

Instead of doing her own sampling, perhaps in unexamined areas of Paris, she relies on the results obtained by Chaunu's students in their master's theses.

Death was ever present in the early modern city, and the living and dead coexisted, sharing urban space in a way that is difficult for us to imagine today. The need to dispose of the dead forced groups that might not otherwise come into contact, such as authorities, various individuals, and marginals, to interreact, negotiate, and eventually compromise. Throughout the volume, Harding demonstrates that a close examination of the relationship between the living and the dead is a valid exercise that sheds new light on this society and the increasing authority of the burgeoning state. Harding's work is an excellent example of careful research clearly presented in lucid prose that is rich with anecdote. This volume should serve as a model for others undertaking comparative urban history.

Brian Mann, ed. *The Madrigals of Michelangelo Rossi*. Monuments of Renaissance Music, 10. Chicago: University of Chicago Press, 2002. ix + 227 pp. + 6 plates. \$150.00. Review by ANDREW H. WEAVER, NORTHWESTERN UNIVERSITY.

Ask any early music fan to name preeminent composers of chromatic polyphonic madrigals, and the first—and probably only—name you will hear is Carlo Gesualdo. Gesualdo's enduring popularity, however, has meant that later composers of madrigals featuring shocking, unorthodox chromatic harmonies have either been dismissed as mere imitators or completely overlooked by modern scholars. Take, for instance, the case of Michelangelo Rossi (1601/2-1656): despite being the composer of thirty-two sophisticated and idiosyncratic chromatic madrigals, until recently he has been known to musicologists almost solely because of one publication of keyboard music. Gesualdo is not, however, entirely to blame for this neglect; credit must also go to the unusual transmission of Rossi's madrigals. Although written during an age when composers made names for themselves through the publication of their music, these works have only come down to us in six manuscript sources, none of which can be dated with any certainty. Brian Mann is thus to be commended for finally offering these madrigals for publication, allowing not only for a new appreciation of these neglected works, but also for a much needed reevaluation of the composer himself. While at first blush this

edition, consisting entirely of a cappella five-voice madrigals featuring traditional imitative counterpoint, would seem to be of interest only to scholars of the Renaissance (as its inclusion in the "Monuments of Renaissance Music" series would imply), this volume is also of much interest to scholars of the Seicento, thanks primarily to Mann's superb introduction.

Divided into three chapters ("Michelangelo Rossi: A Biography," "The Madrigals," and "The Sources"), Mann's introduction places both the composer and his madrigals squarely into their historical and cultural context, raising many provocative questions along the way. Throughout all three chapters Mann weaves historical fact, quotations from a variety of seventeenth-century sources, close musical analyses, and expert evaluations of source material into an engaging and colorful portrait of the composer and the milieu in which his unusual madrigals were enjoyed. In the first chapter, for instance, Mann examines not only documents naming Rossi but also a wide range of sources pertaining to his employers and contemporaries, not only to support the contention that Rossi wrote most of the madrigals while employed in the Roman household of Cardinal Maurizio of Savoy during the 1620s (despite the fact that the anomalous "Mentre d'ampia voragine tonante," a setting of a sonnet describing the eruption of Vesuvius in 1631, could not have been written before the poem's publication in 1632) but also to advance new hypotheses about Rossi's reputation and lasting influence. The third chapter, moreover, goes well beyond providing thorough and detailed discussions of the manuscript sources for Rossi's madrigals, also considering important issues such as the very important question as to whether these works ever made it into a publication that has since been erased from the historical record.

