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Antonio Gardano, Venetian Music Printer 1538-1569: A  
Descriptive Bibliography and Historical Study (review)

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(Review)

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suffered several other changes in between. Under its Archbishop Charles Borromeo, Milan was also a center of Catholic reform.

Getz surveys several principal types of performance settings. Two combine civic and ecclesiastical functions: the ducal chapel and the cathedral. The changes wrought by Borromeo's implementation of the Council of Trent included organizing the discussion of other ecclesiastical institutions, including confraternities and schools of Christian doctrine. Two chapters focus on instrumental music and secular song, mainly at court and as seen in some significant publishing ventures.

The strength of the study is descriptive rather than analytic. Getz moves chronologically through each topic, pausing to discuss some significant features of a number of exemplary compositions relevant to the theme. Charts help to organize some of the information, for example the names and salaries of court trumpeters, or cleffing and finals for some significant publications, such as Hermann Matthias Werrecore's 1555 motet collection. Werrecore, chapel master at the cathedral during the second quarter of the century, appears at several points in the study. His work commemorating the Battle of Bicocca (1522) and recast to memorialize the Battle of Pavia three years later, leads off the discussion of the uses of music in maintaining a civic identity amid the battles and disruptions of the first half of the century. Vincenzo Ruffo, who served at midcentury, also receives attention. Getz endeavors to associate a number of printed music collections with particular institutions or events. She notes a number of urban associations but focuses particularly on the Church of the Madonna dei Miracoli and the Society of the Ave Maria. She also discusses the *laude* that were a central feature of instruction at the schools of Christian doctrine.

Borromeo's implementation of reforms was famous both for his own aggressive style and for the resistance it engendered. Nonetheless, by the time of his death the Church had become a noted center of the city's musical life. The cathedral, the city's many churches, and the confraternities and schools that captured so much lay devotional energy provided a range of musical experience.

Getz has presented an abundance of information on musical life in Milan; her work should serve as a helpful aid to further research. The production and appearance of a book are the responsibility of the publisher and not the author: here, Ashgate has room for improvement. The failure to wrap text consistently around the charts and musical examples has left so many large white spaces on so many pages as to give an initial impression that text is missing. More attention is called for here.

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Mary S. Lewis. *Antonio Gardano, Venetian Music Printer 1538–1569: A Descriptive Bibliography and Historical Study.*

Vol. 3: 1560–69. New York: Routledge, 2005. xii + 602 pp. index. append. tpls. bibl. \$135. ISBN: 0-82408-456-X.

The appearance of this final volume marks the completion of Lewis's catalogue of the 442 music books printed by Antonio Gardano, head of the most

prolific music printing firm of the sixteenth century. The transmission of music prints from the Gardano shop (under the management of Antonio's sons until 1611) attests to the wide circulation and use of music in courtly, private, civic, religious, and educational settings. The firm's commercial success can be attributed, in part, to Antonio's attention to strategies of production, marketing, and distribution which marked the growing industrialization of the music book trade.

Lewis precedes the catalogue with six introductory chapters that position Gardano's editions within the context of printing practices in sixteenth-century Venice. The 1560s proved to be a particularly productive period for the Venetian firm, with at least 187 editions (109 of them newly printed), up from 108 in the 1550s and 143 in the 1540s. Gardano divided his attention between madrigals and other Italian secular songs (by far the most important genres), motets, masses, magnificats, and instrumental music. In chapter 3 Lewis adds to our knowledge of the market and distribution system for Gardano's books. She divides purchasers into amateur musicians, professionals, bibliophiles, clergy, and large ecclesiastical institutions — a diverse group with an array of abilities, customs, and preferences. Chapter 6 takes on the issue of marketing from the perspective of the firm's 1591 sales catalogue, which included music books dating back to Antonio's tenure as head of the business. The intervening chapters 4 and 5 examine the presence of privileges taken out for Gardano's music books and evidence of the printer's joint role as publisher.

