cinquecento, many details differ considerably, particularly with regard to rhythmic organization. Secular music displays far more freedom of choice in rhythmic details, a fact which is often associated with the largely literary conception of the serious forms, and the gay entertainment qualities of the lighter forms. It is also true of course that lighter forms had greatly influenced the musical content of the more serious madrigal, freeing it from its early more rigid Netherlandish tradition of polyphony. Dent, in comparing Arcadelt's Il bianco e dolce cigno, and Vecchi's free transcription of it has this to say:

> The Italian madrigal becomes in the course of time more and more literary in its expression; Vecchi's comments on Arcadelt are literary and illustrative; his transcription reminds one of some old edition of Petrarch where the text of Petrarch is printed in large type and surrounded by a margin of commentary in small type.[79]

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[78] Andrews, op. cit., pp. 139-152.

[79] Edward J. Dent, "The Musical Form of the Madrigal", Music and Letters (London: 1930), Vol. XI, p. 237.

Morris sums up the differences in the polyphonic style of the madrigal and the motet as follows:

> In conclusion, it may be said, perhaps, that although the fugal principle runs all through the Madrigal, and although numerous madrigals can be found in which the answer is strict and the exposition regular, yet the tendency is to greater freedom than composers usually allow themselves in the Motet. The formal Fugue is replaced by a fugue of imitation, in which the answer makes little pretense of corresponding, interval by interval, with the subject, but is content to reproduce its rhythmic shape. The subject, too, is often shorter, a mere 'point', it may be, of some three or four notes, which is quickly taken up by the other voices, and then as quickly abandoned. Naturally, the style depends largely on the sentiment of the words, for the Madrigal is not necessarily light-hearted. But greater freedom is not incompatible with proper dignity, and the formalities of double counterpoint and strict canon are out of place, generally speaking, even in madrigals of the more serious type.[80]

A detailed inquiry into Vecchi's contrapuntal techniques of imitation used in the Convito Musicale reveals a great deal more about the too little explored subject of cinquecento secular contrapuntal practices.

Single-Subject Imitations

The opening subject in C (Ø) of a polyphonic secular composition may begin on almost any note value from a quaver (notated semiminima) to a semibreve (notated brevis),[81] and almost invariably from the Initial or Fifth degree of the
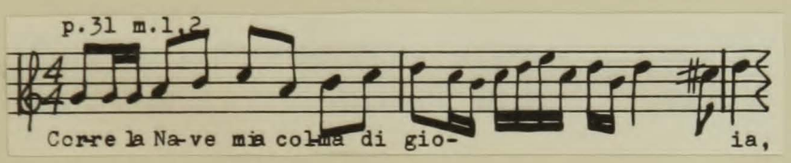
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[80] Morris, op. cit., p. 63.

[81] It is not at all unusual for one of these compositions to begin with a short homophonic statement before continuing in polyphony. Two typical examples are No. 10, and No. 13.

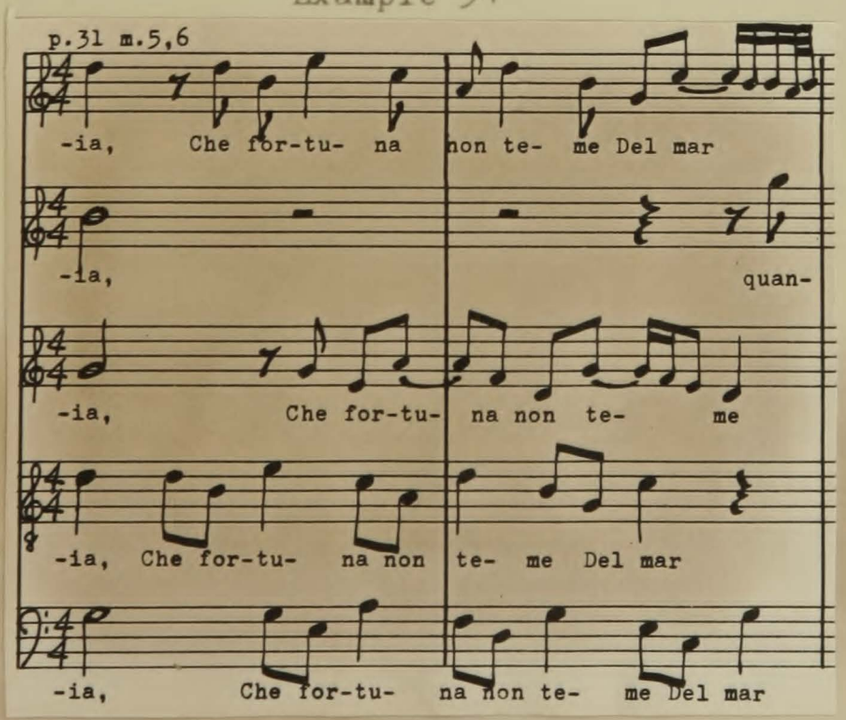
mode.[82] Very frequently other subject-leads throughout the composition begin on a quaver (notated semiminima) again usually from the Initial or Fifth degree. These subjects are often characterized by vigorous rhythmic content, and give one a sense of dramatic immediacy.

Example 53



The more vigorous nature of the rhythm content of the subject when overlapped by subsequent imitations displays a remarkable interplay of cross-rhythms, particularly because the secondary harmonic pulse permits a closer overlap of imitations, frequently at the interval of a quaver (notated semiminima).

Example 54

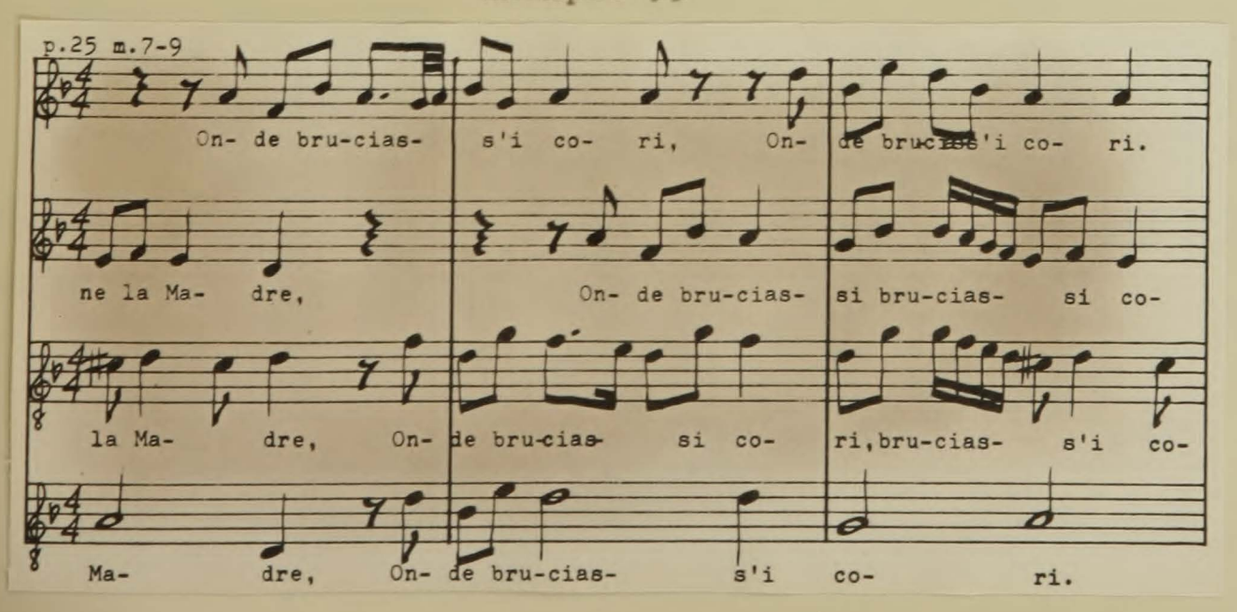


[82] See Nos. 18, 30, 34, 40, 51, 57 in Appendix for exceptions.

The mode is untransposed Mixolydian with the Tenore subject entrance on the Fifth degree, followed by imitations in the Canto on the Fifth degree, the Basso on the Initial and the Alto on the Initial. The subject itself is completely disjunct in structure, includes two successive skips of a third in the same direction, and is particularly unusual in that it is actually a sequence. The intervals of the imitations are all strict. The Alto is the only part whose imitation is not complete. The vertical accord on the secondary harmonic pulse serves to accentuate the syncopation character of the Canto and Alto parts which entered on successive secondary harmonic pulses. This exerpt from Corre la Nave (No. 6) is a very interesting example of Vecchi's enlightened secular contrapuntal technique.
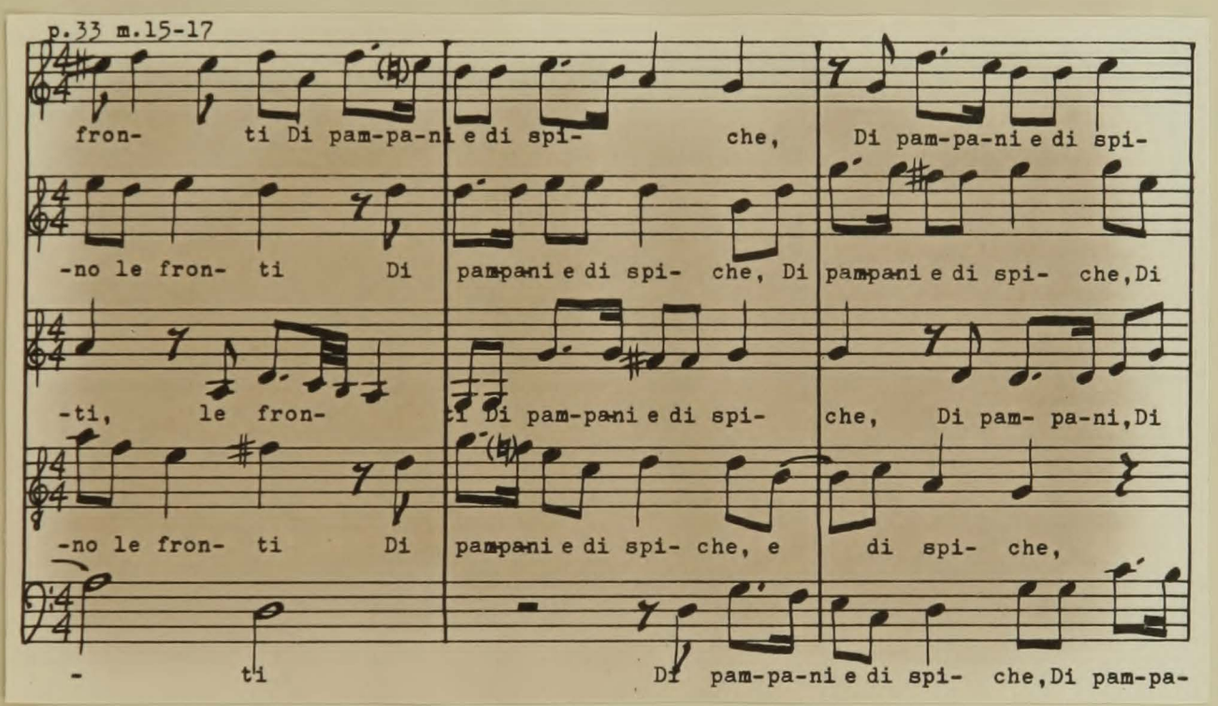
Imitations frequently are of a very short duration, amounting to a "point" of the subject statement. Once the point has been imitated, the phrase continues in free counterpoint, while each of the other parts in turn states the point.