It is the second chapter, however, that is of more wide-ranging value to scholars of the seventeenth century. The chapter opens with a sweeping historiographical overview of the polyphonic madrigal in the seventeenth century, uncovering a vibrant musical culture that has been almost completely neglected by modern scholarship. Mann deftly argues that despite the music-historical commonplace that this traditional sixteenth-century vocal genre was firmly swept under the rug by the reforms of the Florentine Camerata and their followers in the first decade of the seventeenth century, there nonetheless remained at least one prominent musical center in which the genre was avidly cultivated: the Roman academies of the 1620s and 30s. Already in the first

chapter Mann has informed us that Cardinal Maurizio had established one such academy in 1624; by now offering this larger context, Mann provides further evidence for his hypothesis of the original context of Rossi's works. This idea gains even further support in the next section of Chapter Two, a discussion of the composer's poetic choices. Only two of the thirty-two madrigals feature texts with any claim of being fashionable: the above-mentioned topical "Mentre d'ampia" and a single work from Marino's *La lira* ("Alma afflitta, che fai?"). As Mann astutely notes, the remainder of the texts, most of which are by Guarini, are decidedly retrospective, while several, including one poem published as early as 1472, are "patently esoteric" (13). These considerations lead smoothly—almost inevitably—to Mann's conclusion that these works were undoubtedly written for "a connoisseur of the madrigal's history, someone with a lively, almost antiquarian engagement with its literary traditions, possibly an academician" (14), pointing once more to Rossi's first patron.

The bulk of Mann's second chapter, however, is devoted to a consideration of Rossi's music. Perhaps owing to the academic surroundings in which Rossi most likely composed them, these works betray a thorough knowledge of the long, distinguished madrigalian tradition; accordingly, Mann opens this section by acknowledging those features of the madrigals that are decidedly behind the times: the lack of an independent basso continuo, the avoidance of soloistic vocal writing, and even the scoring that consistently features two tenors instead of the much more popular inclusion of two soprano parts. Despite these consciously retrospective features, however, Rossi emerges in these madrigals as anything but an old-fashioned composer. Mann is also careful to point out those aspects of Rossi's works that echo the styles of Rossi's contemporaries and immediate predecessors, including the renowned monodist Sigismondo d'India (Rossi's colleague in the Cardinal's household) and, inevitably, Gesualdo. But Mann is careful to paint Rossi as a thoroughly original composer, one whose chromatic experiments derive ultimately from his own idiosyncratic creative mind. Acknowledging Rossi's clear debt to Gesualdo (and even pointing out one instance in which Rossi directly quotes the older composer, in the setting of the one text also set by Gesualdo), Mann is nevertheless careful to stress the many ways in which Rossi's chromatic style differs from Gesualdo's. Rather than presenting Gesualdo as a mere model whom Rossi slavishly copied, Mann uses the

more well-known music as a heuristic tool, as an important precedent through which we can better understand Rossi's idiosyncratic compositional choices. For instance, while Mann does not hesitate to demonstrate how Rossi may have learned from Gesualdo how to distort specific voice-leading conventions, Mann's nuanced analyses always go beyond Gesualdo to highlight the uniqueness of Rossi's treatment. This approach can serve as a valuable model for other scholars seeking to free a little-known composer from the shadow of an imposing earlier master.

Above all, Mann's superb edition of Rossi's unusual madrigals is a valuable resource for scholars and performers of both Renaissance and Baroque music. In addition to the introduction, the edition features all of the other components that go into creating a useful tool for scholarship and performance, such as six high-quality plates drawn from two of the manuscript sources, detailed critical notes providing full texts and translations of the works as well as complete discussions of the variant readings in the sources, and of course clean, easy-to-read musical scores, with each work preceded by incipits providing the original notation. The value of the edition to non-music scholars, however, is not quite as readily apparent, especially with Mann's somewhat unusual treatment of accidentals in the music, which goes against the conventions of modern musical notation. Mann reproduces every accidental exactly as it appears in the primary source (which often leads to the same accidental appearing numerous times in a single measure), with all editorial accidentals (including necessary natural signs canceling out a sharp or flat earlier in the measure) placed above the staff. While Mann's desire to accurately reproduce the original source is admirable, the result can nonetheless be confusing even to those adept at reading music. Is not the main goal of transcribers of early music to translate an unfamiliar notation into an immediately recognizable and accessible format? All the same, non-musical scholars who are interested in the artistic and academic circles of early seventeenth-century Rome can undoubtedly still find much to enjoy in Mann's fine introduction to this valuable collection.