The catalogue of music books from 1560 to 1569 (the year of Gardano's death) follows the format established in Lewis's earlier volumes, with the exception that concordances of individual works are here excluded. Though this is an unfortunate omission, unlike the first two decades of Gardano's activity, transmission of music in the 1560s tended to follow printed books (traced in the "Editions" section of each catalogue entry). Further, as Lewis notes, our bibliographical knowledge of manuscripts from 1550 to 1600 is "spotty at best" (81). Lewis's catalogue significantly expands the information available in existing bibliographies. Alongside details of collation, signature lines, technical notes, and lists of contents, Lewis includes complete transcriptions of title pages and dedications, the title and location of table of contents, and a history of earlier and later editions of the work. Detailed listings of locations of surviving copies and notes (the presence of the stamp of an earlier owner, for instance) betray not only the decades of research and countless libraries visited by Lewis but also the large geographic net cast by Gardano's music books. Bibliographical listings and literature connect Lewis's catalogue with standard reference works (including Eitner, *Biographisch-bibliographisches Quellen-Lexicon* [2<sup>nd</sup> ed., 1959–60] and Vogel et al., *Il Nuovo Vogel* [1977]). Lewis numbers the entries across her trilogy, with this third volume starting with 257 and ending at 442; RISM numbers (*Répertoire international des sources musicales*, A/1/1–9, *Einzeldrucke vor 1800*, ed. K. Schlager [1971–92] and B/1/1, *Recueils imprimés XVI<sup>e</sup>–XVII<sup>e</sup> siècles*, ed. F. Lesure [1960]) flank the right side of each entry. The wealth of information about Gardano's music books would

be enhanced by the inclusion of illustrations of representative title pages, dedications, or music notation — additions that would give a visual record of Gardano's (and Lewis's) monumental achievement.

A series of five appendices trace first editions printed by Gardano in the 1560s, Gardano prints in the libraries of the Fugger family of Augsburg (perhaps the most famous Northern collectors of music at the time), books financed by Gardano, publications of Antonio Gardano available in 1591, and general descriptions of binder's copies ("collections of printed books bound together under one cover in a single volume" [19]). Users of the catalogue benefit from indexes of composers, text incipits, instrumental works, and short titles.

Lewis's study is an indispensable tool for scholars and students of the first century of music printing and will remain a model of descriptive bibliography and scholarship for the field.

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Werner Braun. *Thöne und Melodeyen, Arien und Canzonetten. Zur Musik des deutschen Barockliedes.*

Frühe Neuzeit 100. Tübingen: Max Niemeyer Verlag, 2004. xiv + 498 pp. index. append. illus. tpls. bibl. €96. ISBN: 3-484-36600-1.

Around 1630, a genre of secular song emerged in German-speaking lands and remained popular there until ca. 1680: the Baroque continuo song (or *lied*). Regardless of whether they are scored for solo voice or vocal quintet, these songs are predominately strophic settings of stanzaic poetry in which the voice or voices are accompanied by an instrumental bass part, normally played on a keyboard instrument (the *basso continuo* part). Most typically the settings display syllabic declamation of the poetry, the majority of which is secular and written by contemporary poets, such as Martin Opitz, August Buchner, Johann Rist, Philipp von Zesen, and a number of others (including a few composers). It is to this still-neglected genre that Werner Braun turns his attention in the present book. Braun, a German musicologist who has focused on the music of the seventeenth century, both sacred and secular, is the author of many important monographs, articles, and editions of music. In the present book he has made a major contribution to the study of a musical genre that has received far less attention from scholars and performers than the operas and sacred music of the era.

Braun divides his study into five major parts ("Fundamental questions," "Under the Sign of Opitz," "New Impulses," "Late History," and "On Systematics"); these five are divided into chapters and subchapters. Parts 1 and 5 treat theoretical and analytical questions, respectively, and serve as a framework for parts 2–4, in which Braun treats the continuo lied chronologically, and discusses various aspects of its history and development. Here the coverage is very broad. Most of the more technical musical discussion appears in part 5, and is written in language that is accessible to non-music-specialists.