Example 55



The "point" in this example consists of just three notes in strict imitation of the subject, with the fourth note, a diatonic step down from the third, beginning the free varied completion of the phrase. This sort of imitative point is highly characteristic in the secular idiom. This technique is often simplified even more, with a rhythmic figuration serving the role of the point.

Example 56

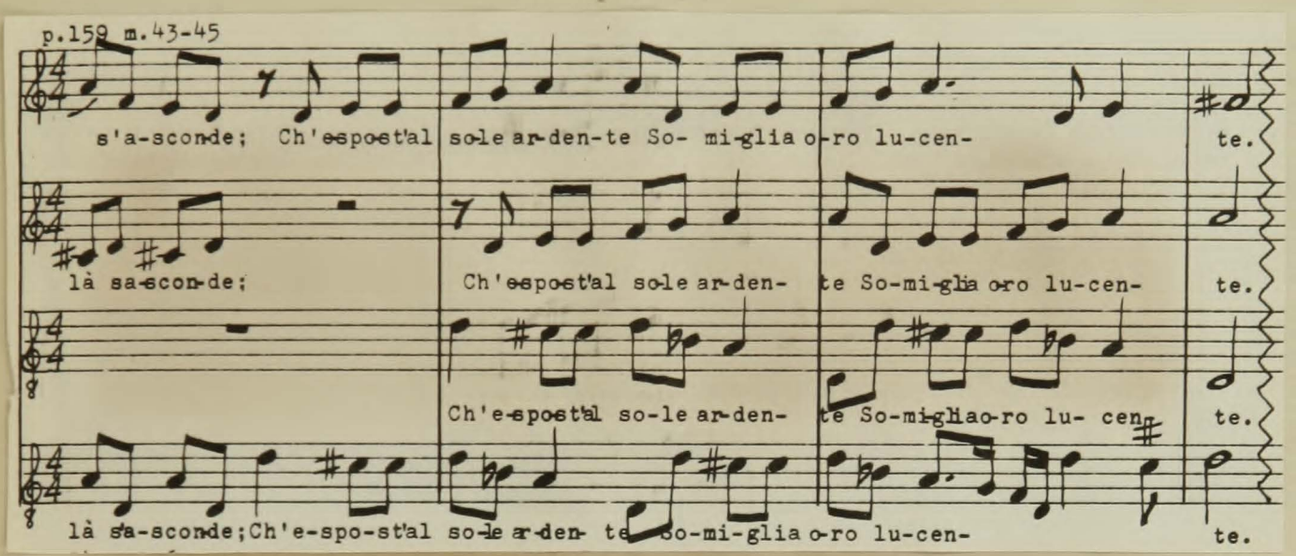


Two-Subject Imitations

Two-subject imitations are frequently found in Vecchi's Convito Musicale; however, his imaginative use of this contrapuntal device never becomes an obvious display of virtuosity

for its own sake.[83] They are usually in close juxtaposition, sometimes in invertible counterpoint, and frequently are used as an integral part of a larger contrapuntal complex.

Example 57



In this example, the Quinto and Canto parts make the first two-subject statement. They are in invertible counterpoint at the octave. Superimposed upon this statement is the entry at the space of a minim (notated semibrevis) of the Tenore and Alto in strict imitation at the unison respectively of the Quinto and Canto statement. The counterpoint is brilliantly conceived, with the double interplay of the Canto and Alto in strict imitation, the Tenore and Quinto in strict imitation, and the Quinto-Canto combination followed by the Tenore-Alto combination in strict imitation.

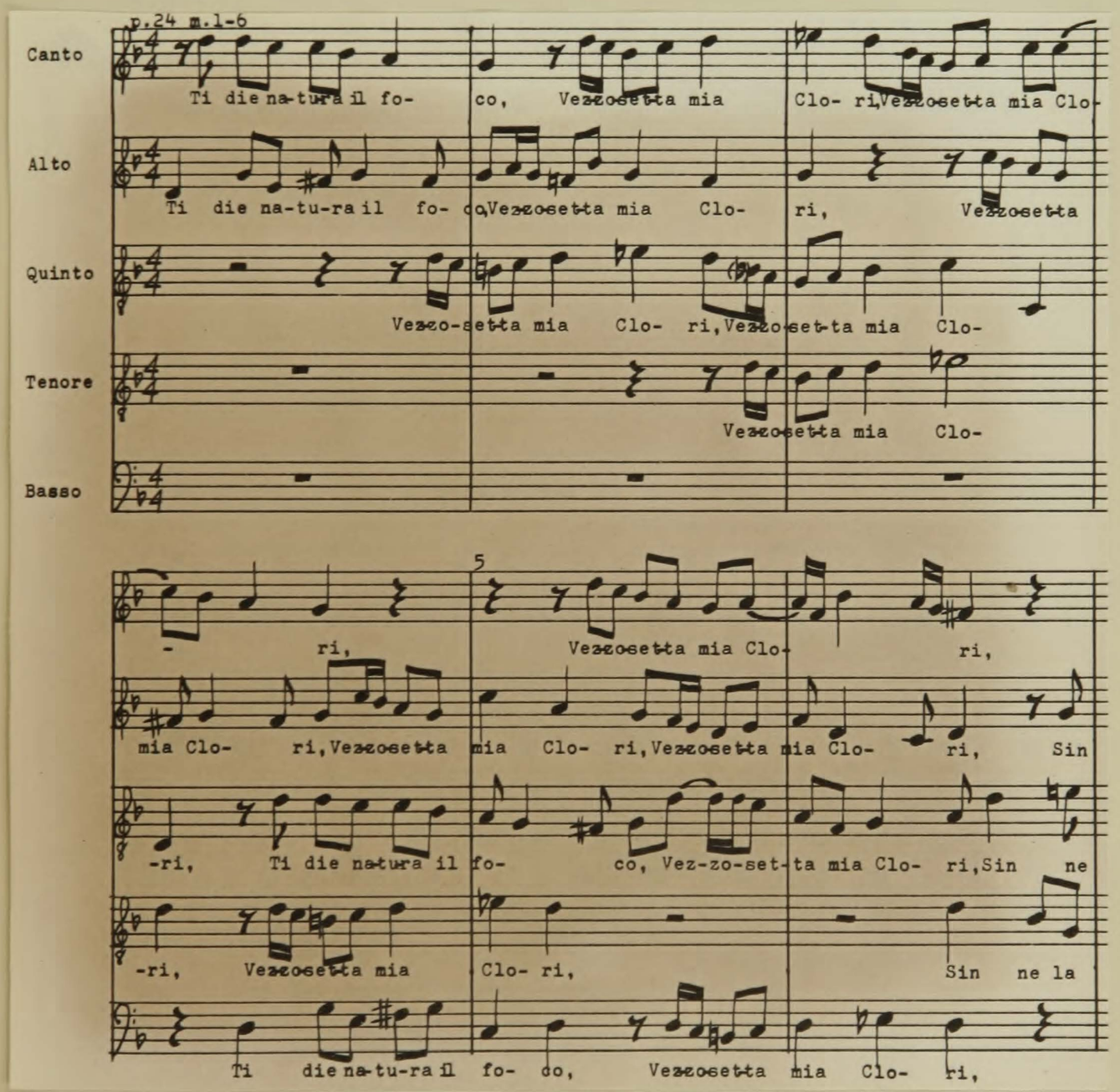
Vecchi's setting of the opening two lines of Ti diè

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[83] Excellent examples other than those illustrated in this chapter include: No. 2, m. 11 ff.; No. 3, opening; No. 14, opening; No. 16, opening; No. 31, opening; No. 33, m. 18-20; No. 34, opening; No. 38, opening.

natura (No. 5) illustrates his superb facility in the use of most of the technical contrapuntal devices just discussed in the section on single and two-subject imitation, to portray the meaning of the text.

Example 58



The Canto (Subject A) and Alto (Subject B) open with a setting of the first line "Ti die natura il foco" (Nature gave you fire) in a two-subject statement at the space of a quaver (notated semiminima). Both begin on the Fifth degree of the transposed Dorian mode. The Quinto overlaps this with a new subject (Subject C), setting the second line, "Vezzosetta mia Clori" (My charming little Cloris), beginning on the Fifth degree of the mode. The first three notes of Subject C serve as a point for other imitations, including the immediate imitation by the Quinto beginning on the last quaver (notated semiminima) of the second measure. The Alto uses this point for an imitation from the Second degree overlapping Subject C after the interval of a crotchet (notated minima). The imitation of the Subject C by the Canto beginning in the second measure is at the octave, and is strict except for the omission of the natural sign before the third note (B♭). The same is true of the imitation by the Tenore beginning at the end of measure two, except that it begins at the unison with the subject. This evidently is one of those occasions when a strict imitation of a subject at the unison or octave could present certain "harmonic" problems. It is evident that Vecchi's awareness of the vertical problem in this case took precedence over a strict linear melodic imitation. Imitations using the
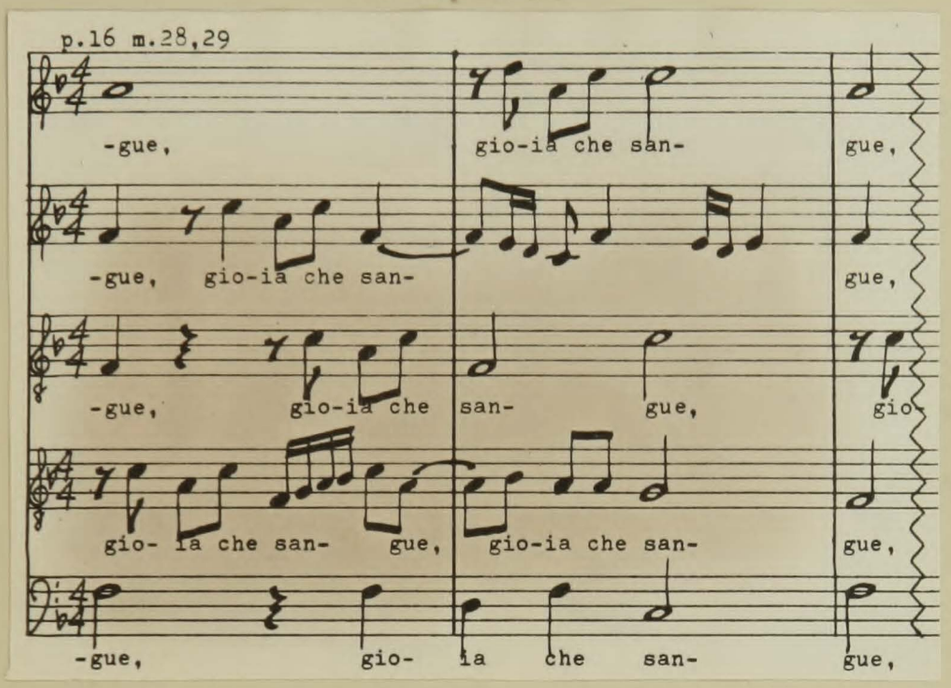
point of Subject C begin variously from Bb, C, D, and F. Measure four and the beginning of measure five present an unusual simultaneous imitation of all three subjects. The two-subject imitation of A and B in the Quinto and Basso is combined with both a strict imitation of Subject C in the Tenore and the point of C in the Alto. The final statement of the words "Vezzosetta mia Clori" in measures five and six begins with a point of C in the Canto which concludes in a free contrapuntal line, overlapped after the interval of a crotchet (notated minima) with the simultaneous statements of: a point of C followed by a free contrapuntal line in the Alto; a syncopated free contrapuntal statement in the Tenore; and a strict imitation at the lower octave of Subject C by the Basso.

