VIII MARENZIO *A QUATTRO*: TWO FOUR-VOICE MADRIGALS ON TEXTS BY PETRARCH AND GIOVANNI BATTISTA MOSCAGLIA

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Choosing a case study for analysis among the numerous pieces by Marenzio in the Viadrina composite is a tricky affair. Where to begin? As is often the case, it seems wise to start from the beginning; accordingly, I have selected the first work by the Italian master found in the first collection (*Melodia olympica*): *Non al suo amante più Diana piacque*. It is a four-voice madrigal—a comparatively unusual scoring for Marenzio, and one that is almost completely absent in his northern reception as epitomized by the madrigal collections printed in Antwerp. In fact, the composite contains only one other four-voice work by the composer, *Dissi a l'amata mia lucida stella* (this time in *Symphonia angelica*), a coincidence that prompted me to pick this composition as my second case study. The two pieces complement each other quite well: one is based on a precious, rarely set text by Petrarch, the other on the shallow but skilful *poesia per musica* (poetry for music) of Giovanni Battista Moscaglia,

a rather obscure contemporary of Marenzio's. Both were printed in Marenzio's first and only book of four-voice madrigals of 1585 and share an apparent simplicity; to quote Kiesewetter, they are "immer singbar und treffend in Ausdruck" ("always singable and appropriate in expression").[1] Under their smooth surface, however, many fine details await the intelligent interpreter. It is tempting to imagine that, when leafing through the newly bound partbooks, the users of PL-Wu SDM 8–36 in Frankfurt an der Oder might have started their journey through Marenzio's music with these two compositions.

VIII.1 *NON AL SUO AMANTE PIÙ DÏANA PIACQUE*

Non al suo amante più Dïana piacque features as the fourth piece of *Melodia olympica* (fol. 3^{v} of the canto partbook). Its text is a *madrigale trecentesco*[2] by Petrarch that was seldom tackled by sixteenth-century madrigalists,[3] but was famously set by the fourteenth-century *ars nova* composer Jacopo da Bologna.[4] Another madrigalian setting by Jean de Macque, earlier than Marenzio's, is present in our source in the collection *Musica divina*.[5] The more recent musical settings of this text include a curious one by Mario Castelnuovo Tedesco, who in his *Petrarca-Chopin: Tre madrigali* Op. 74 of 1933 has a solo voice sing it on a newly composed declamatory melody against the background of Chopin's Prelude Op. 28, № 11.[6]

Prior to its inclusion in *Melodia olympica*, *Non al suo amante* was printed in Marenzio's *Madrigali a quattro voci… libro primo*, first published in Rome by Alessandro Gardano in 1585 (RISM M 578).[7] The book contains nine texts by Petrarch, and, together with the Ninth Book for five voices of 1599 (RISM M 567), is thus the Marenzio publication that includes the most Petrarch poems. These two books, the light and idyllic one of 1585 and the pensively dissonant one of 1599, are emblematic of the two different sides

1 Kiesewetter, *Schicksale und Beschaffenheit*, 21.
2 The *madrigale trecentesco* is an Italian literary form; here, the Italian term is used to avoid confusion with the later sixteenth-century literary form (*madrigale cinquecentesco*) and with the madrigal as a musical genre.
3 See RePIM. Also see Chater, *Luca Marenzio and the Italian Madrigal*, Appendix 2, 195–96; Cecchi, "List of Secular and Devotional Compositions by Luca Marenzio", 478.
4 See the various articles in Chegai and Luzzi (eds.), *Petrarca in musica*, and Campagnolo, "Petrarca non scrisse *Non al suo amante piu Diana piacque*".
5 From Macque's *Madrigali a quattro a cinque et sei voci* (Venice: Angelo Gardano, 1579; RISM M 86).
6 See De Santis, "Petrarca nel primo Novecento musicale italiano", at 508–13.
7 See Einstein, *The Italian Madrigal*, vol. 2, 653–59, and Marenzio, *Madrigali a quattro voci*, ed. Iosue, Luisi, and Tecardi.

of the sixteenth-century madrigalian reception of Petrarch—the pastoral and the pathetic, as Alfred Einstein would comment.[8]

Bernhard Janz has suggested on the one hand that "classical" texts such as those by Petrarch might have prompted the adoption of a similarly classical four-voice scoring, and on the other, that the pastoral tone of Petrarch's *madrigale trecentesco* (of which Marenzio set three; the entire *Canzoniere* contains only four such poems) might have suggested a setting for few voices, almost suggestive of canzonetta/villanella style.[9] This is not the place to discuss the genesis of Marenzio's four-voice book, but it is worth underlining that *Non al suo amante* does not resemble a canzonetta, and is fully madrigalian in its conception and design.

