

The Medici Court and the Development of Italian Madrigal: A Study of the Contributions of Music Patronage in the 16th Century

Shun-Mei Tsai*

Abstract

The Medici family, who was one of the important music patrons in Florence, Italy, held its political and social power for more than three hundred years. Members of the family were not only the international renowned merchants, but also became major religious leader and Royal court members. The present study centers on the importance of the musical patronage that the Medici court supported during the sixteenth century, a period that the Medici family occupied the most influential power in Florence. The research focuses on the early development of the Italian madrigal which was directly connected to the contribution from the Medici court. The discussion includes the court musicians, the music programs of the court festivities, and the patronage system during this era. The Medici family was neither an aristocracy nor Royal monarchy, however, their positions as the artistic patron made fruitful music life for the Florentine citizens. The musical patronage has made significant contributions for the development of new musical genres, madrigal and opera as well.

Keywords: Italian madrigal, music patronage, Medici family

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The stages in the development of Italian madrigal, one of the important secular music genres, were divided in two periods: the fourteenth-century and sixteenth-century madrigal (Trecento madrigal and Cinquecento madrigal). Musically, the features of the two-period madrigals, however, were not related, and the sources of their developments were not connected each other either. The trecento madrigal was one of three secular genres developed in the fourteenth century, and was popular during the fourteenth century. Francesco Landini was the most productive composer during this stage of the madrigal development. The cinquecento madrigal, however, shared its name and lyric with the trecento madrigal. The early cinquecento madrigal verse owed its style, imagery, even vocabulary to the lyrics of Petrarch. The literary taste of cinquecento madrigal was changed, and the musical forms were as free as of the new use of Petrarchan texts, and the vocal parts feature more serious polyphonic texture which was newly in fashion in the sixteenth.

As most of music historians recognized that the center for early development of cinquecento Italian madrigal took place in Florence,¹ a city where the Medici family ruled over three more centuries. The ruler of the Medici had been a long standing for the humanistic, artistic, and literary interests; their patronage system had established since the later part of the fifteenth century. The music festivities held in the Medici court mainly for important celebrations, such as weddings for the court members, birthdays, or carnivals, were splendid and often last for several days. The present study centers on the importance of the musical patronage that the Medici court supported during the sixteenth century, a period that the Medici family occupied the most

¹ The madrigal discussed in this paper will be limited in sixteenth-century Italian madrigal.

influential power in Florence. The research focuses on influence of the early development of Italian madrigal under the Medici patronage and its continuing support that led toward the birth of the Italian opera. The discussion includes the music programs of the court festivities, the early madrigal compositions that written by the court musicians, and their relationships led to the birth of the opera.

The Growth of the Medici family

The Medici family, the most influential family in Florence, ruled over three hundred years. Unlike the dukes of aristocratic family, such as Burgundy, Ferrara, or Mantua courts in the fifteenth century, the Medici settled in Florence in the style of backroom political bosses. Their political genius and wealthy merchants played an important part in their rise from principal citizens to absolute rulers of Florence from 1434 to 1532 and later the Tuscan dominion from 1532 to 1737. The ancestor of the Medici family had settled in Florence since 1201, but not until Giovanni di Bicci de' Medici (1360-1429), who was a wealth banker, began to expand their family power to the city. Giovanni di Bicci de' Medici had two sons, Cosimo (1389-1464) and Lorenzo (1395-1440), who stand two main branches of the Medici family in Florence. (Table 1) In the early fifteen century, the Medici had neither titles nor official courts, but they had the "money," which gained from banking, mining, and other business interests.² The Cosimo's line, which included all of famous Medici members of early sixteenth century, died out with no heir at seventh generation, Alessandro de Medici. The heritance passed to Lorenzo's line, which was first continued by Cosimo I carried through six more generations from 1537 to 1737.

Lorenzo the Magnificent (1449-92) took over the power of Florence on the death of his father, Piero di Cosimo in 1469. Lorenzo was the most remarkable literary culture of the century and perhaps of the entire Renaissance that was achieved in Florence. After Lorenzo's death, the Medici were expelled from Florence, owing to a consequence of Lorenzo's successor Piero having surrendered the city to Charles VIII

