

## Reviews: Books

*Printing Music in Renaissance Rome*, by Jane A. Bernstein. New York: Oxford University Press, 2023. xvii, 272 pp.

Across more than three decades of scholarly contributions, Jane Bernstein has fundamentally shaped our knowledge of music printing in sixteenth-century Italy. Her monumental 1998 study of the Scotto Press in Venice explores one of the most prolific printing houses in Renaissance Europe, offering previously unknown details about the technological, social, and economic factors that drove the dissemination of music in Cinquecento Italy.<sup>1</sup> Throughout her career, Bernstein has revealed the impact of financial networks and patronage systems on the music-printing industry. In doing so, she has helped scholars of sixteenth-century music build on and surpass the familiar and important catalogs of printed music editions that today grace the shelves of nearly every academic music library.

*Printing Music in Renaissance Rome* turns to a far more heterogeneous printing environment. Rather than focus on a single printing house, Bernstein takes a bird's-eye view of the printing industry in a city of central importance to musical life in the Renaissance. She surveys an understudied Roman landscape dotted with more than a dozen music printers circa 1475–1600 who produced and disseminated reams of polyphonic repertoire. Over the course of nine informative and highly readable chapters, Bernstein shows how the bespoke music editions produced by Roman printers set the city apart from Venetian firms, which prioritized greater efficiency in the printing process with the aim of disseminating their publications to international audiences. Roman bookmen, by contrast, responded to the individual needs of their often local customers. Their innovative and creative volumes placed Rome at the technological forefront of the music-printing industry. Future scholars will be grateful for the appendices that appear in Bernstein's book, which catalog Roman music editions, arranged by date and printer/publisher, and track their many dedicatees.

The first two chapters of *Printing Music* skillfully set the stage in ways that make the book accessible to experts and novices alike. Chapter 1 offers crucial information about the Roman community of printers, publishers, booksellers, and investors, beginning with the arrival of the German printer

1. Jane A. Bernstein, *Music Printing in Renaissance Venice: The Scotto Press (1539–1572)* (New York: Oxford University Press, 1998).

Ulrich Han in the 1460s. Bernstein traces the waxing and waning of the Roman music-printing industry through decades, including the prolific mid-sixteenth-century printer Valerio Dorico and concluding with the early seventeenth-century publications of Niccolò Muti. These chapters geolocate Rome's panoply of presses and describe the array of printer's marks and the (sometimes shared) music type fonts used by the various firms. In chapter 2, Bernstein surveys the Roman bookmen's four printing methods—xylography, multiple-impression printing, single-impression printing, and *intaglio* (engraving)—and reviews an almost dizzying number of paper formats and *mise-en-page* arrangements.

Chapters 3–9 marshal Bernstein's encyclopedic knowledge of Roman printing networks, technological advancements, and composer biographies to make convincing arguments about everything from patronage to printing networks to musical style. Chapter 3 focuses on the *Missale Romanum* (1476), the earliest printed book to feature musical notation produced by moveable type. Drawing on an array of circumstantial evidence, Bernstein reveals how the publication of the *Missale*, whose red and black ink and varied layouts presented significant technical challenges, was probably motivated by the patronage of Pope Sixtus IV. Bernstein shows how the missal's production advanced the pope's broader Franciscan agenda.

Chapters 4 and 5 juxtapose two of Rome's most famous composers, Giovanni Pierluigi da Palestrina and Luca Marenzio. Retracing her 2007 article "Publish or Perish?," Bernstein uncovers the relationship between the rise and fall in Palestrina's fortunes at the Vatican and his printed output in both Rome and Venice.<sup>2</sup> Palestrina used publications to bolster his reputation at Roman institutions, and when, in the 1570s, the Roman music-printing industry lay mostly dormant, he turned instead to printers based in Venice. Marenzio, by contrast, issued twenty first-edition, single-author prints in Venice, but just four in Rome. To contextualize and explain the contrast between the two composers, Bernstein focuses on differences in their career trajectories. Whereas Palestrina was employed by ecclesiastical institutions throughout his career, Marenzio's service to Roman domestic households put him in a position to publish both sacred and secular repertoires in both cities. Bernstein ties Marenzio's publications to a complex printing network that comprised the Gardano printing dynasty in Venice as well as a breakaway Roman press in the 1580s operated by Alessandro Gardano. In what might be the most exciting section of the book, Bernstein explores tantalizing interpersonal relationships between the Gardano brothers and their publishing networks in the two cities. The picture assembled here should encourage future scholars to go in search of still further evidence of how the surviving sources were shaped by the politics and personalities of the printing industry.

2. Jane A. Bernstein, "Publish or Perish? Palestrina and Print Culture in 16th-Century Italy," *Early Music* 35, no. 2 (2007): 225–35.