The text

The text of the madrigal traces a parallel between the famous mythological scene of the goddess Artemis (Diana) surprised by Actaeon while bathing in a river, and a pastoral sketch in which Petrarch contemplates Laura washing the veil she uses as a headdress. While in Petrarch's text, as reconstructed in Gianfranco Contini's critical edition, Laura is mentioned only through her transparent *senhal* (code name) "l'aura" (lit. "the breeze") in line 6, in our source, as in most other sixteenth-century musical sources, the *senhal* is already decoded as "Laura".

Non al suo amante più Dïana piacque,
quando per tal ventura tutta ignuda
la vide in mezzo de le gelide acque,

ch'a me la pastorella alpestra et cruda
posta a bagnar un leggiadretto velo,
ch'a l'aura il vago et biondo capel chiuda,

tal che mi fece, or quand'egli arde 'l cielo,
tutto tremar d'un amoroso gielo.[10]

Diana was not more pleasing to her lover,
when by chance he saw her all naked
in the midst of icy waters,
than, to me, the fresh mountain shepherdess,[11]
set there to wash a graceful veil,
that ties her vagrant blonde hair from the breeze,
so that she makes me, now that the heavens burn,
tremble, wholly, with the chill of love.

8 Einstein, *The Italian Madrigal*, vol. 2, 575.

9 Janz, *Die Petrarca-Vertonungen von Luca Marenzio*, 133. Hans Engel wrote disparagingly: "I pochi Madrigali del Petrarca, che non vennero musicati neanche da Lasso e da Palestrina, (Hor vedi, Non al suo amante, Nova Angeletta) non sono tra i migliori di Marenzio" ("The few madrigals by Petrarch, which were not even set to music by Lassus or Palestrina (*Hor vedi*, *Non al suo amante*, *Nova angeletta*), are not among Marenzio's best compositions"); see Engel, *Marenzio*, 160.

10 Text from Petrarca, *Canzoniere*, ed. Contini; English translation from Petrarch, *The Complete Canzoniere*, trans. A. S. Kline. The metre is *madrigale trecentesco*; eight hendecasyllables rhymed ABA BCB CC.

11 "alpestra et cruda" is, according to a note by Ugo Dotti in his commented edition of the *Canzoniere*, an elegant hendiadys indicating the "untamed bashfulness" of the shepherdess Laura: see Petrarca, *Canzoniere*, ed. Dotti, vol. 1, 160.

With an admirable feel for balance, Petrarch dedicates the first *terzina* to the mythological scene, the second to its present-day (but still pastorally encoded) parallel, and the final distich to the description of the oxymoronic effect produced by the encounter with the shepherdess/Laura: the "chill of love" in the hottest hour of the day. Even a cursory glance at the text reveals several features of potential interest to a sixteenth-century madrigalist: the presence of vividly descriptive elements (the "icy waters" of the river, the "graceful veil", the "vagrant blonde hair", the trembling of the lover), parallels, and oppositions (notably "arde" vs. "gielo", but also the affectionate diminutive "pastorella" vs. its adjectives "alpestra et cruda"). More challenging is the syntax, with the entire first *terzina* "hanging" on the second one, and a series of subordinate clauses that appear to delay the arrival of the conclusion, when we finally learn about the spectacular psychosomatic effect engendered by Laura's pastoral epiphany; however, in the hands of a savvy madrigalist, these challenges become assets, with the final line presenting an expediently concise mix of imagery ("tremar") and concettism ("amoroso gielo").

The musical setting

How does Marenzio read Petrarch's text?[12] The incipit is an introductory formula with a four-voice homorhythmic texture ("Non al suo amante", bb. 1–2), followed by quicker declamatory pairs ("più Dïana piacque", bb. 2–4: tenore and basso imitated by canto and alto). This alternation between contemplative segments in longer values and more narrative segments in shorter values seems fundamental to the entire piece (compare the slow "quando", the quick "per tal ventura tutta ignuda", and again the slow "in mezzo de le gelide acque"), and creates a sort of concertina effect that can be seen fairly well, for instance, in the rhythmic structure of the canto part in the facsimile.