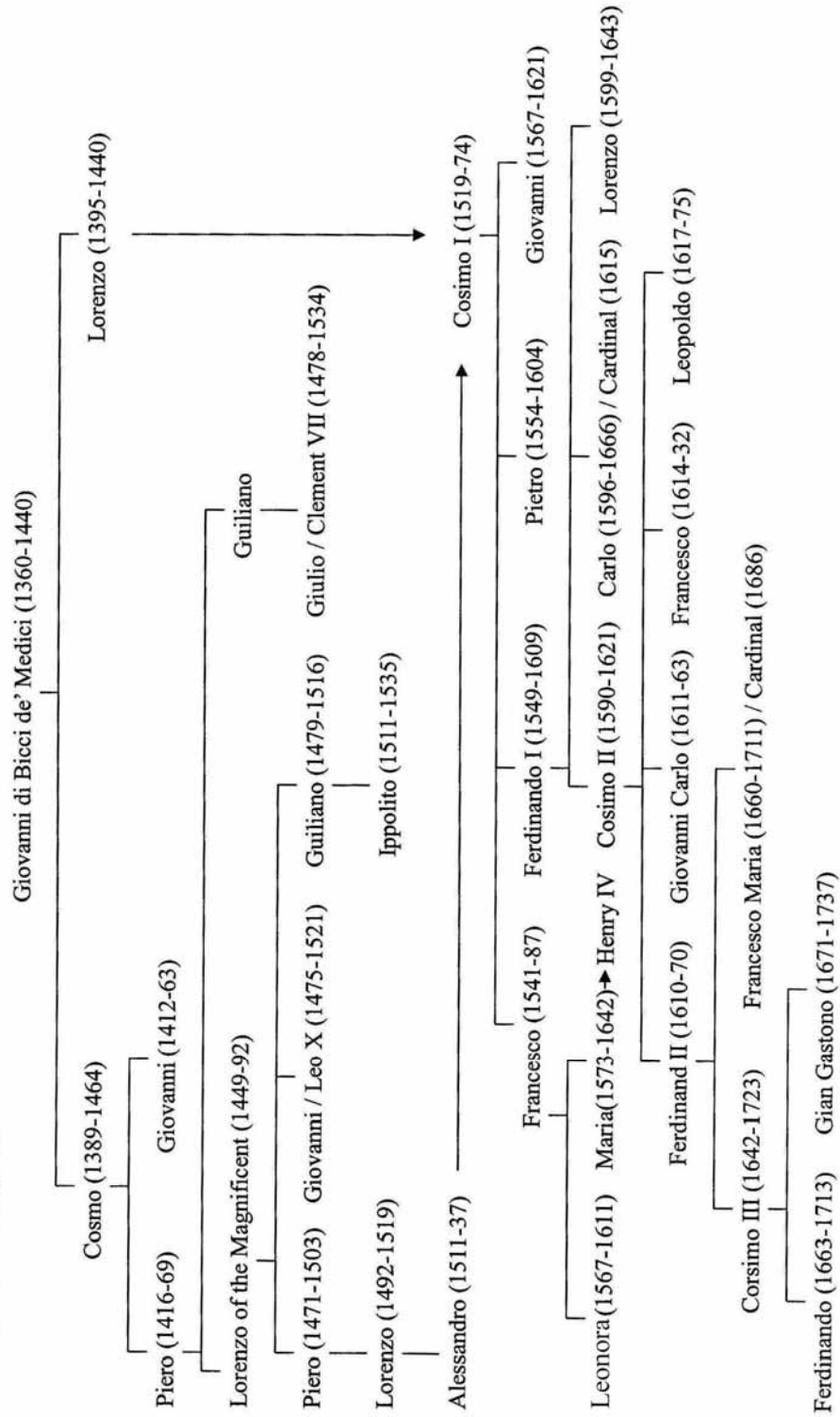
² Allan W. Atlas, *Renaissance Music: Music in Western Europe, 1400-1600* (New York: Norton, 1998), 209.

of French armies, and the Medici was exiled for sixteen years. Until 1512 Lorenzo's second son Giovanni brought the family back to Florence.³ He was throne as Pope Leo X in 1513, and his cousin Giulio, son of Lorenzo's brother Giuliano, succeed to the papacy as Clement VII in 1523. During the time two members of the Medici family were throne for the papacy, Martin Luther announced the Treatise of the Reformation in 1516, the authority of the Catholicism was in unstable condition in Europe.

The last heir of Cosimo's line, Alessandro de' Medici, was assassinated in 1537. Alessandro left without any survivors, it came to the end of the Cosimo's line. The succession passed to the Lorenzo's line, which was represented by another Cosimo I (1519-74). Though, the growth of the Medici family transferred to the second face of the heritage (1537-1737). As the matter fact, Cosimo I was a direct descendant of the first Cosimo from mother's side; both branches (Cosimo and Lorenzo) of the family were united and continued their ruling power in Florence and Tuscany. Cosimo I acquired the title Duke of Florence (1537-69) and later became Grand Duke of Tuscany in 1569. The economy had recovered during Cosimo I's reign in Florence.

³ *The New Grove Dictionary of Music and Musicians* (2001), s. v. "Medici," by Franck A. D'Accone.

Table 1, Medici Family Tree



Contributions of the Medici family as music patron

The ruler of the Medici had been a long standing for the humanistic, artistic, and literary interests; the music and musicians patronage system had been established since Cosimo's reign. His first music chapel, which was admired by most northern Europe courts, was instituted in 1438 at the cathedral and basptistry in Florence.⁴ Lorenzo the Magnificent, Cosimo, Pope Leo X, Pope Clement VII, Cosimo I, Francesco I, and Ferdinando I were the most powerful patrons among rulers during the Medici dynasty. Atlas describes: "Florentine musical life flourished with unprecedented vigor during the reign of Lorenzo the Magnificent, who was an amateur musician, a singer and a lira da braccio player, and also owned several keyboard instruments."⁵ Lorenzo the Magnificent often performed for the delectation of his friends. The Medici patronage of music and musicians in the Cosimo's line reached its height during the reign of Leo X and Clement VII. "Leo X was a profound trained musician, his preoccupation with music permeates to his papacy in Rome. It has been estimated that under him the papal chapel employed 32 musicians."⁶

The music patronage, which had presented with significant contributions during the Cosimo's line, continued carrying through to second face of the another Cosimo I's line. When Cosimo I was accessed to the Duke in 1537, the Medici patronage of music in Florence was brought on a broad scale. The responsible for the musicians in the Medici court included writing both sacred and secular music for religious and courtly celebrations, such birthday, wedding, or coronation festivities. Especially the significant character for the wedding celebrations was the evidence of new ruler's intention of pursuing the family tradition of artistic and literary patronage.