Augmentation

Augmentation in the Convito Musicale occurs with enough frequency to be considered a characteristic trait of Vecchi's contrapuntal technique. It usually appears juxtaposed with other statements of the subject material which are not in augmentation, giving added strength to the total effect. This is not an exercise in proportions, but a legitimate musical

effect usually of short duration, used to emphasize the text.

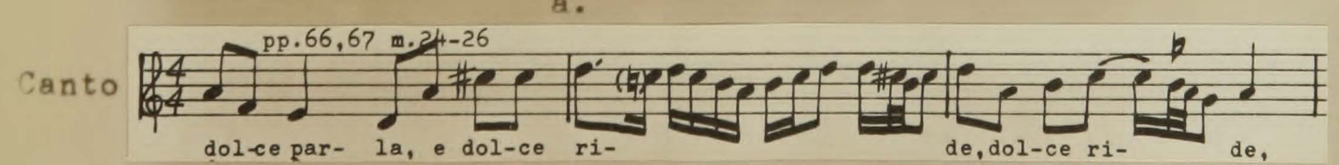
Example 59
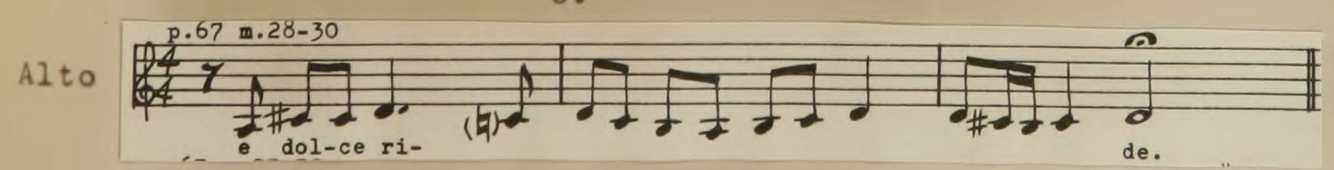


One of the longest examples of augmentation appears in Veder beltà divina (No. 12). The original statement appears in the Canto part, beginning at the end of measure twenty-four. The augmentation appears in the Alto commencing in measure twenty-eight, with the end of the strict imitation in augmentation at the octave concluding the composition.

Example 60

a.

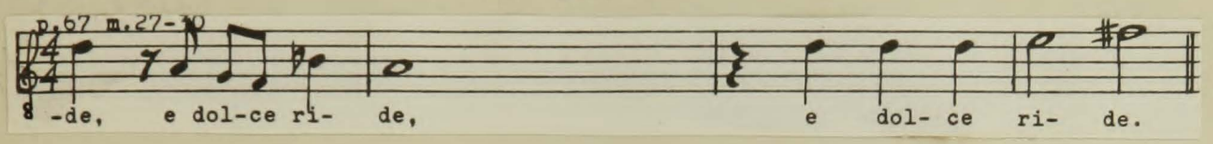


b.



The Quinto in the same section shows an example of rhythmic augmentation without any tonal imitation:

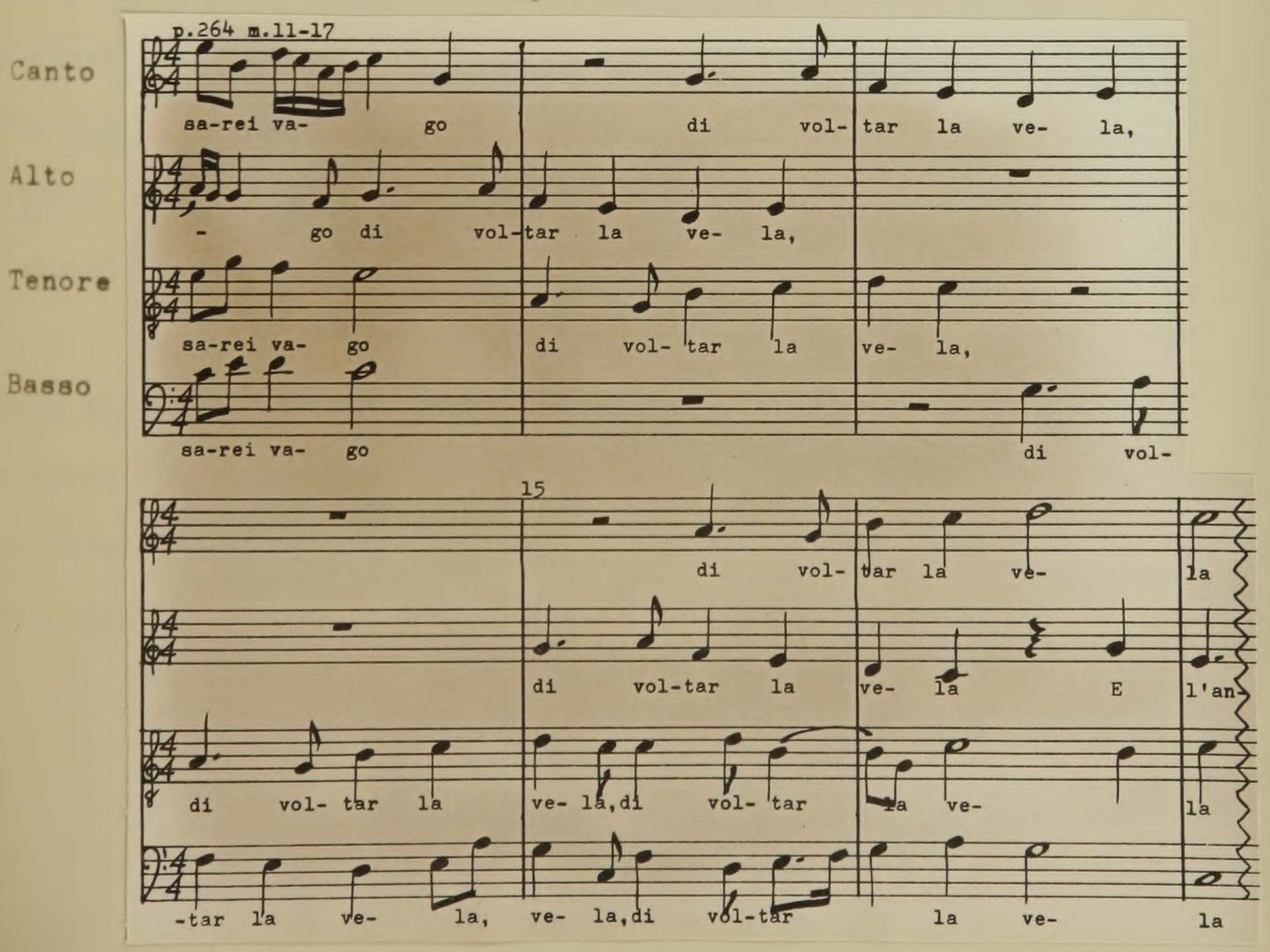
Example 61



Melodic Inversion

This vertical mirror device is frequently used by Vecchi in the Convito Musicale as a short point of three or four notes. There are also other more interesting examples, like the following, in which the inversion is extended, strict, and in invertible counterpoint at the octave!

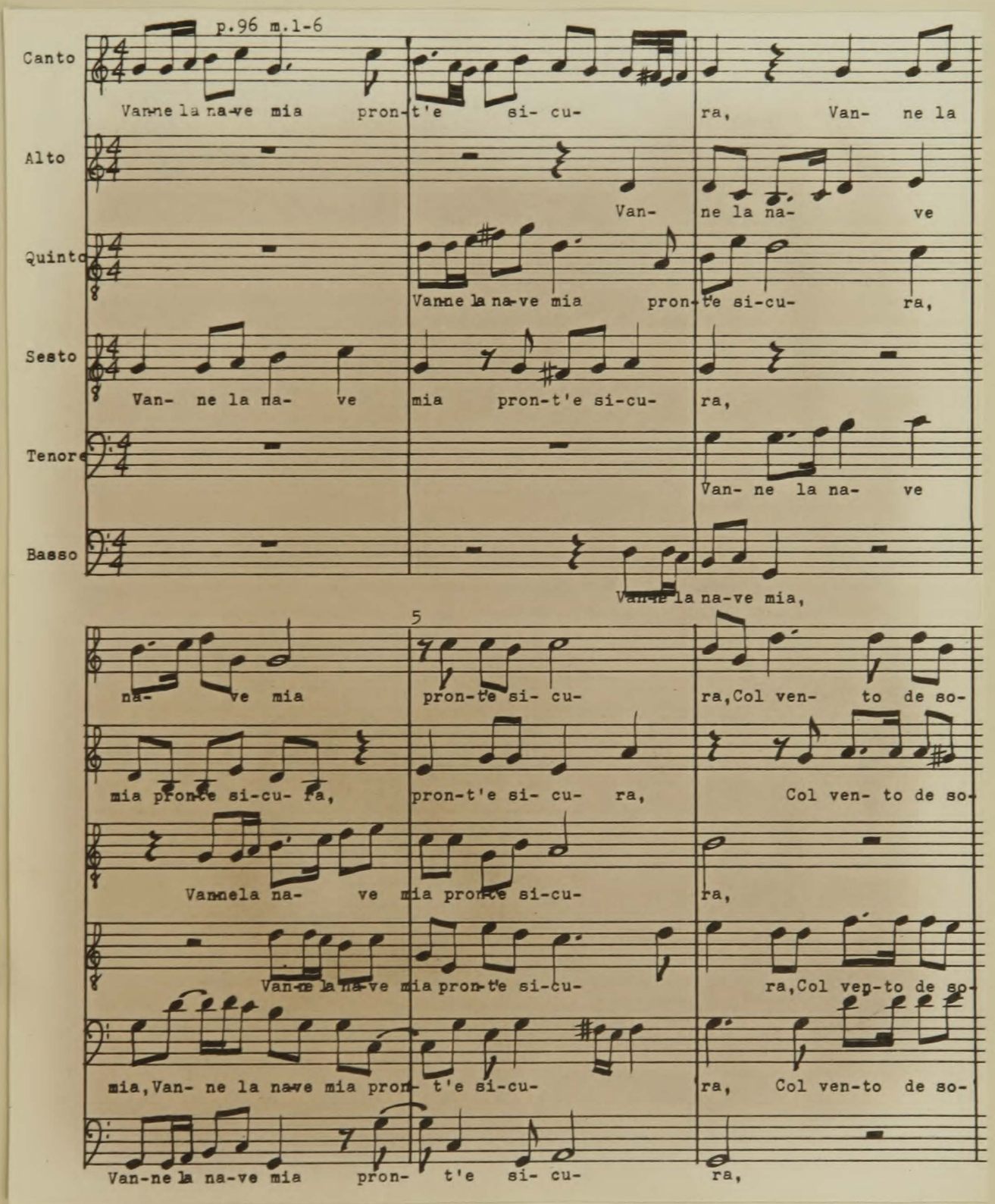
Example 62



The subject, first stated in the Alto is imitated two beats after it begins by the Tenore in strict melodic inversion, "harmonically" invertible at the octave, beginning a minor seventh below the original statement of the subject. These two statements are overlapped by a new statement of the original subject in the Canto beginning on the third beat of measure twelve. The "harmonic" inversion is fully realized by the placement of the original subject in the lowest part, the Basso, with the Tenore overlapping it at the beginning of measure fourteen, a major second higher, with the subject in inversion. These two voice-parts continue in free counterpoint while the Alto begins the original subject in strict imitation, modifying only the final note. The Canto overlaps it two beats later with the subject in strict inversion, only modifying the duration of the last two notes to complete the cadence of this remarkable example.

