

# *Contrafacta*

*Modes of Music Re-textualization  
in the Late Sixteenth and Seventeenth Century*

edited by  
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## Foreword

The present book, realized with the support of the Department of Cultural Heritage of the University of Padua, is the result of a longstanding scientific collaboration among scholars belonging to various academic institutions in different European countries. Its most recent precedent is the International Spring School *Contrafacta. Music with new texts with new contexts*, organized with the support of the University of Padua under the scientific direction of the present writer and held at the Conservatorio “Arrigo Pedrollo” in Vicenza from 25 to 29 March 2019. The study meeting represented a unique opportunity to stimulate scientific, cultural and human growth not only among the participants (including students attending bachelor’s and master’s degree courses, as well as PhD students and young researchers from various universities in Italy and abroad), but also among the professors and speakers coming from various parts of Europe (including Croatia, Germany, Poland, and Sweden). The initiative was characterized by an extensive exchange of information and ideas among the participants, by the fruitful interchange between students and scholars of different generations, and by the daily collaboration between musicologists and musicians, which proved particularly valuable in investigating the phonetic and sonic aspects of the compositions examined and the emotional impact they exerted on the listener.

Furthermore, the Spring School on *Contrafacta*, and the present publication that represents one of its tangible upshots, follow in the wake of similar initiatives of an international research group dedicated for over a decade to the study of the dissemination, reception and assimilation of Italian music and musical culture in Central and Central-Eastern Europe during the Renaissance and Baroque eras.<sup>1</sup> Such projects,

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<sup>1</sup> See the international conferences *Polychoral music between the 16th and 17th century: Italy-eastern Europe* (Venice, 2009); *Central-eastern Europe versus the Italian musica moderna*.

which over the years have converged in a considerable number of publications devoted to these topics,<sup>2</sup> have also involved the institutions represented by various scholars participating in the Spring School in Vicenza and/or featured in this volume either with original essays or with the publication of an updated version of articles previously published in a non-vehicular language: the Uppsala University (Lars Berglund and Maria Schildt), the Johannes Gutenberg-Universität Mainz (Michael Chizzali), and among the Polish institutions the institutes of Musicology of the Jagiellonian University of Cracow (Aleksandra Patalas), of the University of Warsaw (Tomasz Jeż and Katarzyna Spurgiasz), and of The John Paul II Catholic University of Lublin (Marek Bebak). My heartfelt thanks go to all of them, and also to Roberto Antonello, director of the Conservatory of Vicenza, the vice-director Stefano Lorenzetti, and their colleagues, who helped to make our initiative, both musicological and musical, possible and significant.

It is my sincere hope that this first survey of the *contrafactum*, an intertextual musical artifact *par excellence*, might represent a stimulus for further investigation on a theme that is not only intrinsically fascinating and highly intriguing, but also worthy of further exploration in the broader field of music history (just think of the amount of presumed *contrafacta* we know of, but whose models have not yet been identified), and in that of musical philology and aesthetics.

*m.t.*

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*Reception, adaptation, integration* (Warsaw, 2011); *Parnassus Musicus Ferdinandaeus 1615* (Ljubljana, 2015); *The Reception of Small-Scale Motet in Central-Eastern Europe in the Early Baroque Era* (Padua, 2016), and the International Winter School *Editing, Performing and Analysing Small-Scale Motet* (Milan, 2017), with the participation of Daniele V. Filippi (Schola Cantorum Basiliensis), Aleksandra Patalas (Jagiellonian University, Cracow), Herbert Seifert (University of Vienna), Jana Kalinayová-Bartová (Comenius University, Bratislava), Marina Toffetti (University of Padua), and Cristina Miatello (Conservatory of Venice).

<sup>2</sup> See *La musica poliorale in Italia e nell'Europa centro-orientale fra Cinque e Seicento / Polychoral Music in Italy and in Central-Eastern Europe at the Turn of the Seventeenth Century*, eds. Aleksandra Patalas – Marina Toffetti, Venezia: Edizioni Fondazione Levi, 2012 (TRADIMUS, Studi e Monografie, 1); *Italian Music in Central-Eastern Europe. Around Mikołaj Zieleński's Offertoria and Communiones (1611)*, eds. Tomasz Jeż – Barbara Przybyszewska-Jarmińska – Marina Toffetti, Venezia: Edizioni Fondazione Levi, 2015 (TRADIMUS, Studi e Monografie, 2); *Musica Iagellonica*, 8, 2017, Special Issue: *The music of Andrea and Giovanni Gabrieli in Europe: dissemination, adaptation, assimilation*, ed. Marina Toffetti; *The Reception of the Italian Small-Scale Motet in Central Europe*, ed. Jana Kalinayová-Bartová, Bratislava: Univerzita Komenského, Filozofická fakulta, Katedra muzikológie, 2017 (Musicologica Istropolitana, 13); *De musica disserenda*, 13/1-2, 2017, *Parnassus Musicus Ferdinandaeus (1615)*, ed. Metoda Kokole; and *Studies on the reception of Italian music in central-eastern Europe in the 16th and 17th century*, ed. Marina Toffetti, Kraków: Musica Iagellonica, 2018.

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