Music Festivities for the Weddings at the Medici Court

⁴ Ibid.

⁵ Atlas, Allan W., *Renaissance Music: Music in Western Europe, 1400-1600* (New York: Norton, 1998), 213.

⁶ Ibid.

The most brilliant wedding festivities in the sixteenth century includes the marriage of Lorenzo, Duke of Urbino to French princess Madeliene de la Tour d'Auvergne in 1518, the marriage of Cosimo I to Eleonora de Toledo in 1539, the marriage of Francesco de' Medici to Joanna, archduchess of Austria in 1565, the marriage of Ferdinando I to Christin di Lorena in 1589, the marriage of Marie de' Medici and Henry IV of France in 1600, and the marriage of Cosimo II de Medici to Archduchess Maria Magdalena of Austria in 1608. The wedding of Lorenzo de' Medici (Grandson of Lorenzo the Magnificent) in 1518 was during the period of Leo X's papacy, and a set of choirbook of motets, which were beautifully decorated manuscript called "Medici Codex" in three volumes were written for this occasion. The collections contain anthology of motets by the major composers of the early Renaissance, such as Josquin des Prez, Jean Mouton, Antoine Brumel, Adrian Willaert, Andreas de Silva, and Constanzo Festa.

The wedding festivities of Cosimo I (1539) was counted as a very splendid festival which involved the leading musicians, writers and artists of Florence. The festivities of the wedding ceremony included banquets, balls, masques, tournaments, a naval battle on the Arno, a ballet in the Piazza S. Croce and performances of spectacular intermedi.⁷ The scale of the wedding ceremony was later accustomed and became a model for the Medici court princely wedding festivities for next generations. The newly composed music for Cosimo I's wedding included banquet music to which eight madrigals and seven intermedi in madrigal style were written. In addition to the vocal part, the use of instrumental scoring to double vocal parts is the most unusual features for the intermedi.⁸

The music of the festivities for the Wedding of Grand Duke Ferdinando I and Cristine di Lorena in 1589 were marked a special era for the influences of the birth of opera. The Intermedi by Giovanni de' Bardi performed with Girolamo Bargagli's play *La pellegrina* for the wedding festivities were the aspirations of Bardi's Camerata in the form of praise for the grand duke's patronage of music.⁹ The Camerata was formed

⁷ Andrew C. Minor and Bonner Mitchell, *A Renaissance Entertainment: Festivities for the Marriage of Cosimo I, Duke of Florence, in 1539* (Columbia: University of Missouri Press, 1977), 5.

⁸ *Ibid.*, 62.

⁹ Warren Kirdendale, *The Court Musicians in Florence during the Principate of the Medici* (Firenze:

by a group of Florentine noble men, including poets, librettists, composers, and musicians who met regularly to promote the reveal of Greek tragedy. The poets and musicians who were appointed by the Medici court and also members of Camerata included Giulio Caccini, Jacopo Peri, Ottavio Rinuccini, Emilio de' Cavalieri, and Francesco Caccini during the reigns of Francesco and Ferdinando I.¹⁰

There are two more grandiose wedding festivities during the principate of the Medici, the marriages of Marie de Medici and Henry IV of France in 1600 and Cosimo II de Medici and Archduchess Maria Magdalena of Austria in 1608. Marie de Medici was one of the two daughters of Francesco de' Medici (1541-87) who was the first son of Cosimo I and died in 1587 without any heir, the inheritance passed to his brother Ferdinando I. The Medici court staged two entertainments, *Euridice* by Peri and *Il rapimento di Cealo* by Gabriello Chiabrera and Giulio Caccini in a new style instead of the traditional intermedii for the wedding festivities of Marie de' Medici in 1600. *Euridice* was counted as the first to have survived complete opera which was collaborated by librettist Ottavio Rinuccini and composer Jacopo Peri. The genre of "opera" was new to the honor guests and Florentine audience, and the production was entirely unprecedented to the Medici court musicians. The Medici court had flaunted its progressive orientation of new style entertainments. Eight years later, chaos experiences were still flesh to the Medici members, and the structure of the celebrating entertainments for the wedding of Ferdinando I returned back to the form of the 1589 celebration. Tim Carter states:

In view of the desire to succeed where their immediate predecessors had failed, it is significant that the 1608 entertainments returned in spirit to those of 1589 celebrating the marriage of Grand Duke Ferdinando I to Christine of Lorraine. Opera seems to have been tainted by the overall deficiencies of the 1600 festivities, and the court was now turning back to the traditional format of a comedy with *intermedi*.¹¹

It seems that the new recitative style used in both *Euridice* and *Il rapimento di Cefalo* were not appreciated by the audience and Medici court members. The

Leo S. Olschki Editore, 1989), 265.

¹⁰ Ibid.

¹¹ Tim Carter, "A Florentine Wedding of 1608," *Acta Musicologica*, vol LV (1983), 93.

complicated scenery and long dramatic forces of opera production, though, were a new taste for which might not be a suitable program for a wedding ceremony. Tim describes: “Judging by the experience of 1589 their splendour and magnificence was sure of delighting an audience.”¹² The historical significance of the performance of opera *Euridice*, however, set forth to the development of Italian opera for the next three hundred years in the history of western music.