A final example, the opening section of Vanne la nave mia (No. 18), combines in one short example, Vecchi's remarkable facility in the use of contrapuntal imitation techniques. The example includes augmentation, melodic inversion, "harmonic" inversion, and point imitation.

Example 63


p.96 m.1-6
Canto
Alto
Quinto
Sesto
Tenore
Basso
Vanne la na-ve mia pron-t'e si- cu- ra, Van- ne la
Van- ne la na- ve
Vanne la na-ve mia pron-t'e si-cu- ra,
Van- ne la na- ve mia pron-t'e si-cu- ra,
Van- ne la na- ve
Vanne la na-ve mia,
5
na- ve mia pron-t'e si- cu- ra, Col ven- to de so-
mia pron-t'e si-cu- ra, pron-t'e si- cu- ra, Col ven- to de so-
Vannela na- ve mia pron-t'e si-cu- ra,
Vanne la na-ve mia pron-t'e si-cu- ra, Col ven-to de so-
mia, Van- ne la na-ve mia pron- t'e si-cu- ra, Col ven-to de so-
Van-ne la na-ve mia pron- t'e si- cu- ra,

The subject statement in the Canto beginning on G in measure one, is simultaneously stated by the Sesto from G in augmentation in "harmonic" inversion at the octave. In measure two, the Quinto states the subject in strict imitation, beginning on D. The subject point of four notes is then stated by tonal imitation in the Alto from D, beginning on the fourth beat of measure two in augmented melodic inversion. The Basso simultaneously states the same tonal point in melodic inversion from D, and at the same time utilizes the "harmonic" inversion possibilities of the original subject and its augmentation. A slight rhythmic mutation occurs in the statement of the subject in otherwise strict imitation in augmentation by the Tenore from G, beginning in measure three. Other rhythmic and melodic mutations occur in subsequent imitations of the subject, reducing the technical imitation to a four-note point in the succeeding statements, including the augmentation by the Canto in measures three and four, strict imitation by the Quinto in measure four, and the inversion by the Sesto in measure four. Only the Basso in measure four makes a strict imitation of the original subject (down two octaves). The measure preceding the cadence consists of free contrapuntal lines in all voice-parts.

WORD PAINTING

> Il corpo della musica son le note, e le parole son l'anima, e si come l'anima per essere più degna del corpo deve da quello essere seguita, et imitata, cosi anche le note devono seguire, et imitare le parole.[84]

Mazzone's words sum up the aesthetic ideals and working principles behind the perfection of the expressive quality of the madrigal and its allied forms during the latter part of the cinquecento. Details of the means of achieving this ideal, now referred to as word-painting, had been set down by Gioseffe Zarlino in his principal work, the Istituzioni armoniche, Chapter Thirty-two, in 1558.[85] Thomas Morley's less formal abridged translation of Zarlino's work appears in the section entitled "Rules to be observed in dittying" of A Plaine and Easie Introduction to Practicall Musicke (1597).[86]

Word-painting constituted the musica reservata[87] of

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[84] Marc' Antonio Mazzone, Primo Libro dei Madrigali a 4 voci, 1569. Quotation appears in the dedication. Translation: Notes are the body of music, and the words are the soul, and just like the soul through being more noble than the body must be followed by it, and imitated, thus also the notes must follow, and imitate the words.

[85] Gioseffe Zarlino, Istituzioni armoniche (1558), see Strunk, op. cit., pp. 255-59, for translation of original.

[86] Morley, op. cit., pp. 177-78.

[87] See Reese, op. cit., pp. 511-17 for discussion of musica reservata.

the late sixteenth-century, the forerunner of the "doctrine of affections" (Affektenlehre). At its best, word-painting in the hands of the skillful, represented an important expressive means of musically amplifying the meaning of a text; however, many unimaginative composers attempted to reduce this important means of expression to the rigidity of a formula, depicting the most minute word changes by obvious musical clichés.

It was against this exaggerated use of word-painting and other artificial elaborate polyphonic practices that Vincenzo Galilei, in his Dialogo della musica antica e della moderna of 1581, lashed out with such fury in stating a case for the new stile recitativo.[88] Recalling the words of Giulio Cesare Monteverdi, used earlier in this chapter, "L'oratione sia padrona dell'armonia e non serva"[89] (The word should be the master of the music and not the servant), one is tempted to say that the master should not dictate too obviously, and that the Zarlino (Morley) "rules" cannot be accepted completely in practice.

Although Vecchi's music inevitably embodied practices outlined by Zarlino (Morley), his settings, varied and imagin-

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[88] Strunk, op. cit., pp. 315-17 for translation of pertinent material.

[89] See Chapter IV, p. 120.

ative, did not resort to formula clichés. Speech accents and text line-contour are faithfully represented in his music together with a subtle expression of the meaning of key words and the general expressive content of the text.

The fact that Morley cited Vecchi and Marenzio among others as having superior ability in setting a text is evidence enough that he certainly intended that the "Rules to be observed in dittying" not be taken too literally.

> . . . you must in your musicke be wavering like the wind, sometime wanton, sometime drooping, sometime grave and staide, otherwhile effeminat, you may maintaine points and revert them, use triplas, and shew the verie uttermost of your varietie, and the more varietie you shew the better shal you please. In this kind our age excelleth, so that if you would imitate any, I would appoint you these for guides: Alfonso Ferrabosco for deepe skill, Luca Marenzo for good ayre and fine invention, Horatio Vecchi, Stephano Venturi, Ruggiero Giovanelli, and John Croce, with divers others who are verie good, but not so generallie good as these.[90]

Morley's comment, "the more varietie you shew the better shal you please", seems to carry a double meaning when applied to Vecchi's Convito Musicale, for not only did Vecchi show great variety of mood and means within the individual compositions, but also through the even larger variety made possible in this summation of cinquecento secular

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[90] Morley, op. cit., p. 180.

vocal forms.

Morley's evaluation of the requisites demanded of one writing a madrigal, using Italian composers as models, is not at all surprising, since the Italian madrigal was enjoying great popularity in England at this time, both in original editions, and in translation. Vecchi, for instance, enjoyed the place of honor in Yonge's second Musica Transalpina of 1597 with his transcription of Arcadelt's Il bianco e dolce cigno. Vecchi's influence upon Morley, particularly in his madrigals and canzonets, is well established by Joseph Kerman in his book, The Elizabethan Madrigal.[91]

Word-images, the combination of rhythmic patterns with melodic contour to depict the pictoral meaning of words, provided almost unlimited possibilities for transferring visual and mental concepts to aural experience. This important word-painting technique, used primarily during the latter part of the cinquecento was not mentioned specifically in the Zarlino (Morley) principles. Word-images, used with discretion by Vecchi in the Convito Musicale to vivify key words of his texts, simply presented another effective means for achieving his aesthetic aims. Some typical examples among many showing

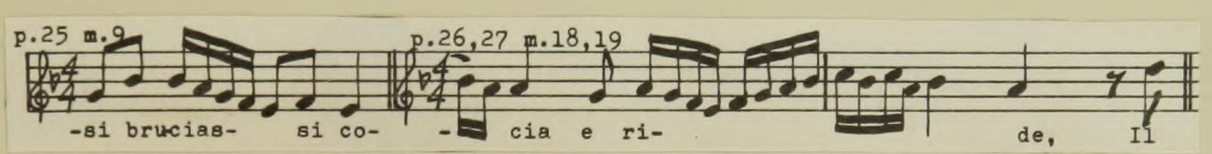
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[91] Joseph Kerman, The Elizabethan Madrigal, A Comparative Study (New York: American Musicological Society, 1962, pp. 167-69, 184.

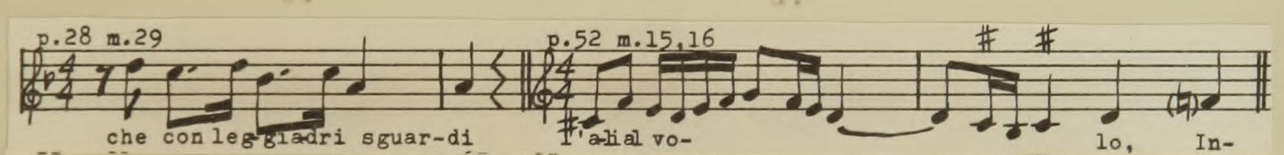
Vecchi's use of word-images include: bruciassi (burn), Example 64 a.; ride (laugh), Example 64 b.; leggiadri (light), Example 64 c.; volo (flight), Example 64 d.; ardo (burn), Example 64 e.; corri (run), Example 64 f.; onde (waves), Example 64 g.[92]

Example 64

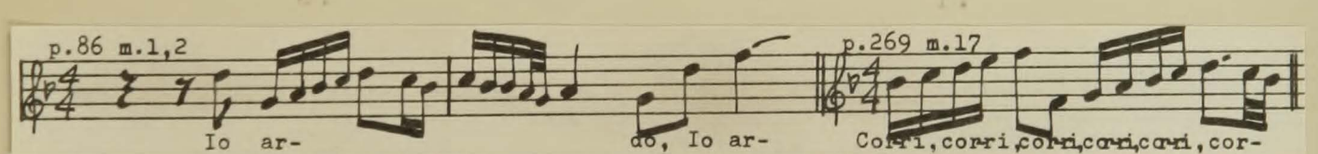
a. b.