As can be expected, Marenzio's rendering of the text hinges on various instances of word painting. Two examples suffice here. The "icy waters" are pictured by means of harmonic colour (movement to the major triads of A and E, within a twelfth-mode piece with tonal type ♮-g2c2c3c4-C) and rhythmic contrast (the gushing melisma of the canto at bb. 10–11 against the long notes of the other voices). As mentioned above, the words

12 A complete edition of the madrigal is given in Appendix 7.2 (p. 268). Compare the analytical notes in Janz, *Die Petrarca-Vertonungen von Luca Marenzio*, 153–58.

"alpestra et cruda" indicate the "untamed bashfulness" of the shepherdess Laura; the words, bristling with consonants, themselves offer a sonic representation of the concept, and Marenzio encapsulates them musically in such a way that "cruda" is sung by the canto and basso with long held pedals on C (bb. 14–15), while the middle voices create chains of dissonances—note how this is prepared by descending tetrachords doubled in tenths (*f"–e"–d"–c"* in the canto, *d'–c'–b♭–a* in the basso, bb. 12–13) and by the appearance of the only B♭s in the entire piece (alto and basso, b. 13), and is resolved with an evaporated cadence on F at b. 15.

We could easily continue with this microanalysis and discover the many delightful intricacies hidden beneath the apparently smooth surface of this pastoral madrigal. Instead, let us enquire into the most crucial features of Marenzio's reading. One has already been mentioned: the alternation of slow-paced and quickly moving segments. Another feature has been remarked upon as well: the highlighting of important and expressive phrases by means of word painting. Instances of this include the decoded *senhal* "l'aura/Laura", whose treatment in long, reverent notes is usually reserved for the names of God or of saints (*nomina sacra*) in sacred polyphony. Let us examine the segment "ch'a Laura il vago et biondo capel chiuda" (bb. 20–ff.). On "ch'a Laura" we have precisely one of the abovementioned slowing-down moments, which Marenzio here shapes as a compact four-voice *g–a–d'* cadential formula, ornamented in the tenore (bb. 20–21). The sharply profiled melodic cell *g–a–d'* (three semibreves) of the basso returns at bb. 22–23, transposed up a fifth (*d'–e'–a*), while the upper voice pair (canto and alto) is already intoning the next portion of the text, "il vago et biondo capel chiuda". Laura's name, then, emerges and creates tension, albeit without actually leading to a climax. The "vago et biondo" subject is then taken up by the tenore–basso pair followed by the imitating canto; note, however, how the latter's impetus is restrained by the downward leap of an octave (b. 24): once again, the cadential concatenation (cadence to A, then towards D) evaporates at b. 25, while the alto has already introduced (from b. 24) the new zigzagging subject of "tal che mi fece…". This is precisely the point at which Petrarch's lyrical "I" turns from describing the pastoral scene to recording its effects (and from the *terzine* to the final distich). Marenzio depicts the onset of these disrupting effects through an unstable metre and an unclear melodic direction, before resorting to a final descriptive stroke for the "burning heavens" (the scalar, descending melismas blazing down like implacable

sunrays in bb. 30–31). The strong and well-prepared cadence on D in b. 32 has the function of introducing and spotlighting the last line of the poem. Suddenly we pass from the full four-voice texture to the canto starting the last segment on its own: "tutto tremar d'un amoroso gielo" ("tremble, wholly, with the chill of love"). Here Marenzio misses no opportunity for word (and concept) painting: whereas the *soggetto* of "tutto tremar" shakes uncontrollably between two notes (*c"* and *d"* in the canto, b. 33) and the texture is thinned down by the absence of the basso, the irresistible and paradoxical "chill of love" is represented in the canto by a bold upward leap of a fourth—a leap followed, in the first statement, by a rapid nose-dive and a quick cadence, and in the second statement by a long, shivering melisma that leads to the conclusion, while the lower voices progressively come to a frozen halt.