The Early Madrigal Composers under the Medici Patronage

The new style of madrigal played in the wedding festivities of the court of Medici and its predecessor was the frottola, which originated from the Ferrara and Mantua court under the enlightened patronage of the Marchesa Isabela de’Este. It is interesting to note that the center of two genres, geographically, were located very closely in northern Italy. The competence of arts patronage between the ducal courts is one of several reasons that could be applied to the two courts. Florence and Rome may lay near equal claim to being the birthplace of the sixteenth century madrigal. Owing to the papacy positions that members of the Medici family, Leo X (1514-21) and Clement VII (1523-34) from the 1510s to 1530s, Rome and Florence should properly be regarded as twin poles of a powerful axis along which music and musicians traveled. “The exchange of repertoires and personnel between the Rome and Florence of Medici power is reflected in Florentine manuscripts of the decade which sometimes contain a strong Roman element.”¹³ Perkins describes:

During the years of the Medici papacies . . . the connections between Florence and Rome were usually very close. In addition, the sympathetic patronage of two worldly, music-loving popes, Leo X and Clement VII, must have done much to encourage the assiduous cultivation of secular music in the ancient capital of Christendom.¹⁴

¹² Ibid.

¹³ Iain Fenlon and James Haar, *The Italian Madrigal in the Early Sixteenth Century: Source and Interpretation* (Cambridge: Cambridge University Press, 1988), 20.

¹⁴ Leeman Perkins, *Music in the Age of the Renaissance* (New York: Norton, 1999), 664.

The madrigal was not originally developed from the Medici court, however, it is certain that Florence was the principal center of the early development of madrigal and the patronage of Medici court played an important position to promote this genre for its early development. Costanzo Festa, Francesco Corteccia, Giovanni Pietro Masaconi, Baccio Moschini, and Matteo Rampollini were the early madrigal composers who wrote madrigals for the wedding festivities of Cosimo I in 1539. Haas describes: “The music [of the wedding festivities of Cosimo I], happily surviving . . . , would seem to indicate that a new period of efflorescence for the Florentine madrigal was about to begin.”¹⁵

Bernardo Pisano (1490-1548) had a lifelong connection with the Medici court, starting when the family had been restored to power in Florence in 1513. In 1514, when Giovanni de’ Medici was elected as Pope Leo X, Pisano was appointed as a singer in the papal chapel, a position retained until his death. While he was in the service of papacy chapel, Leo X also gave him a chaplaincy in the Medici family church of S. Lorenzo in Florence.¹⁶ The secular works of Pisano were published in one volume called *Musica de messer Vernardo Pisano sopra le canzone del Petrarca* by Petrucci in 1520 in Venice.¹⁷ It was a first printed collection of secular music containing the works of a single composer, and these works help to establish Pisano’s position as a leading figure in the early history of the sixteenth-century madrigal. The collection comprises seventeen pieces, in which seven were based on canzoni by Petrarch, and other ten poems set by Pisano in ballatas and madrigals of the new type.¹⁸ Most of Pisano’s madrigals were written and published before 1520s, an early stage of its development and also stood at a time when the frottola was about to fading away.

Pisano’s setting of Petrarch’s sonnet “Si è debile il filo,” presents combined features of the new madrigal and old frottola styles. (Ex. 1) Each of the four voice are individualized in points of imitation at the beginning and free of contrapuntal writing

¹⁵ James Haas, “The Florentine Madrigal, 1540-60,” *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren, Michigan: Harmonie Park Press, 1997), 142.

¹⁶ B. Blakburn, “Music and Festivities at the Court of Leo X: A Venetian View,” *Early Music History*, xi (1992), 23.

¹⁷ Frank A. D’Accone, “Bernardo Pisano: An Introduction to His Life and Works,” *Musica Disciplina* 17 (1963): 116.

¹⁸ Perkins, 652.

in the latter in which the bass part progresses in a melodic leap to serve as harmonic function (mm. 10-14), a typical feature of frottola. Perkins describes: “Source evidence suggests that this new manner of setting Italian texts, which is so clearly indebted stylistically to both the motet and the fully texted chanson of the period, continued to be cultivated primarily in Florence, at least through the 1520s.”¹⁹

Ex. 1. “Si è debile il filo,” by Bernardo Pisano, mm. 1-12.

Si è de - - - bi - le il fi - lo a cui s'at - - - te - - - ne,
Si è de - - - bi - le il
Si è de - bi - le il fi - - - lo a cui s'at - te - - - ne,
Si è de - - - bi - le il

7
te - - - - - - - ne La gra - vo - sa mia vi - - - ta, Che
fi - lo a cui s'at - te - ne La gra - vo - sa - mia - vi - ta,
a cui s'at - te - ne Che s'al - tri non l'a -
fi - lo a cui s'at - te - ne La gra - vo - sa mia vi - ta,

During the decade of the 1530s, the city of Florence was a center that gathering around by madrigal poets and composers, Jacques Arcadelt (c. 1505-1568) was one of the major composers. The first evidence of which was the Florentine manuscript

¹⁹ Ibid, 658.

sources, dated from 1530s, shows full of Arcadelt's music.²⁰ Arcadelt was employed for a short period by Duke Alessandro de' Medici as a private musician, and the madrigals appeared in the manuscript was an instance in which responded to a commission from his patron.²¹ It seems clear that the musical patronage of Medici court played an important position for the early development of madrigal to 1540.