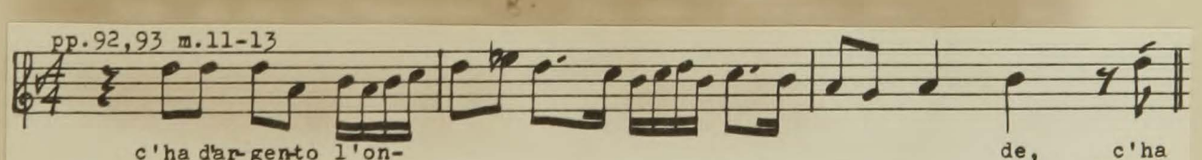
c. d.



e. f.



g.
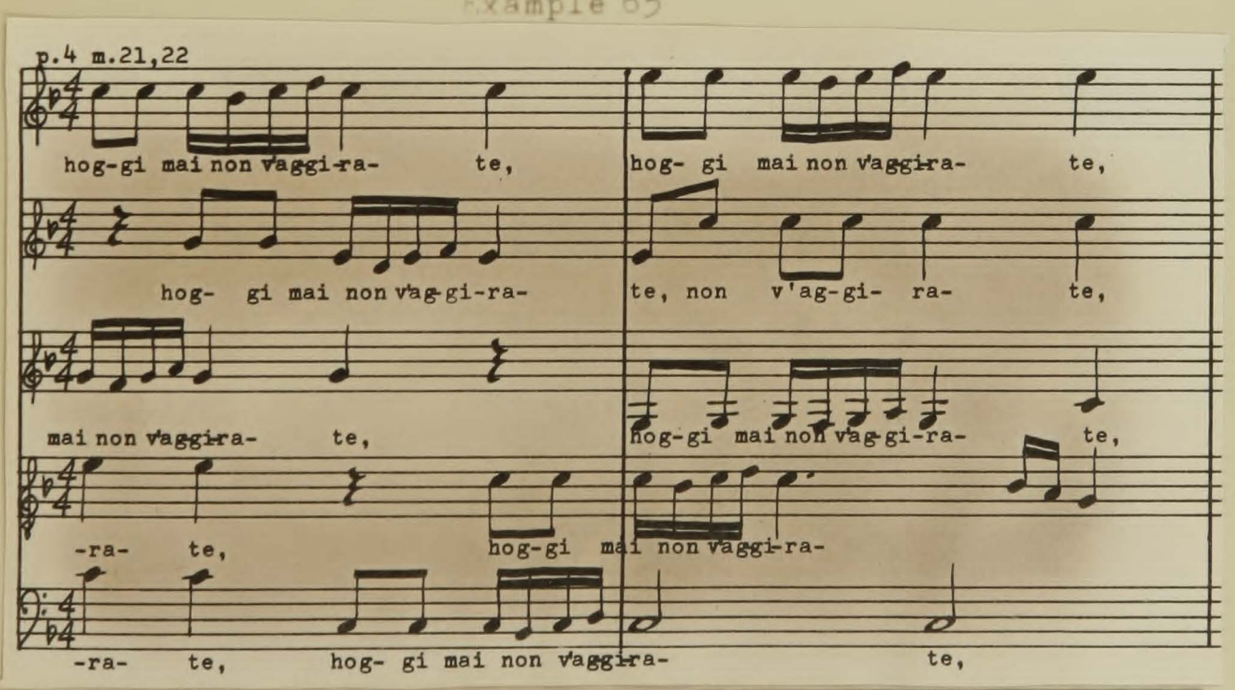


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[92] The following examples are remarkably similar to those of Vecchi cited in this section: Luca Marenzio, "Sämtliche Werke", ed. Alfred Einstein Publicationen Älterer Musik (Leipzig: Breitkopf & Härtel, Vol. IV.1, 1929; Vol. VI, 1931). Vol. IV.1: cantando, p. 6; morendo (long notes used), p. 11, followed by vivo in fast melisma; paradiso, p. 26; sospir, p. 47; pioggia, p. 48; rapido corso, p. 66; rido, p. 67; fugge,

The image produced in each of these examples is more an enhancement of a word than a genuine representation, and often the same figure may represent widely diversified images, or may occur simply as part of the polyphonic texture with no specific image intended. Occasionally, however, the meaning becomes more specific. In the setting of the line, "Per la selu'hoggi mai non v'aggirate" (Do not go about through the forest henceforth) of the Proemio: Voi che già stanchi sete (No. 1), "mai non v'aggirate" (do not go about) is represented in the setting as changing notes decorating a C major "triad" for four complete measures (two shown in example), implying a kind of aimless wandering before the final resolution to the goal of the Initial on F.

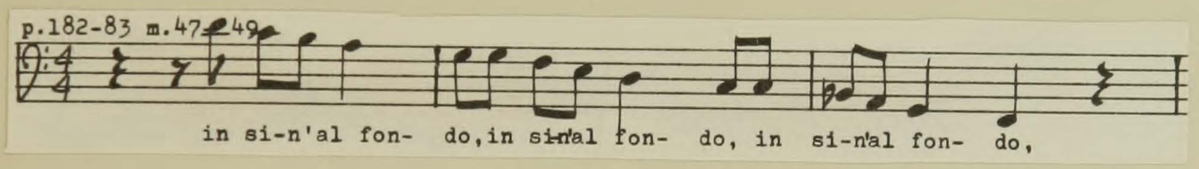
Example 65



p. 83; riso, p. 99; onde, p. 113. Vol. VI: gira, p. 4; volo, pp. 27, 31; ridendo, p. 91; increspa, p. 121. D. Carlo Gesualdo, Sämtliche Madrigale Für Fünf Stimmen ed. Weismann (Hamburg: Wagner Verlag, 1958). Bks. V, VI: volo, pp. 19, 20; canto, p. 22; foco, p. 40; correte, p. 54; immortale, p. 57, amando, pp. 62, 63; leggiadra, p. 74; fuggi, p. 78.

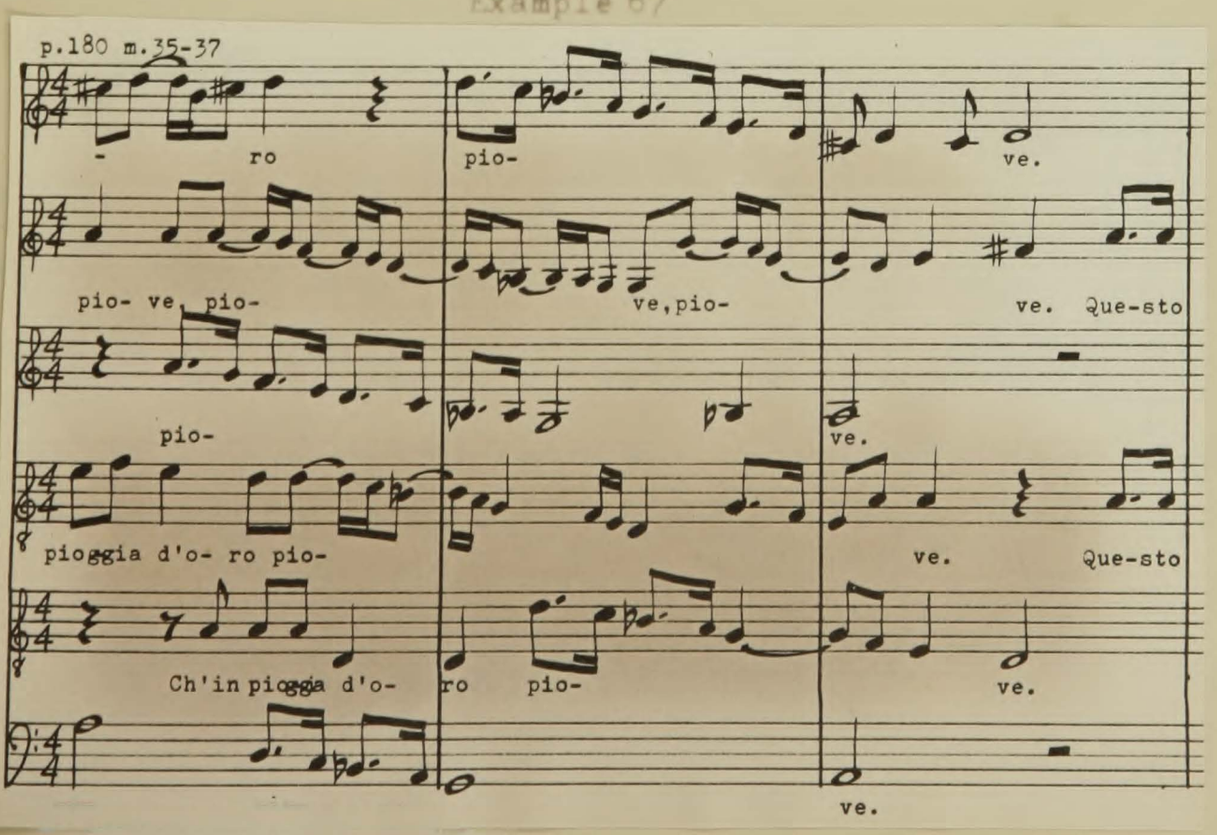
There are two particularly interesting examples of this sort of vivid word representation in Quest'è un altra (No. 25). The first occurs in the drinking scene where the host tells his guest, "Bevi si buon licor in sin'al fondo" (Drink such good liquor right to the bottom). While the five upper voice-parts comment, "Bevi si buon licor", the Basso sings the words "in sin'al fondo" in a descending diatonic line covering the total interval of a thirteenth.

Example 66



The other example is a setting of the words "Ch'in pioggia d'oro piove" (That rains in a shower of gold). Piove (rains) is graphically described in the setting by a comparable shower of descending dotted quaver, semiquaver figures.

Example 67



In addition to the expressive possibilities of word-images, other less obvious "harmonic", rhythmic and melodic means of depicting the shifting content of a text were explored by late cinquecento composers with great thoroughness. They used sudden shifts of note-values, interpolated sections in triple-time, descriptive rhythmic figures, syncopations, dissonances, chromaticism, surprising and sometimes "audacious" harmonies, "modulations", sections in homophony, the multiplicity of contrapuntal devices, repetitions of the text, the melodic contour itself, the occasional use of the melodic diminished fourth; in fact, every musical device known to the cinquecento composer had the potential of amplifying the specific meaning of the text. The almost unlimited possibility for variety of individual expression implicit in these techniques, however, inevitably makes any attempt at a detailed codification an impossibility.

Vecchi's mastery over every cinquecento secular vocal form and word-painting technique, uniting his own texts and occasionally those of others inseparably with imaginative settings, gives tangible evidence of his ability to achieve in practice his two-fold aesthetic credo. He believed that music was poetry as much as poetry itself, and that the piacevole (gay) and the grave (serious) are "correlativi insieme come padre e figlio" (related together like father and son).

The bipartite madrigal Augellin che la voce (Nos. 9, 10)[93] of the Convito Musicale presents an excellent opportunity for an analysis of some of Vecchi's word-painting techniques, since Vecchi has built into what is probably his own text, all the ingredients for a musically descriptive setting.[94]

Augellin, che la voce — Part I

Augellin, che la voce al canto spieghi
Little bird, who opens your voice in song

Per pietà del mio duolo,
Through pity of my grief,

Cortese ancor, deh, spiega l'ali al volo,
Gracious again, Ah, unfold your wings in flight,

Indi vanne a Madonn', anz'al mio sole,
Thence go to my lady, even to my sun,

E con pietosi accenti canta queste parole:
And with compassionate accents sing these words:

O soave cagion — Part II

O soave cagion d'aspri tormenti,
O sweet cause of bitter torments,

Sofrirete voi sempre
Will you always suffer

Ch'in pianto chi v'adora si distempre?
That he who adores you should dissolve himself in weeping?