Moving from individual composers to clusters of prints in contrasting genres, chapter 6 examines the enormous and deluxe Spanish choirbooks of elite polyphony issued on behalf of Tomás Luis de Victoria and Francisco Guerrero, while chapter 7 considers a series of more modest, post-Tridentine prints of *lauda spirituali* that supported religious devotion at local Roman institutions. To suit Spanish demand, Victoria and Guerrero evidently advocated for the publication of massive choirbooks. These enormous books, issued between 1581 and 1585, posed new technological challenges for their printers. The printer Domenico Basa hired the French type designer Robert Granjon to create a newly enlarged typeface for this purpose. Meanwhile Basa, Francesco Zannetti, and Alessandro Gardano opted for a large-format paper called *carta reale*—but instead of folding the paper, as was typical, they presented the music in a broadsheet format. Bernstein reveals how Victoria and Guerrero managed to market a new repertoire that blended products of post-Tridentine reforms with existing Spanish traditions.

The *lauda spirituali* provide an ideal contrast with such substantial publications. Printed over a nearly forty-year period, these much smaller volumes were issued in an array of formats that ranged from some of the first Roman partbooks in portrait quarto format to an unusual, pocket-sized choirbook octavo print. Bernstein deftly connects these varied print mediums to the rising popularity of Rome's Congregation of the Oratory, showing how print formats were chosen to suit specific devotional circumstances.

Technological challenges created by the complex and variegated repertoires of the late sixteenth century animate chapters 8 and 9. Music featuring small note values, varied textures, and new instrumental forces necessitated a shift from moveable type to the *intaglio* method. During the late 1580s, Roman printers adopted the technology of copperplate engraving that had gained popularity as a printing technology in the fields of cartography and calligraphy. This *intaglio* method presented many advantages, including the beaming together of small notes, which made the ornamental passages that were so prevalent in the new musical style easier to read.

A prime example of the technical challenges posed by the new style is Emilio de' Cavalieri's *Rappresentatione di Anima, et di Corpo*, a music-theatrical work printed in 1600 by Niccolò Muti. The *Rappresentatione* was the first extended vocal work printed in score format using moveable type; it required new and special symbols, different combinations of systems, and figured bass. Moreover, Cavalieri insisted on printing the complete libretto and extensive prefaces explaining how to stage the work. As a music print that extended existing techniques and exceeded all previous Roman publications in its technological complexity, the *Rappresentatione* serves as a neat capstone to Bernstein's study.

Indeed, *Printing Music* offers a rich and thought-provoking account of music publishing in Renaissance Rome. The book not only informs readers

about the challenges and opportunities of the publication process, but also paints a picture of a lively and variegated musical marketplace. Bernstein virtuosically brings together heterogeneous methodologies and materials spanning well over a century that engage printing networks, market forces, patronage, the history of technology, the agency of printers and composers, developments in musical style, and the impact of religious reform. The author's deep knowledge of Renaissance printing, honed over a long and productive career, makes this a captivating and valuable read. *Printing Music* will inspire scholars for generations to come.

BENJAMIN ORY

*Sounding Human: Music and Machines, 1740/2020*, by Deirdre Loughridge. New Material Histories of Music. Chicago: The University of Chicago Press, 2023. xi, 238 pp.

Changing technologies lead to constant renegotiations of the relationships between humans and machines. Technology often exerts both anticipated and unexpected effects on the making and performance of knowledge, as well as on how human beings behave. Deirdre Loughridge's *Sounding Human: Music and Machines, 1740/2020* sheds new light on the human-machine dialectic in musicological scholarship. She explicates how the entanglement of the two from the Enlightenment to the present day has transformed the epistemological and experiential aspects of music, proposing that the "various musical human-machine configurations can have a helpfully dispersive, centrifugal effect on our thinking, experiences, and decisions" (p. 176). Her investigation of this human-machine paradigm contributes to previous multidisciplinary endeavors of scholars such as Annette Richards, Bonnie Gordon, Rebecca Cypess, Emily I. Dolan, Thomas Patteson, and Adelheid Voskuhl, bringing fresh insights into the dichotomy between the natural and the artificial in music and the ways in which it has been complicated.<sup>1</sup>

Loughridge's *Sounding Human* has a dual purpose: to explain the contributions of human and machine "logic" to our musical activities and to show how changes in the oscillatory boundary between human and

1. See Annette Richards, "Automatic Genius: Mozart and the Mechanical Sublime," *Music and Letters* 80, no. 3 (1999): 366–89; Bonnie Gordon, *Voice Machines: The Castrato, the Cat Piano, and Other Strange Sounds* (Chicago: The University of Chicago Press, 2023); Rebecca Cypess, *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo's Italy* (Chicago: The University of Chicago Press, 2016); Emily I. Dolan, *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge: Cambridge University Press, 2013); Thomas Patteson, *Instruments for New Music: Sound, Technology, and Modernism* (Oakland: University of California Press, 2015); and Adelheid Voskuhl, *Androids in the Enlightenment* (Chicago: The University of Chicago Press, 2013).