Another major early madrigal composer Philippe Verdelot had resided in Florence for most of the 1520s, who also held official church positions in the Medici court; maestro di cappella at the baptistry from 1523 to 1525, and cathedral from 1523 to 1527. From the printed collections that included six of his madrigals appeared between 1535 to 1540 with his name on the title page, could proved that he lived on into the 1540s in Florence.²²

"Madonna, per voi ardo" was written by Verdelot in early 1520s, a time when madrigal was born, and the piece exemplifies its earliest style. The four voices in homophonic chordal texture remains unvaried from the beginning until the sixth line of texts. At the seventh line "Che per voi moro et ardo?" expresses "die" and "burn," the texture is reduced to two-part in short imitation for only three measures. In contrasting of speaking the "die," the last three words of the texts "bramo la vita" express "desire life." Verdelot painted the word "desire" for the life with florid melodic line in the soprano and tenor parts within four-voice texture. (Ex. 2) Atlas describes: "Verdelot's *Madonna* shows why it must be qualified for the beginnings of the genre. True, Madonna leaves behind the jangle of the frottolists, and its rhyme scheme and structure are no longer tied to the old Italian fixed forms."²³

²⁰ *The New Grove Dictionary of Music and Musicians* (2001), s. v. "Arcadelt, Jacques," by Albert Seay.

²¹ Haar, "The Florentine Madrigal," 142.

²² Perkins, 671.

²³ Atlas, 429.

Ex. 2. “Madonna, per voi ardo” by Philippe Verdelot, mm. 33-37.

Et voi so - la ser - vir bra - mo la vi - ta,
Et voi so - la ser - vir bra - mo la vi - ta,
Et voi so - la ser - vir bra - mo la vi - ta,
Et voi so - la ser - vir bra - mo la vi - ta,

Jacques Arcadelt (c. 1505-1568) spent time in Florence after 1532, when the Medici restored the power in the city. He was employed by Duke Alessandro de' Medici as a private musician from 1534, then moved to Venice before 1540. During this short period relationship with the Medici court, Haar describes: "Arcadelt may have set some texts used as intermedi at the performance of Lorenzino's comedy L'Aridosia, on the occasion of Duke Alessandro's marriage in 1536."²⁴ A few texts set by Arcadelt appear to have been for Medicean celebrations during the reign of Alessandro (1532-37); "Deh dimmi amor and Io dico che fra noi," both texts by Michelangelo, and a madrigal "Vero inferno e il mio petto," text by Lorenzino de Medici probably written as a compliment to the ruling family of Florence.²⁵ Arcadelt wrote 126 chansons and about 200 madrigals, and were published in six volumes of madrigal books.

Costanzo Festa (1480-1545) was one of the major composers who were employed by the Medici court during the reigns of Alessandro and Cosimo I. Festa wrote a madrigal for the accession of Alessandro Medici to the rule of Florence in 1532, and published *Madrigali de diversi musici libro primo* which was the first known print to use the word 'madrigal' in its title in 1540.²⁶ Festa was credited as pioneer of three-voice madrigal composer. Two four-voice madrigal, "Piu che mai vaga &

²⁴ Haar, "The Florentine Madrigal," 144.

²⁵ Atlas, 431-32.

²⁶ Iain Fenlon and James Haar, *The Italian Madrigal in the Early Sixteenth Century: Source and Interpretation* (Cambridge: Cambridge University Press, 1988), 141.

bella” and “Come lieta si mostra” written for banquet music in 1539’s wedding present that Festa’s writing skills reach steps further, including imitation, chordal style, and free counterpoint. The entire madrigal “Come lieta si mostra” is basically syllabic and declamatory in style. The first line of the text “Come leita si mostra is set to homorhythmic chordal texture (mm. 1-3), then three of its four voices moves together, the tenor follows three beats later in imitation on the words “di cosi bella sposa Arezzo vostra.”²⁷ (Ex. 3) Festa’s writing combined his skill of three-voice madrigal technique and four voice imitative counterpoint.

Ex. 3. “Come lieta si mostra,” by Costanzo Festa, mm. 1-9.

Co - me lie - ta si mo - stra di co - si bel - la
 Co - me lie - ta si mo - stra di co - si bel - la
 Co - me lie - ta si mo - stra di co - si
 Co - me lie - ta si mo - stra di co - si bel - la

5
 spo - sa A - rez - zo vo - stra
 spo - sa A - rez - zo vo - stra
 bel - la spo - sa A - rez - zo vo - stra quan - t'hog - gi col - ma sia d'a -
 spo - sa A - rez - zo vo - stra quan - t'hog - gi cil - ma sia

²⁷ “How joyful, your Arezzo show herself for such a beautiful bride.”

Francesco Corteccia (1502-1571), born and died in Florence, was one of the important Italian composers of his time and brought musical distinction to the court of his patron, the Medici. Corteccia was a venerable canon at San Lorenzo, and his patron Cosimo, named him “as the best master, the head of the chapel, over which he presided with highest distinction for almost thirty years.”²⁸ Corteccia studied in composition with Mattia Rampollini, another musician at the Medici court, and in organ with Bartolomeo Moschini degl’Organi. Two of his early madrigals, which were dedicated to his parton Cosimo I, were first printed in a collection of works included by Arcadelt, Berchem, Festa and Layolle in 1539. Andrew Minor states:

His *Libro primo de madrigali a Quattro voci* was published in Venice by Scotto in 1544 and reprinted by Gardane in 1547. Also in 1547 Gardane published Coreteccia’s *Libro primo de madrigali a cinque et a sei voci* and *Libro secondo de madrigali a quarto voci*. Madrigals by Corteccia appeared n at least 28 other collections and over 100 madrigals are extant. Corteccia, along with Arcadelt, Festa and Verdelot, is one of the important figures in the early development of the madrigal.²⁹

Corteccia wrote most of pieces for the wedding of Cosimo I, including one motet “Ingredere,” and a total of seven madrigals: one madrigal “Sacro & santo Hymeneo” for the banquet music, five madrigals in the five intermedii, and one madrigal for the postlude. The seven madrigals are set from four to six voices, and the styles present features of his Florentine predecessors, Arcadelt, Festa and Verdelot, such as imitation, free counterpoint, and chordal texture. The first intermedi “Guardance almo Pastore” sung by Shepherds, is set in six-voice texture in which the melodic line is set in syllabic declamatory style. The first three repeated notes of each voice feature points of imitation between voices.

The fifth act of intermedi was closed by Night singers sing “Vientene almo riposo” with accompanied by four sackbuts. The voice part is scored one treble and four bass clefs. It is clear that the madrigal is performed with five vocal parts with four sackbuts double the four written in bass clef parts. Minor states: “The

²⁸ Minor and Mitchell, 54.

²⁹ *The New Grove Dictionary of Music and Musicians* (2001), s. v. “Coreteccia, Francesco,” by Andrew Minor.

Instrumentation in the night scene is an early example of a long tradition in dramatic production—that representing darkness and Hell with sackbuts.³⁰ This madrigal is divided into two parts: the first part includes the first two lines of the texts (mm. 1-12), the second part enters after the fermata. The imitation between voices are treated very extensively at the first part. Each of the five voices is treated in imitation; altus and quintus are followed by cantus, then tenor and bass respectively. (Ex. 4)

Ex. 4. “Vientene almo riposo” by Corteccia, mm. 1-8.

Vien - te - ne al - mo ri - po - so

Vien - te - ne al - - - - mo po - so

Cien - te - ne al - mo

Vien - te - ne al - - - - mo ri - - - - - po - so, vien - te -

Vien - te - ne

5

ec - co ch'io tor - no, ec - co ch'io tor - - - - no

ec - co ch'io tor - no, ec - co ch'io.

ri - po - - - - - so ec - co ch'io tor -

ne al - mo ri - po - - - - - so ec - co ch'io tor - no et

al - mo ri - - - - - po - - - - - so ec - co ch'io tor -

³⁰ Ibid.

The outputs and biography of other three composers Matteo Rampollini, Giovanni Pietro Masaconi and Baccio Moschini, who wrote madrigals for Cosimo's wedding in 1529, were less known. Matteo Rampollini (1497-1553), a leading figure in Florence for some time, was highly esteemed as a composer by his contemporaries. He was succeeded Bernardo Pisano as master of the choir at Florence Cathedral in 1520. In 1554, he published his *Primo libro de la musica di alcune Canzoni Del Divin Poeta M. Francesco Petrarca*, dedicated to Duke Cosimo.³¹ He wrote two madrigals for the wedding banquet "Lieta per honorarte" and Ecco la fida Ancella." Rampollini wrote total of fifty-seven madrigal were published in one volume of *Corpus mensurabilis musicae*, but the two wedding madrigals were not included in this volume. The two madrigals in the banquet music are written in four-voice texture, which are characterized of homorhythmic chordal with a few contrapuntal passages spreads between melodic lines, a typical style of early madrigal. "Ecco la fida Ancella," sung by Pistoria in the banquet music, the first line of the text is set to contrapuntal texture between cantus and tenor part (mm. 1-3) and followed by the chordal passage (mm. 4-8) in four parts for second line of texts. The contrapuntal texture is resumed at the third line of texts, "tua merce fuor dell'onde alza la testa." (Ex. 5)

Ex. 5. "Ecco la fida Ancella," by Matteo Rampollini, mm. 8-14.

tu - a mer-ce fuor de' l'on-de al - za la-te sta.
tu - a mer-ce fuor de' l'on-de al - za la te - - - sta.
tu - a mer-ce fuor de' l'on-de al - za la te - sta.
tu - a mer-ce fuor de' l'on-de al - za la te - sta.

³¹ Minor and Mitchell, 57.

“Ecco Signor Volterra” sung by Volterra in the banquet music was the only work known to exist today by Masaconi, who was a professional musician and composer in Florence since 1539. The madrigal written in five voice texture presents the style that most of his contemporary madrigal masters, such as Arcadelt or Verdelot, had established, the alternation of imitation and chordal style. At the last line of the texts “Ch’eterno viva Cosmo et Leonora,” (mm. 65-87) the composer emphasizes the words “Cosimo and Leonora” with repetitions, and sets “Cosmo” in syllabic and “Leonora” in more florid melodic line. (Ex. 6)

Ex. 6 “Ecco Signor Volterra,” by Giovanni Pietro Masaconi, mm. 70-74.