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[93] See Appendix, pp. 50-57.

[94] Monteverdi set this same text in his Seventh Book of Madrigals of 1619, and assuming that Vecchi did actually write the poetry, the origin of another text used by Monteverdi is solved. His setting, always beautiful, and often descriptive, was written for two tenors and one bass with continuo, and the total effect is one of far less seriousness than the Vecchi setting.

The mode is Dorian on D, and the normal vertical interval structure provides an abundance of the "flat thirds" which Morley says are descriptive of sadness.[95] The Canto begins the first line by addressing the bird, with the Alto imitating after one beat, breaking into a word-image melisma on the word canto (song) in thirds with the Canto which is singing spieghi (opens). This imitative interplay is continued by the other parts through the first beat of measure five. The Canto, tacet for measure four begins the next line, "Per pietà del mio duolo", on the fourth beat of measure five in transcribed minims and crotchets, slowing the pace in order to depict the textual implications. The $\frac{6}{4-3}$ "struck" suspension on the word "duolo" (grief) in measure eight is poignantly descriptive. Following the words "Cortese ancor" (Gracious again), the line "deh, spiega l'ali al volo" (Ah, unfold your wings in flight) measures eleven through sixteen is given a meliamatic imitative setting which vividly depicts the image of a bird's flight. Then in a change of mood — almost an aside — Vecchi uses homophony to express the youth's tender feelings in the line "Indi vanne a Madonn', anz'al mio sole" (Thence go to my lady, even to my sun), and instead of progressing from the A major "triad"

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[95] Morley, loc. cit.

as one might have normally expected, he abruptly begins the next line "E con pietosi accenti" (And with compassionate accents) with an E major "triad", heightening the listener's anticipation for the remainder of the line, "canta queste parole:" (sing these words:). The word-image of the word "canta" seems joyously hopeful, with overlapping meliasmas beginning every half-beat. The close is on an A major "triad". Part II, however, again reverts to the lover's despair with an opening in homophony beginning on a D minor "triad". The diminished fourth in the Tenore of measure two, depicting the lover's rejection on the word "aspri" (bitter), is given even more significance through its duration. "Tormenti" (torments), set in longer note values, depicts the lover's tortured feelings through a double suspension, 2-1 and 4-3, followed by another 4-3 which progresses to the empty sound of a unison and octave on D at the beginning of measure four. The repetition of the line in measures four through seven now includes chromaticism on the word "aspri" and more suspensions, even further reinforcing the meaning of the words.

The setting of the word "Sofrirete" (will you suffer) reminds one of Morley's suggestion about the proper way to set the word sospiri[96] (sighs), a word whose setting Henry

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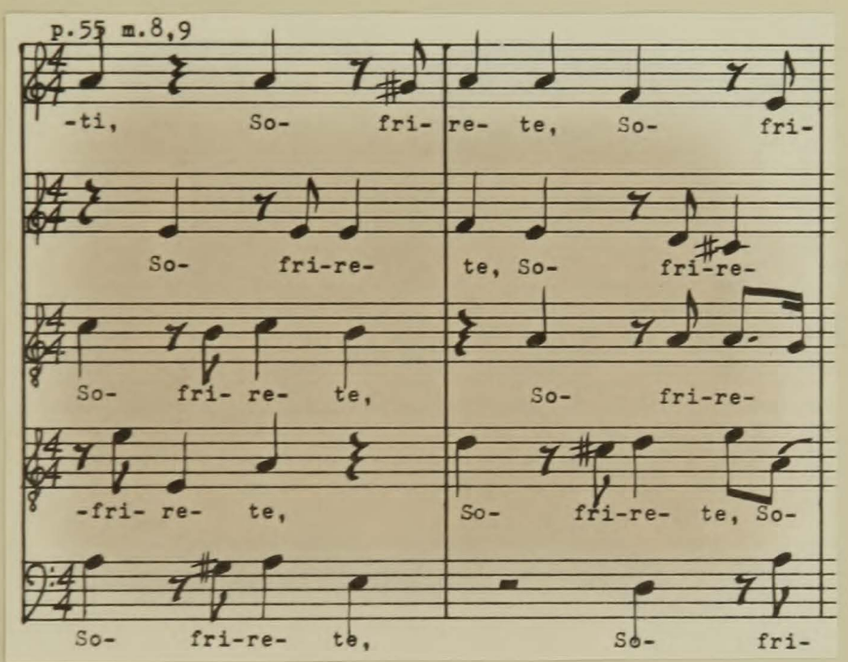
[96]Morley, op. cit., p. 178.

Peachum, Vecchi's student, mentioned as specific evidence of Vecchi's superior "conceipt and variety".

> In "S'io potessi raccor'i mei sospiri", the breaking of the "sospiri" with crotchet and crotchet rest into sighs . . .[97]

This device is used here with an extremely effective result.[98]

Example 68



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[97] Peachum, loc. cit.

[98] He used the same method again in setting the word lagrimetta (small tear) in O Giardiniero (No. 23), measures thirty-seven through forty. He varied this formula somewhat in setting the sospiri (sighs) in Amor'è foco (No. 63), measures three and four, by breaking the line just before the word rather than by separating the syllables. Other examples of Vecchi having separated a part of a word from another by a rest are rare, but when they do occur, the purpose is always effective. Two interesting comic examples occur in the Convito, the first in Servo a un'ingrata (No. 57), p. 314 m. 5-8, and the second is an even more interesting example, found in the giustiniana, Quando penso (No. 61), p. 329 m. 23-25, in which he makes a highly unorthodox distribution of the syllables of the words in the text, "Digo che ti ha rason", and then separates the two syllables of"rason" by a notated brevis rest at the final cadence.

The last line of O soave cagion, "Ch'in pianto chi v'adora si distempre" (That he who adores you should dissolve himself in weeping) again makes use of chromaticism on the word "pianto" (weeping). What might be considered musical cries of anguish, setting the words "chi v'adora si distempre", build to a kind of imitative stretto in measures nineteen through twenty-one. The final cadence in measure twenty-three, without a suspension, seems to emphasize the despiration of the youth's anguish.[99]

The sounds of nature are well represented in the Convito, with naturalistic imitations of instruments in Questa ghirlanda

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[99] Io piango (Luca Marenzio- Secondo Libro dei Madrigali a cinque voci of 1581 [See Einstein, op. cit., Vol. IV.1, pp. 74-75]) is a typical illustration of Marenzio's use of many of these same expressive characteristics. The text of Io piango was written by Petrarch (Canzonieri CCCLIX, last five lines): "Io piango, et ella il volto con le sue man m'asciuga, e poi sospira Dolcemente e s'adira con parole ch'i sassi romper ponno. E dopo questo si part'ella e'l sonno" (I weep, and she dries my face with her hands, and then she sighs gently and scolds [me for weeping] with words that might be able to break stones. And after this she and sleep depart). Marenzio's composition, in the Mixolydian mode, begins slowly in homophony, and chromatically inflects the word "piango" (weep) in the top voice while the Basso descends a minor third. A moment of excitement, "et ella il volto con le sue man m'asciuga" (and she dries my face with her hands) is followed by a repetition of "io piango" emphasized by the delayed entry of the Canto. "Sospira" (she sighs) is separated from "e poi" (and then) by a rest, and "dolcemente" (gently) receives a descriptive chromatic change. "Romper ponno" (might be able to break) is given a decisive syncopated dotted rhythm, the vocal line is angular, and the texture is fairly complex contrapuntally until the mood is again changed in the text and appropriately reflected by a two part setting of "E dopo questo" (and after this) in which the Canto is answered by the Alto in inversion. The final line, "si part'ella e'l sonno" (she and sleep depart) is set alternately in homophony and polyphony, with a gradually descending vocal line in all voice-parts, giving the effect of dying away.

(No. 26), O bella Primavera (No. 39), and Gode la terra (No. 48); imitations of animals and laughter in Ciascun di voi (No. 27); laughing in the giustiniana, Non v'accorze (No. 59); and stuttering in the other seven giustiniane (Nos. 55-58, 60-62).

Word-painting is such an integral part of the Convito, that not a single through-composed composition omits this characteristic means of expression. Nine purely strophic compositions do not include specific examples of word-painting, but even they imply the general character of the text content through their musical settings.[100]

The art of transferring visual and mental images to aural experience through word-painting, so fully developed during the cinquecento, withstood the coming of monody in a somewhat sublimated state, and again took its place as an important aesthetic concept, the "doctrine of affections", during the eighteenth-century. Today, the name is different — "hermeneutics" — and the methods of analysis are more systematized through the "scientific approach", but the same basic problem still persists: how can representational and psychological concepts be depicted by the basically non-representational, temporal medium of music? Contemporary answers to the question

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[100] See Numbers 41-47, 52, 53 in Appendix.

are remarkably similar to those suggested by cinquecento theorists and composers,[101] and constitute a tribute to imaginative thinking in the realm of musical aesthetics by Zarlino, Mazzone, G. Monteverdi, C. Monteverdi, Gesualdo, Marenzio, Rore, and Vecchi among others.

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[101] See C. C. Pratt, The Meaning of Music: A study in Psychological Aesthetics (New York: McGraw-Hill Book Co., 1931), pp. 205-215; Glen Haydon, Introduction to Musicology (Chapel Hill: The University of N. Carolina Press, 1941), pp. 140-46.

> His virtuosity in handling the choral medium is unsurpassed; at the same time, his ability in dramatic musical portrayal indicates clearly that we have arrived at the limits of secular choral polyphony and are entering the world of the drama.[1]

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[1] Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton & Co., 1941), p. 238.

Alessandro Striggio (1535-1587), a Mantuan nobleman, was undoubtedly the most important composer of music as entertainment of any composer before Vecchi. His Il cicalamento delle donne al bucato (The gossip of women at washing) published in 1567 presents a naturalistic scene in five sections which depicts a group of village women busy doing their washing, and exchanging local gossip as they work.[2] The opening part à 4 sets the washing scene; the four gossip scenes which follow are à 7. It is to a limited extent, an early prototype of the L'Amfiparnaso, and of the madrigalesque dramatic scenes of the Convito Musicale. In a more general sense, it is music as entertainment, simple in structure, almost completely without word-painting, largely dependent upon homophony and uncomplicated contrapuntal sections, and includes Striggio's experiments with choral dialogue.

Fascinating as the Cicalamento may be historically, it is not dramatic writing since his composition does little to characterize people and dramatize situations. Its heritage may be traced to the canzone alla villanesca, not to the madrigal. The refinement of the idiom by Vecchi, through the injection of genuine humor and a cross-breeding with the madrigal, did not become a reality for thirty years.

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[2]Published in modern edition: Alessandro Striggio, Il cicalamento delle donne al bucato, ed. Bonaventura Somma (Roma: De Santis, 1947).