Although I have often focused on the canto voice in the above analysis for the sake of clarity and synthesis, it must be stressed that *Non al suo amante* has a quintessentially polyphonic and typically madrigalian texture: it is not treble-dominated, or is so only at individual points. The canto obviously has specific tasks to fulfil, as we have just seen in the case of the final melisma, but it is in no way autonomous in establishing the musical rendering of the text: in this regard, the passage on "cruda" discussed above is emblematic, in which the word painting depends on the whole contrapuntal fabric, whereas the canto merely holds a long pedal. A glance at the basso partbook, moreover, reveals that in spite of its more angular melodic shapes and more frequent long notes, it hardly looks like a quasi-instrumental part, but rather participates in the polyphonic construction on par with the other voices. It is true, however, that the canto never rests for more than a minim (with the sole exception of b. 23: minim + semiminim), whereas the other voices have far longer rests, and is the only voice to intervene in *all* the episodes: the canto holds primary responsibility, so to speak, for sonic continuity in the piece.

VIII.2 *DISSI A L'AMATA MIA LUCIDA STELLA*

Dissi a l'amata mia lucida stella, which as mentioned above appears in the same book a 4 of 1585 by Marenzio, features in the Viadrina composite in the *Symphonia angelica* (fol. 7^{v} of the canto partbook). Whereas in *Non al suo amante* Marenzio took on a rarely set text by Italy's arch-poet, in *Dissi a l'amata mia lucida stella* he engages with a prime example of contemporary *poesia per musica*. We learn who authored the poem from

the dedication of the collection for which Marenzio's piece was originally destined, G. B. Moscaglia's *Il secondo libro de madrigali a quattro voci: Con alcuni di diuersi eccellenti musici di Roma* (Venice: G. Vincenti and R. Amadino, 1585; RISM M 3786, RISM 1585[29]).[13] As Moscaglia, who was a poet as well as a composer, explains in the dedicatory letter, he penned a series of texts in order to assemble a madrigal collection; lacking the time to set all the poems he had prepared, however, he assigned some of them to prominent Roman colleagues, including Giovanni Andrea Dragoni, Giovanni Maria Nanino, Annibale Stabile, Annibale Zoilo, and of course Marenzio himself, who thus ended up setting *Dissi a l'amata mia lucida stella*. Interestingly, the same Moscaglia is present in our composite, which contains several of his madrigals, notably one within a multi-author dialogic ode to which Marenzio, too, contributed, which is again included in *Symphonia angelica* (*Mentre ti fui sì grato*, from fol. 10[r]).[14]

Jacopo Bassano prepared a version with diminutions of the canto voice of *Dissi a l'amata mia lucida stella*, printed in his *Motetti, madrigali et canzone francese… diminuiti* (Venice: G. Vincenti, 1591). In the same year, Jean de Castro published a three-voice arrangement of Marenzio's madrigal in his *Rose fresche. Madrigali novi* (Venice: R. Amadino, 1591; RISM C 1481).[15] A two-voice setting by Cornelis Verdonck, again based on Marenzio's, subsequently appeared in the *Bicinia sive cantiones suavissimae* (Antwerp: P. Phalèse and J. Bellère, 1590; RISM 1590[19]). Two early historians of music, the Englishman John Hawkins (1719–89) and the German Raphael Georg Kiesewetter (1773–1850), mentioned Marenzio's *Dissi a l'amata mia lucida stella* in their pioneering explorations of the Italian madrigal—Hawkins even affirmed that it was "ranked among the best of his compositions".[16]

13 The dedication is dated 10 September 1582, that is, three years earlier than the collection's actual publication date. Since Moscaglia scholarship has taken this date at face value (see Moppi, "Moscaglia, Giovanni Battista"), this constitutes an earlier *terminus ante quem* for the composition of Marenzio's madrigal. See also the modern edition of Moscaglia's collection edited by Giuliana Gialdroni.

14 The six-stanza text by Luigi Alamanni (1495–1556) is famously modelled on Horace's ode *Donec gratus eram tibi*; compared to the full version first published in *Dolci affetti* (Venice: Heir of G. Scotto, 1582; RISM 1582[4]) with contributions by G.M. Nanino, Moscaglia, Marenzio, de Macque, Soriano, and Zoilo, the version included in *Symphonia angelica* lacks the two final stanzas, in which the two lovers are reconciled.

