

Introduction

The essays assembled here formed part of a Round Table, “Re-textualizing Music: Contrafact as a Complex Cultural Process,” that took place in Padua on 16 November 2021. They were designed to expand on the topics explored in the recent publication, *Contrafacta. Modes of Music Re-textualization in the Late Sixteenth and in the Seventeenth Century*, edited by Marina Toffetti and Gabriele Taschetti (Kraków, Musica Iagellonica, 2020). As a group, the essays serve as models for important methodological approaches to the very rich field of musical reworking.

Marina Toffetti’s essay uses a single very popular composition, Giovanni Maria Nanino’s *Morir non può ’l mio core*, to illustrate the imaginative re-purposing of familiar material – both music and text – across an astonishing geographical and temporal spread.

Cristina Cassia investigates the “englishing” of a madrigal by Giovanni Pierluigi da Palestrina, *Gioia m’abond’al cor*, a setting of a poem by Pietro Bembo. The resulting madrigal, *Joy so delights my heart*, reveals the challenges of keeping the composer’s musical responses to his text when new words are substituted.

Tomasz Jeż uncovers the methods and practice of *contrafactum* employed by a number of Jesuit composers working in central European centers and in Rome, including Asprilio Pacelli, Kaspar Förster junior, Carolus Rabovius and

Carolus Pfeiffer. He interrogates the purposes of *parodia* in the broader context of Jesuit education and rhetoric.

Katarzyna Spurgjasz offers a new methodology for assessing the reasons why a contrafact was made at all. Her approach uses the dimension of time – past, present and future – to explore such questions as the community’s awareness of the antiquity of re-used material, the impact of the popularity on the choice of contemporary music, and even, in the case of music not previously known, the likelihood that it will be liked by its listeners.

The approaches represented by these essays can serve as models for future research: studies of individual compositions; an assessment of practices within a particular community; and a new methodological lens through which to view the awareness of the material being reworked.

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