In addition to Striggio's experiments with musical scenes, texts in dialect of the Renaissance contributed heavily to the art of writers of music for entertainment during the latter part of the cinquecento, and are in themselves a fascinating study.

The giustiniana, a musical Venetian-dialect piece, conceived in its cinquecento form by Andrea Gabrieli in his Greghesche e Giustiniane of 1571 is the most important single dialect form used by Vecchi. The subject, as we have seen in Chapter III, is a stuttering, miserly Venetian patrician whose genteel senility was irresistibly comic, the prototype of the Pantalone of the Commedia dell'Arte, and the model for the form as used in the Selva and the Convito. It was not until Lassus, writing in the lighter vein, published a book in popular style in 1581, containing various dialect villanelle, that characters were actually identified as being from the Commedia dell'Arte. Michele Varotto's dialogue A Segnor Hermano io digo, published in 1586, and Johann Eccard's dialogue Zanni e Magnifico, published in 1589 are both dialogue pieces using a varied assortment of Commedia characters, and as such are also important in the development leading to Vecchi's L'Amfiparnaso and portions of the Selva and Convito.

The implications of these dialoghi using Commedia characters are two-fold. First, as dialect forms they are,

together with the giustiniane of A. Gabrieli, important antecedents of the giustiniane used by Vecchi in the Selva and Convito, and secondly as dialoghi they are important in the development of Vecchi's advanced madrigalesque dramatic scene. It is actually a hybrid form of the dialogo-giustiniana combination which was so essential to the construction of the L'Amfiparnaso.

Vecchi's contemporary, Giovanni Croce (1557-1609), a Venetian and Maestro di Cappella at San Marco from 1603-1609, was successful both as a composer of sacred music and of music for entertainment. His best known secular work, the Triaca Musicale[3] of 1596, is an assemblage of fifteen compositions of very light music, simply constructed, liberally sprinkled with dialects, and given the general label of capricci by Croce. This somewhat vague term, used by Vecchi previously in the Selva, here designates hybrid forms of light entertainment music variously depicting: a two-section mascherata of four Gratiano's; a singing contest in the form of a canzone of four sections between a cuckoo and a nightingale with a parrot as judge; a canzonetta in two sections depicting small children at school; a peasant villota; a dice game, and the auctioning of a slave girl, both best described as canzoni.

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[3]Giovani Croce, Triaca Musicale, ed. Bonaventura Somma (Roma: De Santis, 1942). Triaca is the medieval antidote theriac, compounded of many drugs and honey.

The Trisca also includes as its opening composition O Gramo Pantalon, a giustiniana in ecco. The text has been thoroughly discussed in Chapter III,[4] and since Vecchi appropriated it with minor changes for his O Gramo Pantalon (No. 62) in the Convito Musicale, it offers an ideal opportunity for a comparative study of the work of the two composers.

Croce was a conservative composer to whom the dramatic possibilities of a text, and particularly the unrefined exhuberance and parody possible in light entertainment music such as O Gramo Pantalon were never fully realized. In O Gramo Pantalon, he used no parallel fifths or extended successions of parallel $\frac{6}{3}$ "chords" to parody in music the foolish Pantalon, and his sense of musical dramatic moment, and rhythmic vitality are seldom equal to the excellent good humor of his text. By contrast, Vecchi mercilessly ridiculed poor Pantalon, portraying his frustration with his echo so vividly that at three different times he boldly has Pantalon shout at the person he imagines his echo to be. Vecchi freely used parallel fifths, and successions of parallel $\frac{6}{3}$ "chords" to parody Pantalon, and he used vigorous rhythmic figures to effectively portray Pantalon's stuttering. Croce's vocal lines are frequently monotonous, and lacking in melodic interest, while Vecchi's are eminently

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[4] See Chapter III, pp. 112-14.

popular and singable. Croce's reluctance to release himself completely from objectivity inhibits his style to such an extent that he is no match for Vecchi's subjective exuberance and dramatic capabilities.

Among his four major works, the Selva di varia ricreatione (1590), L'Amfiparnaso (1597), Il Convito Musicale (1597), and Le Veglie di Siena (1604), the Convito best displays Vecchi's versatility with the assembled secular vocal forms of the century. The diversity of forms found in the Convito has but one precedent, Vecchi's own Selva,[5] his first publication using secular forms other than the madrigal and canzonetta. The two works, although similar in concept, are different in the variety of their content. Just eight of the forty-seven titles in the Selva are serious madrigals, the rest are light "recreations". The list of lighter forms includes capricci, balli, arie, justiniane, canzonette, fantasie, serenate, dialoghi, a villota, a Battaglia à diece nel fine,[6] and among the varied forms, Vecchi included two purely instrumental compositions, and lute accompaniments to nine of the vocal pieces. A Proemio: Se desio di fuggir invites weary shepherds to find refuge in the cool shade of the forest. The

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[5]Horatio Vecchi, Selva di varia ricreatione (Venetia: A. Gardano, 1590). Not published in modern transcription.

[6]The Battaglia was originally written in 1587 for the marriage of Clelia, natural daughter of Cardinal Alessandro Farnese, See Chapter I, pp. 10-11.

allegory is clear, particularly if one looks at the dedication of the Selva, in which Vecchi likens the herbs and plants of a grove to the "harmonies" of his compositions, adding that the combination of the serious and familiar styles, and the grave with the facetious and the dance-like should give the world much delight.

Despite his stated purpose of contrasting the piacevole with the grave, Vecchi created in the Selva a largely unsophisticated miscellany of light, transparent "recreation" music. Dialects, homophony, and simple contrapuntal structures predominate in this highly entertaining and successful experiment by Vecchi with the lighter forms of the century. It is possible to single out certain among them which are of particular interest: the bilingual French and Italian Risposta, Je veu le Cerf du bois salir; the lute accompanied arie, balli, and canzonette; the instrumental imitations in the serenata, Tiridola, non dormire; the early use of the Fa, la, la pattern in the aria, So ben mi c'ha buon tempo; the Hebrew word imitations in Tich, toch; the final Battaglia; dialoghi using Commedia dell' Arte characters; and a quodlibet for nine voices entitled Diversi linguaggi a 9 in which a five-part madrigal of Marenzio's is quoted in combination with four other voices, each using a different Italian dialect, supplying four additional compatible

contrapuntal lines.

Vecchi himself made a revealing comparison of the Selva and the Convito in the dedication of the Convito to Archduke Ferdinand II of Austria, expressing his delight in finding that the Archduke has taken pleasure in the wild fruits of the Selva di varia ricreatione in the past, going on to express the hope that he might take even more pleasure in the varied dishes of the Convito Musicale, "since they are seasoned with the salt of urban harmony".

The Selva was a point of departure for Vecchi, and it was after this first successful encounter with the light forms of the century that Vecchi produced his other most important and successful works.

Vecchi's many-sided musical personality finds perfect expression in the varied content of the Convito. In it, he contrasted some of his most poignant serious works with superb examples of light entertainment music. It was the reciprocal influence of these two against a dramatic background which produced his most unique expression, the madrigalesque dramatic scene. From the simple experiments of the Selva in this form, he developed the mature style shown in the O Giardiniero (Nos. 24-25) and the Bando del Asino (Nos. 26, 27) of the Convito, the sustained plot continuity of the L'Amfiparnaso, and finally the musical games of the Veglie di Siena.

The madrigal-comedy L'Amfiparnaso was first published by Vardano in 1597, in a beautiful edition accompanied by a series of cuts depicting the various "scenes" of the "action". Vecchi clearly indicated in the Prologue that staging is not intended: "This spectacle of which I now speak to you, is seen, out through the mind's eye; it enters through the ears and not through vision. Now then therefore, be silent, and so instead of looking, I hope you'll listen". Using stock characters from the Commedia dell'Arte, Vecchi maintained a semblance of a plot throughout the fifteen pieces, following two actions, one lirico-tragica, and the other grottesco-comica.

The sentimental shepherd and shepherdess, Lucio and Isabella, are the serious characters. Isabella, ready to die for the love of Lucio whom she believes to be dead, is not above playing with the affections of the blustering Spaniard, Captain Cardone. One might surmise that she just wanted someone else to be as miserable as she, since once the Captain seemed sure of her love, she attempted suicide. Lucio's servant, Frulla, prevents her from killing herself, bringing her the happy news that Lucio is still alive. They are reunited, and the final scene of the L'Amfiparnaso is their wedding celebration. The grottesco-comica story line draws upon the familiar comic characters of the Commedia dell'Arte. The aged Pantalone pursues Hortensia, a courtesan, who rejects his advances.

Pantalone promises his own daughter in marriage to Doctor Gratiano whose amors are parodied in his ridiculous serenade. The other love interest between Lelio and Nisa is very fragmentary.

This is not a genuine precursor of opera, but a final stage in the history of cinquecento a cappella polyphony. Except for Gratiano's parody serenade for four voices, the entire work is written for five voices. Choral dialogue is implemented by the alternation of combinations of three voices, often in homophony, and one might easily consider much of the grottesco-comica plot a greatly expanded hybrid form of the giustiniana. The lirico-tragica plot by contrast contains several exquisite dramatic madrigals whose subtle word-painting, together with Vecchi's masterly use of polyphony, searches the depth of the love which Lucio and Isabella hold for each other. The wedding scene at the end of the work is particularly interesting with its rondo-like structure and its closing invitation to the members of the audience to applaud loudly if they enjoyed the performance.

It has already been stated in Chapter III of this thesis that Vecchi utilized the framework of the madrigalesque dramatic scene to permit himself the opportunity of depicting people in life-like situations with characteristic human reactions to their environmental circumstances. In defending the L'Amfiparnaso

in the foreword of the Veglie against his critics, Vecchi stated, "Rappresento personaggi con poesia Drammatica, che poter meglio imitar le cose al vivo" (I represent characters with dramatic poetry in order to be able to better imitate the things of life).[7] Joseph Kennard, in his book Masks and Marionettes expresses much the same thought, referring to the Commedia, with these statements: "The Commedia dell'Arte is Art and it is Psychology. It is a theatre of all people, of all arts, of all moments when life wings up out of drab reality".[8]

Vecchi's artistic philosophy of contrasting the piacevole with the grave took shape for the last time in Le Veglie di Siena of 1604,[9] the year before his death. He stated in the Ai Lettori, "Come meglio potrà il musico giovare che col grave, e dilettare che col ridicolo?" (How is the musician better able to be useful than with the serious, and amuse than with the ridiculous?).[10] His title page likewise makes his purpose of contrast clear: "Le Veglie di Siena, overo I Varii Humori della Musica Moderna d'Horatio Vecchi, à Tre à 4 à 5 & à 6 voci composte e divise in due parti Piacevole e Grave. Nel piacevole s'havranno gli

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[7] See Chapter III, p. 94.

[8] Joseph Spencer Kennard, Masks and Marionettes (New York: MacMillan Co., 1935), p. 3.

[9] Modern edition: Le Veglie di Siena, ed. Bonaventura Somma (Roma: De Santis, 1940).