15 See Bossuyt, "Luca Marenzio, the Italian Madrigal in the Southern Netherlands", esp. 397–401.

16 Hawkins, *A General History of the Science and Practice of Music*, vol. 3, 197–201. As can be seen in a publication from a few years earlier, *The Words of Such Pieces As Are Most Usually Performed by The Academy of Ancient Music*, 76, *Dissi a l'amata mia* was already among the pieces "most usually" performed by that academy at that early date. For the early English reception, also see Crotch, *Substance of Several Courses of Lectures on Music*, 87, where *Dissi a l'amata mia* is considered "one of the finest specimens of the true madrigalian style". Kiesewetter, *Schicksale und Beschaffenheit des weltlichen Gesanges*, 21 and No. 32.

The text

Moscaglia's text consists of a lengthy introduction and a concise dialogue between two lovers.[17]

Dissi a l'amata mia lucida stella	I told my beloved shining star,
che più d'ogn'altra luce	who shines more than any other
et al mio cor adduce	and brings to my heart
fiamme, strali e catene	flames, darts, and chains
ch'ogn'hor mi danno pene:	that always give me pains:
"Deh, morirò, cor mio".	"Alas, I will die, my heart".
"Sì, morirai, ma non per mio desio".[18]	"Yes, you will die, but not because I wish it".

Whereas the direct speech is announced from the very beginning—by the first word, "Dissi"—it actually occurs only in the last distich. Meanwhile, the male lover takes the opportunity to tell us about his predicament: his beloved is a "shining star", but her influence causes continued suffering to his heart, and her rays are like "flames, darts, and chains" to him. He finally speaks to her, announcing his imminent death; she answers, confirming his prediction, but specifies that this will not happen because of any wish of hers. An obvious problem of interpretation arises: is death here intended as an erotic metaphor, as is often (but surely not always) the case in such poetry? Or does the lyrical "I" merely allude to the unbearable nature of his suffering? In either case, it is not completely clear what to make of the woman's answer: why does she confirm his imminent demise if she does not wish for it? And can we really imagine the dialogue as occurring during an intimate encounter, given that the beloved is portrayed as a distant star causing only pain? The syntax, too, is potentially ambiguous: is the "mio" in "per mio desio" meant to be subjective (for what I wish) or objective (out of desire for me)? Based on Marenzio's musical understanding of the final distich as discussed below, I tend towards the more literal reading, but perhaps the openness to multiple interpretations, and a certain degree of puzzling contradiction, are among the qualities of such conventional madrigal poetry. A rapid glance at Moscaglia's other texts in his *Secondo libro* reveals that his erotic allusions can at times be quite uninhibited, but that he also frequently

17 The metre is *madrigale cinquecentesco*; hendecasyllables and seven-syllable lines rhymed AbbccdD.
18 Text taken from Marenzio, *Madrigali a quattro voci, libro primo*, ed. Iosue, Luisi, and Tecardi; translation mine.

constructs his little love poems out of innocuous clichés. In any case, what Moscaglia offered Marenzio was a short text including a few vivid, if hardly original, images (the "shining star", her "flames, darts, and chains"), the mention of enduring pain caused by unrequited love, and a laconic, if slightly enigmatic, dialogue between the two lovers. How did Marenzio respond?

The musical setting

The opening is a stunning one: the most concise of duets between canto and alto creates a dissonance of a second in b. 1, then resolves to a minor third and stops with a general rest.[19] All this takes place on "Dissi", which on the one hand is a nondescript word, hardly worth such treatment per se, but on the other hand announces the direct speech that will close the madrigal. This exposed initial dissonance thus functions as a minimalistic overture for the micro-drama that follows: in it, we already perceive the bittersweet character of the relationship between the "lucida stella" and her suffering admirer. After the rest, the three higher voices sing a homorhythmic terzetto that soon explodes into an ornamented cadence on "stella"; in a typical telescoping procedure, while the canto and alto sing the second line ("che più d'ogn'altra luce"), the lower pair of voices reinterpret the dissonant duet on "Dissi", this time with a dissonance of fourth (*g*–*c'*) that resolves on a major third (*g*–*b*♮), whose cadential drive towards C all but evaporates in b. 5, however. The combination of the various elements continues—here, compared to the brisk narrative at the beginning of *Non al suo amante*, Marenzio indulges much more in repetitions and variations, as if to linger on the "shining" virtues of the beloved—, now with a fulfilled cadence on "stella" (on C, b. 10) and a polyphonic expansion of the "cascade of light" (bb. 10–12) previously evoked by canto and alto.