70

Cos - mo, vi - va Cos - mo et Le -

vi - - - va Cos - mo et Le - o - no - - - ra,

va Cos - mo et Le - - - - o - no - - - ra, vi -

va Cos - mo et Le - - - - o - no - - - ra,

va Cos - mo et Le - o - no - - - ra,

Moschini (d. 1552), a highly respected musician, served as organist at S. Maria del Fiore from 1539-1552. The two madrigals, “Non men ch’ogn’altra lieta” and “Ecco, ecco signor il Tebro” for the wedding banquet music present very contrast in style. Cortona sings “Non men ch’ogn’altra lieta” to honor Cosimo’s marriage and the music is set in choral style throughout the whole piece. On other hand, the second madrigal “Ecco, ecco signor il Tebro,”³² sung by Tiber and his company to greet Cosimo and

³² “Here, Milord, is the Tiber, here is the Tiber, Milady, come to honor you, Cosimo and Eleonora,” Minor and Mitchell, 217.

Leonora, is written in contrapuntal five-voice texture.

Madrigal composers employed by the Medici court after 1540

The Medici court nurtured an important school of polyphonic madrigalists, many of whom were noblemen. The center for madrigal cultivation was Florence before 1540, the cultivation of the madrigal was coming to an end in Florence just as it was spreading elsewhere in Italy. Venice, Ferrara and Rome became new center after 1540. The traditional form of the music festivities in the Medici family for their princely weddings retained, and the Medici court still continued its patronage in supporting composers writing madrigals and madrigal style for intermedi as well. Afterwards, the madrigal composers who were employed by Cosimo I (1543-60) included brothers of Rampollini both Giovanbattista and Matteo, Cristofano Malvezzi, and Alessandro Striggio, who succeeded Corteccia as the composer of festival music at the Medici court. Alessandro Striggio was one of the major madrigalists after the center of the development of madrigal was moved to Venice. During his lifetime, he published four madrigal books for five and six voices. In 1560, Striggio requested a leave of Cosimo I to go to Venice during Lent to have his madrigals published. The *primo libro a 5* contains a madrigal in praise of Cosimo, “O dela bell’Etruria” was soon published there.³³

The most notable madrigal composer during the reign of Francesco de Medici, Cosimo’s successor, was Cristofano Malvezzi whose *Madrigali libro primo a sei voci* published in 1574 was dedicated to his patron Francesco Medici.³⁴ Malvezzi was employed by the Medici court in 1574, when he succeeded his father as organist at S. Lorenzo church. In 1589, he became the successor to Striggio as major composer of court intermedi. He had published three volumes of madrigals, and one of which *Il primo libro delli madrigali a cinque voci*, published in Venice in 1583, was dedicated

³³ David Butchart, “The First Published Compositions of Alessandro Striggio,” *Studi musicali* 12 (1983), 32.

³⁴ Warren Kirkendale, *The Court Musicians in Florence during the Principate of the Medici* (Firenze: Leo S. Olschki Editore, 1993), 106.

to his patron Francesco Medici.³⁵ Malvezzi wrote music with Marenzio for the wedding festivities of Ferdinando I and Christine di Lorena performed in May 1589. Luca Marenzio, one of major madrigal composers in the late development period, had been employed by Ferdinando de Medici since 1588. Kirkendale states:

“Marenzio made a significant contribution to Florentine music history by composing, together with Malvezzi, the intermedii performed in May 1589 during the wedding festivities of Ferdinando Medici and Cristina di Lorena. The second and the third intermedii were composed entirely by Marenzio.”³⁶

Besides music for the wedding festivities in 1539, the music for the wedding of Francesco and Joanna of Austria in 1565 was believed “a most elaborate production,” unfortunately, the music has not been found.³⁷ The music for the wedding festivities of Grand Duke Ferdinando I and Christine di Lorena in 1589, indirectly derived to the birth of opera, which was marked as another contribution of the Medici musical patronage. As most of music historians recognized that the intermedii is one of predecessor of Italian opera, and it was the major musical entertainment for the wedding festivities of the Medici court in the sixteenth century. Intermedii had been traditionally performed between the acts of plays in Italy since the later fifteenth century. As above discussion, most of intermedii for musical entertainment of festivities in Medici court were written in madrigal style, and sometimes with instruments accompanied. The musical entertainment of the wedding festivities in the Medici court from 1565 did not only include multi-voice madrigals, but also presented the new style of monodic solo songs with instrumental accompaniment in the intermedii. The famous monody composer Giulio Caccini (1551-1618) had appeared in the Medici court pay role since mid-October 1564.³⁸ In addition, Jacob Peri, had been employed by the Medici court since 1586, but his regular pay role did not appear until 1588. The first two years payment was included in the salary of Crisofano Malvezzi, his teacher.³⁹

³⁵ Kirkendale, 186.

³⁶ Kirkendale, 244.

³⁷ *The New Grove Dictionary of Music and Musicians* (2001), s. v. “Corteccia, Francesco,” by Andrew Minor.

³⁸ Kirkendale, 120.

³⁹ *Ibid.*, 189.

The Influence of the development of new genre—opera

The ideal for the birth of opera grew out from the routine meetings of Florentine Camerata, an association and members of whom include poets, musicians, performers, and noble circle in Florence. The goals of their meetings were to create new style of music performed for the intermedi, mostly performed for major festivities. The new style of music was the “stile recitativo” solo song, so called “monody.” A practice that Cortecchia had employed in the Intermedio III for the wedding entertainment in 1539. Minor and Mitchell describe as follows:

. . . In Intermedio III, Silenus sings his canzone, accompanying himself on the gamba. Although this piece is printed as a normal four-part madrigal, in performance Cortecchia achieves monody, that is, instrumentally accompanied solo song, and thus anticipates Florentine monody by a half century.⁴⁰

The leader of the Camerata, Giovanni de' Bardi, Count of Vernio was a humanist scholar and amateur composer in whose palace the group met weekly during the 1570s and 80s. Bardi wrote the poetry and scenario for six intermedi for the festivities of the 1586 wedding of Virginia de' Medici to Cesare d'Este, Duke of Ferrara.