[10] Ibid.

humori faceti. E nel grave se n'havrà l'Humor Grave, l'Humor Gentile, l'Humor Allegro, l'Humor Affettuoso, l'Humor Universale, l'Humor Perfidioso, l'Humor Misto, l'Humor Sincero, l'Humor Licentioso, l'Humor Svegghiato, l'Humor Dolente, l'Humor Malenconico, l'Humor Lusinghiero, l'Humor Balzano."

The first section, the Piacevole, is the most interesting, both historically and musically. James Haar's article, "On Musical Games in the 16th Century" has been useful in the organization of some of the following remarks concerning the giuochi (games) of the Sienese, and their relation to the Veglie.[11]

Vecchi makes it clear in the last statement of his Ai Lettori to the Veglie that the "Materiale Intronato" (Girolamo Bargagli [1537-1586]) and his son Scipione (1540-1612) were responsible for much of the literary background for his musical giuochi. Girolamo Bargagli was the leader of the members of the Accademia degli Intronati of Siena, who because of a suppression of many of their other forms of amusement by the Medici's in 1557, found diversion in games, which it should be particularly noted, were of two sorts, those intended for light-hearted entertainment, the piacevole, and those of a more serious intellectual sort, the ingegnoso or grave. The games of the Veglie

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[11]James Haar, "On Musical Games in the 16th Century" Journal of the American Musicological Society (Richmond Virginia: 1962), Vol. XV, pp. 22-34.

like those of the Intronati were divided into three parts. Those designated by Bargagli were the proposition given by the leader of the games, the performance, and the satisfaction which often involved penalties or questions asked of the performer. The Veglie giuochi consist of a proposta (proposal), an imitazione (imitation), and the applauso (applause or commendation). Frequently the games of the Intronati were interspersed with music, and so Vecchi's musical settings of the games seem almost a natural development. The meetings of the Accademie of Siena were completely suspended by the politically suspicious Medici's from 1568 until 1603, and so when Vecchi's Veglie appeared in 1604, it served as a delightful musical commemoration of their reinstatement. Vecchi's debt to Bargagli's material[12] is fully discussed by Haar who draws attention to the fact that Alfred Einstein "makes only a passing reference to the Bargagli books, does not attempt to draw any parallels between them and Vecchi, and even [incorrectly] remarks that Vecchi's academic names[Sodo, Frastagliato, Stordito, and Giocoso, used in the imitazione of the first veglia]'seem to be fictitious'".[13]

The first veglia, in seven sections, is a game of imitations, and is therefore particularly interesting as a kind

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[12] Girolamo Bargagli, Dialogo de' Giuochi che nelle vegghie sanesi si usono di fare (Siena: 1572). Even the bisticci game used by Vecchi comes directly from Bargagli.

[13] Haar, op. cit., p. 32. The first three names are taken from Bargagli's Dialogo.

of expanded Bando dell'Asino. This game is particularly well suited to Vecchi's capabilities since the imitations are dialect pieces (Siciliano, Villanella, Tedesco, Spagnuolo, Francese, Veneziano, Ebrei). A Prencipe (Prince) is chosen to direct the proceedings; each proposta is followed by a dialect imitazione and closed by an applauso. The proposals are written for six voices, and contrast homophony with simple contrapuntal sections. The imitations, except for the Spagnuolo à 4 and the Ebrei à 5 are written for three voices, are largely homophonic, frequently use contrasting sections in triple-time, use vigorous rhythmic structures, and show every evidence of their light entertainment villanella lineage. The commendation sections are written à 6 and mix homophony and polyphony sections, frequently juxtaposing three-voice choirs in choral dialogue technique.

The second veglia begins with La caccia d'Amore (also referred to by Bargagli). The hunt for love personified is portrayed by fast-moving imitative polyphony for six voices. Finally, the hunters tire, and "realize that Amore is after all a spirit, not a body, and cannot be caught". The final game of the Piacevole division of the Veglie is a game of bisticci (plays on words) the Al pozzo di messer Pazzin de Pazzi which is also borrowed from Bargagli. Largely homophonic, this piece actually depicts a game in progress.

The *Grave* second half of the *Veglie* is "Un novo gioco . . . il Prencipe introduce de gli humor de le Musica Moderna" (A new game in which the *Prencipe* [Prince] introduces some of the *humori* [temperaments] of modern music). The Prince's *proemio* is followed by fourteen compositions depicting the temperaments of love, and as with the *Convito*, *grave* here signifies the "serious" madrigal. Part are written for six voices, others for five, and the various *humori* are individualized in the music by subtle word-painting techniques. The basic structure, in contrast to the *Piacevole* section, is polyphonic. The Prince's brief *complimenti* to the *veglistori* brings the entertainment to a close. The parallel between the techniques which Vecchi used in these madrigals and those of the *Convito* is very close; in fact, the entire work except for its means of organizational continuity and a smaller assortment of secular forms, bears a remarkable resemblance to the *Convito*.

The coming of opera did not, as one might have expected, cut short the popularity of the madrigal-comedy and secular polyphonic vocal collections like the *Convito*. These forms flourished for some time in reprints, and in the works of Vecchi's principal imitator, the *Bolognese* Adriano Banchieri (1567-1634). Banchieri, significant as a writer, theoretician, poet, and composer of sacred and secular vocal music as well as instrumental music, is best known as a composer of madrigal-comedies.

His light entertainment music includes among others, La Pazzia senile (1598), Il Zabaione musicale (1603), Barca di Venezia (1605), La Prudenza giovenile (1607) which appeared again as La Saviezza giovenile (1628), and the Festino (1608). La Pazzia senile[14] and the Festino[15] are sufficiently representative of Banchieri's work for one to make a comparative appraisal of his techniques with those of Vecchi in writing music for entertainment.

La Pazzia senile of 1598 was written in obvious imitation of Vecchi's successful L'Amfiparnaso which had appeared in print the year before. Its nineteen brief "scenes" are written for a three-voiced texture, with as many as six voices required if, writes Banchieri, "for these pieces [containing changes of clef] there are singers enough to permit their being sung as dialogues". Banchieri centered his attention upon the grottesco-comica story line so typical in the Commedia dell'Arte. Pantalone, his servant Burattino, and Doctor Gratiano are the comic protagonists whose attempts to separate the lovers, Pantalone's daughter Doralice and Signor Fulvio, are completely frustrated. To add to Pantalone's anguish, his love for the courtesan Lauretta is rejected. "In fine i poveri Vecchi pazzi restano burlati

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[14]Modern edition: Adriano Banchieri, La Pazzia Senile, ed. Bonaventura Somma (Roma: De Santis, 1960).

[15]Modern edition: Adriano Banchieri, Festino, ed. Bonaventura Somma (Roma: De Santis, 1956).

con le mani piene di mosche" (At the end the foolish old men are made fools of and are left with their hands full of flies.).

There is not a genuinely serious moment in the entire work, and except for the four brief madrigalesque scenes involving Doralice and Fulvio, one might classify the entire "comedy" as a series of loosely integrated giustiniane. Banchieri has reduced his vocal medium to the bare essentials, and has produced some extremely clever entertainment. His characters are musically portrayed through the ever shifting homophonic, polyphonic, and choral dialogue roles of the three voices in the texture. The lute imitations in both of Gratiano's solos, one of which is a parody of Palestrina's Vestivi i colli; the lute imitation in the final triple-time villanella; and the specific appearance in the music of the terms piano and forte, probably for the first time, are some of the more unusual features of La Pazzia senile.

It is all good entertainment, but compared with Vecchi's L'Amfiparnaso, Banchieri's imitation lacks depth both musically and theatrically. Alfred Einstein put his criticism of La Pazzia senile in these words: "But the humor of the piece as a whole depends precisely on brevity and on its being only a sketch. It must move quickly to cover up the weak spots in the music. Vecchi is not only imitated; he is also parodied".[16]

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[16] Alfred Einstein, The Italian Madrigal (Princeton, New Jersey: Princeton University Press, 1949), Vol. II, p. 804.

Banchieri's Festino nella sera del giovedi grasso avanti cena of 1608 is also titled the Terzo Libro Madrigalesco con cinque voci. This work is an evening's entertainment which was intended to be performed before a banquet on Shrove Tuesday, and its miscellaneous content can hardly be technically considered as a collection of madrigals. It consists of twenty primarily light secular compositions, written for five voices, which do not maintain a genuine plot continuity. The Festino begins with a prologue invitation in homophony given by "Modern Delight" for all to enjoy the varied entertainment which follows. The first entertainers to appear sing a giustiniana (for five voices!) which although lacking the customary parody characteristics of stuttering and parallel fifths, does characterize the repetitious, abusive Pantalone with considerable wit. The **mascherata** which follows is in three sections, the first of which is particularly interesting with its three-voice polyphonic lute imitation furnishing short interludes for a two-voice homophonic setting of an ottava rima. Simple melismatic passages in parallel thirds add to the charm of the piece. Next, the lovers appear and sing a Mascherata d'Amanti which opens with a largely homophonic choral dialogue between voices imitating a harpsichord and a lute. These same amanti (lovers) then sing a moresca which has a driving repeated rhythm perfectly suited for the

dance. Next, the lovers sing a madrigal setting of Guarini's Ardo sì, ma non t'amo. Before they depart, the lovers sing a two stanza strophic canzonetta of considerable contrapuntal complexity which depicts the parting of Olimpia and Sireno, in pseudo pathos. Of the remaining eleven compositions, several are particularly interesting. The Contraponto bestiale alla mente is an extremely amusing contrapuntal composition which combines imitations of a cuckoo, owl, cat, dog, and a ridiculous nonsense liturgical cantus firmus. Although this is no sophisticated game such as is found in the Bando dell'Asino of the Convito, it is simple good natured entertainment. Two serious madrigals and a mascherata precede the Gioco del Conte, a game whose object is to test the participants' ability to quickly repeat the tongue twisting words of a bisticcio (play on words). The game is realistically interrupted by the sound of the "clock" striking three, almost time for the banquet to begin, with just enough time to sing four more short pieces, including a brindisi and a final epilogue, musically identical with the prologue.

The content of the Festino, because of its considerable variety is somewhat reminiscent of the Convito. Even the premise for its organization approximates that of the "Musical Banquet", but unlike the Convito, it is short, and its continuity is well

enough integrated, that it was undoubtedly actually meant to be performed as an evening's entertainment. Considered in that light, the Festino and La Pazzia senile are both amusing entertainment pieces. Vecchi, however, aspires to something more, and balances the light entertainment piacevole with equal portions of the serious grave "entertainment", particularly in the Convito and the Veglie. Entertainment to him is a "mirror of human life", and cannot be passed off superficially. Banchieri, on the hand, is brief, light, and — superficial. Even the three madrigals of the Festino give little more than a hint at seriousness, and appear to have been passed over quickly by Banchieri in a desire to keep his entertainment light.

The Convito Musicale presents a unique opportunity for one to view cinquecento polyphonic vocal secular forms almost in their entirety with a single work. There is something in this entertainment for everybody, with Vecchi easily proving his mastery of each of the assembled forms of the century. It is a virtuoso demonstration, and a highly successful one. In this, Vecchi has no successful imitator.

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