From b. 12 onwards we turn, in this figurative astrology of love, from the contemplation of the "shining star" to its apparently baleful influence on the lover: the alto precedes the canto and basso with an ascending line ("et al mio cor adduce", bb. 12–14), generating a sighing series of alternating $\frac{3}{5}$ and $\frac{3}{6}$ chords, before the flames and darts shower down in parallel volleys of quavers (b. 13) and the "catene" or chains

19 A complete edition of the madrigal is given in Appendix 7.3 (p. 273).

materialize in a chiselled melisma in the canto (bb. 15–17). Again, the several elements thus presented are varied and recombined in the following bars. Let us briefly contemplate the entire section "et al mio cor adduce / fiamme, strali e catene", and observe Marenzio's textural geometry and vocal orchestration. First, he works on the "et al mio cor adduce" idea (canto, alto and basso); then, the tenore alone repeats the same arc-shaped melody in minims, while canto and basso present the melismatic "fiamme, strali" in parallel tenths; next, it is the canto's turn to take centre stage with the mentioned melisma on "catene", while the other voices once again present the "et al mio cor adduce" idea in imitation; then the roles are inverted again, with the tenore bursting out in flames and darts, while the other voices continue with the "et al mio cor" idea (note also the Phrygian cadence on "adduce" in bb. 18–19); finally, all voices contribute to a last kaleidoscopic variation of the melismatic "fiamme, strali e catene".

Subsequently, we enter a section in longer notes, introduced at bb. 22–23 by a brief alternation of duets (lower-upper-lower pair) on "ch'ogn'hor", working both as a kind of structural punctuation (halting the impetus of "fiamme, strali e catene") and as a harbinger of the concluding dialogue. It is almost superfluous to point out that the "pains" are represented by dissonances and only partially fulfilled cadences. Finally, in b. 28 the direct speech begins with a "Deh" ("Alas") uttered homorhythmically by all four voices on a long semibreve. Immediately thereafter, however, a hocket-like chase starts between the two upper voices on "morirò" ("I will die"). In the polyphonic dramaturgy typical of the madrigal, we can hardly expect to see this final dialogic exchange represented "realistically", for instance, with two voices—or two pairs of voices—embodying the two characters. Rather, Marenzio employs two complementary ideas to render the dialogue: for the voice of the lover he always uses quick ascending motives, whereas he lets the "amata stella" utter her peremptory "Sì, sì, morirai" in a metrically more stable way; furthermore, he initially introduces only the first half of her answer (bb. 30–32), before having the lover insist with his "morirò", and letting her answer again (bb. 33–34, note the inversion of "Sì, sì, sì, morirai" into "sì morirai, sì, sì"). Only then does she go on, after "Sì, morirai" has finally migrated to the top voices, adding "ma non per mio desio" in a four-voice homorhythmic texture and concluding. From a structural point of view, moreover, this final duple homorhythmic statement (bb. 37–40 are

a literal repetition of 34–37) forms a counterweight to the fragmented texture of the previous segment and brings the piece to a musically and rhetorically satisfying conclusion.

VIII.3 CONCLUDING REMARKS

Speaking of the *Madrigali a quattro voci… libro primo* in general, Alfred Einstein sees the collection as evincing a pastoral style: its defining features are the avoidance of "all harmonic extremes and experiments", the choice of "idyllic themes", the search for "a special type of pastoral expression suited to the four-voiced texture", the frequent use of pairs of voices, the "transparent texture[s], the skipping rhythm[s], the discreet tone-painting".[20] As the basic analysis proposed above aims to illustrate, it was precisely these characteristics, we may surmise, that appealed to early modern users of these partbooks—a combination of simplicity and sophistication, of accessibility and ambiguity. As so often in Marenzio, a perceptive understanding of the Italian text can offer valuable insights into the compositional strategies and hence guide appropriate performance choices, but even a more superficial grasp of the lyrics would have allowed early modern users to enjoy the richness and sheer beauty of the musical fabric. For Marenzio was not only an extremely talented reader of Italian poetry through madrigalian polyphony, but also the creator of new musical sensibilities, whose fascination travelled to the north and inspired generations of professionals and *dilettanti* alike.

20 Einstein, *The Italian Madrigal*, vol. 2, 653–54.