Important musicians, who were employed by the Medici court concerning intermedi or opera productions, were Jacopo Peri, Guilio Caccini and several members of his family. According to the pay role documents, Caccini was employed by the Medici court earlier than Peri. Jacob Peri was created as the first opera composer in the history of western music, *Dafne* and *Euridice*, the score of *Dafne* is extant. Peri identified himself as “novile fiorentino” on the title page of *Euridice*, and he stated in the preface to *Euridice* that Corsi and Renucini first requested him to set the text of *Dafne* to music as early as 1594.⁴¹ Peri's compositions connected to major music festivities were first appeared in three of the intermedi of 1589, wedding of Francesco de Medici and Cristina. *Euridice*, music by Peri and libretto by Renucini, was first

⁴⁰ Minor and Mitchell, 63.

⁴¹ Quoted by Kirkendale, 194.

performed in the wedding festivities for Marie de Medici, daughter of the Grand Duke Francesco, and French King Henry IV in 1600.

It is not certain that madrigal was first developed from the Medici court, however, the splendid music festivities for the celebrations of princely wedding and other major occasional entertainments certainly provided great supports for its early development. Florence gained its historical name as the center of early madrigal in the history of western music. The music in madrigal style written for the 1539's wedding festivities present an evidence that Medici music patronage played an important role for the development of early cinquecento madrigal. After 1540, the center for the development of Italian madrigal was transferred to major printing industrial city—Venice. Madrigals continued to be written in response to patronage of rulers, academics, wealthy ecclesiastics, and royal courts. The dynasty of the Medici continued its principate power in Florence until early eighteenth century, and their patronage musicians also continued to contribute their outputs of the madrigal or opera both for performances of musical entertainments and festive intermedii. From the court musicians pay roles could prove that major madrigal composers in late period of the development, such as Luca Marenzio, Carlo Gesualdo, Guilio Caccini and Jacob Peri had their close connections with the Medici court. The madrigal in Cosimo I's Florence represents one of those lacunae; but Medici patronage and influence of compositional patterns first developed in Florence continued to be of real importance elsewhere in Italy.⁴²

The first performance of opera *Euridice* by Jacob Peri had become a universally accepted symbol of Florentine cultural achievements, which is everything the grand duke could have wished for it. The occasion that brought forth Peri's *Euridice* was no less important for Florentines of that time than the opera is for the history of music. It was not only the wedding celebration between Maria de' Medici and Henry IV of France, but also celebrated the event that was the keystone of Ferdinando de' Medici's political opening towards France.

During the first quarter of the sixteenth century, the republican uprisings and the trouble of the city of Florence come to the end. With two of the Medici members were elected as a pope, the music entertainments were more splendour. Einstein states:

⁴² Haar, 152.

In 1527 republican freedom returns for a few years, Verdelot, Festa, Corteccia, and others wrote their first madrigals. . . . At the same time, the court becomes the artistic center of Florentine life, though in quite a different sense than in the fifteenth century under the humanistic and democrat Lorenzo il Magnifico; it is now a real court. From now on the great events in the family life of the Medici are also the great musical events of the century. And these events are all of them peculiarly connected with the history of the pre-operatic opera, of the monody, which is truly a Florentine product.⁴³

The Medici's patronage on music had made the important contributions for the development of early madrigal and the birth of opera in the history of the western music. The musical patronage system which had been established since late fifteenth century, beginning with northern courts of Burgundy, soon spread to the entire Holy Roman Empire, and lasted until the end of the eighteenth century when the French revolution were brought. The Medici family was neither an aristocracy nor Royal monarchy, however, their positions as the artistic patron made fruitful musical life for the Florentine citizens. The musical patronage has made significant contributions for the development of new musical genres, madrigal and opera as well.

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⁴³ Alfred Einstein, *The Italian Madrigal*, vol. 1 (Princeton: Princeton University Press, 1949), 278.

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梅蒂琦宮廷與義大利牧歌之發展： 討論十六世紀音樂贊助者的貢獻

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摘 要

梅蒂琦宮廷，義大利重要的音樂贊助者，統治弗羅倫斯長達三百年之久，家族成員包括赫赫有名的商人，宗教、皇室、或政治的要角。十六世紀義大利牧歌早期的發展以弗羅倫斯為中心，梅蒂琦家族長期對音樂家的贊助及宮廷中活躍的音樂盛宴，與牧歌的發展影響有著密不可分的關係。本文的研究主要探討梅蒂琦家族音樂贊助影響曲態發展的重要關鍵性，討論內容包括音樂家的雇用、慶典音樂的安排、牧歌與歌劇在西方音樂發展史的特殊意義、及音樂的贊助制度在此時期的重要意義。十六世紀義大利牧歌的發展始於 1520 至 30 年之間，此時正是教宗 Leo X 和 Clement VII 在位，亦是梅蒂琦家族統治弗羅倫斯的強盛時期，牧歌的發展延伸至牧歌劇的形成，進而促成歌劇的誕生。梅蒂琦宮廷長期對音樂活動的贊助為義大利戲劇音樂的發展寫下輝煌的一頁。

關鍵字：義大利牧歌、音樂贊助、梅蒂琦家族

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