

in 1528. (65) This change was successful, as Fanti notes that the church and confraternity were visited by Pope Clement VII in 1530. (66)

Fanti's article raises some useful questions for historians who are interested in locating confraternities within larger civic and spiritual contexts.

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O'Regan, Noel. *Institutional Patronage in Post-Tridentine Rome. Music at the Santissima Trinità dei Pellegrini 1550–1650*. London: Royal Musical Association, 1995. ix, 117 pp. 4 ill.

Noel O'Regan's latest book, the seventh in the Royal Musical Association's Monographs series, describes musical activities during the first hundred years of the existence of the Arciconfraternita della Santissima Trinità dei Pellegrini e Convalescenti (Archconfraternity of the Most Holy Trinity of the Pilgrims and Convalescents) in Rome. Material for the book is gathered from the institution's "remarkably complete" archive which has heretofore "remained virtually unknown to music historians". Using archival records as a basis for the book, O'Regan traces the organization, financing and use of music in both the confraternity's church and oratory as well as in its festal and processional functions.

The book opens with a brief chapter defining the purpose and role of confraternities as charitable institutions in general and introducing the structure and vocation of Santissima Trinità in particular. The following four chapters, which constitute the main part of the work, logically divide the time frame of the study into four periods: the building up of the confraternity to 1575, the years of expansion from 1575 to 1587, the confraternity at its peak (1588–1623), and its years of stability and realism (1623–1650). These chapters reconstruct through archival documents the musical activities which took place in the confraternity, bringing to life in the course of the discussion the atmosphere of the institution and its position in the community. In particular, the role occupied by music within the confraternity is established through regular discussion of the institution's varying financial conditions. O'Regan's organization of his archival findings reveals the role of music in the confraternity to be an "aid to devotion, part of the splendid show at processions, [and] a means of attracting people to church services". At the same time, he paints a picture of the social strata of the members and their importance in the Roman political arena.

The final chapter in the book reviews the musical repertory of both the church and oratory of Santissima Trinità. Though reconstruction of the repertory is difficult due to lack of extant musical sources from the archive itself, O'Regan does offer an expansion of known music used at Santissima Trinità through the examination of part-books whose contents reflect the liturgical needs of the confraternity and the composers associated with it. Musical analysis is not included since technical discussion is not the purpose of this study; rather, the reader is introduced to the broad spectrum of musical personages and styles that are associated with the institution.

O'Regan also includes useful and extensive appendices describing the confraternity's archival setup and listing documents concerning descriptions of music,

payment of musicians, purchase and copying of music, and organization of musical activities. More general appendices include lists of the Cardinal Protectors, *primicerii*, *maestri di cappella*, singers and organists that were employed at Santissima Trinità.

O'Regan's study fills a gap in knowledge in a little known area of musical patronage in late Renaissance and early Baroque Italy. On a broader level it is also an excellent paradigm of Roman sacred life in its illustration through music of the concerns of the many social classes of post-Tridentine Rome.

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Reardon, Colleen. *Agostino Agazzari and Music at Siena Cathedral, 1597–1641*. Oxford: Clarendon Press, 1993. 214 pp.

In the realm of historical musicology the name Agostino Agazzari is primarily associated with the position of *maestro di cappella* at the German College church in Rome, 1602–03, and the production of the valuable *Del sonare sopra'l basso con tutti li stromenti e dell'uso loro nel conserto* (1607), one of the earliest treatises on the art of playing thoroughbass. However, it is as a composer and Siennese organist that Agazzari was known in his own day. Colleen Reardon fills this void in our knowledge of Agazzari through her study of his connection to Siena, the city in which he was raised, learnt his craft and resided for most of his life.

In the first half of the book Reardon divides the material between Agazzari's biography and the operation of Siena Cathedral. The content of these first three chapters consists for the most part of archival documents, which Reardon organizes in chronological order. In the case of Agazzari's biography, this firmly illustrates the composer's constant association with the city, not only as a composer, but as a member of the Siennese nobility. Previous gaps in the biography of Agazzari due to his absence from the records of musical institutions are filled by Reardon through other avenues of information, such as his business transactions and association with institutions such as the confraternity of Corpus Christi. Many insights into the character of the composer are garnered through such documents as letters, changes of post, and his will, all of which are provided in the copious appendices.

Reardon then turns to the organization of Siena Cathedral in the early sixteenth century. Archival documents furnish a complete picture of the organization of the cathedral and its affiliated musicians during the first few decades of the seventeenth century. A discussion of the musical repertoire uses three kinds of evidence—expenditures for music, surviving prints and manuscripts, and inventories. The ordering of this information in addition to documents concerning the performance of polyphonic music defines the liturgical context in which it was used. Reardon discusses music for the regular days of the church year as well as for special feast days, and mentions less usual events such as processions involving the Siennese cathedral and local confraternities.

A study of the treatises and musical works of Agazzari occupies the second half of the book. The opening of the final chapter begins with a concise summary of Agazzari's two major musical treatises, the previously mentioned *Del sonare* (1607)