

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.

Rosanne King  
University of Toronto

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 Sienese 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 Sienese 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 Sienese 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)

and his later *La musica ecclesiastica* (1638), both of which furnish excellent opportunities to appraise his creative processes. Due to the more than thirty years that lie between their composition they are valuable sources for Agazzari's changing philosophical and compositional tendencies. In particular, *La musica ecclesiastica*, written near the end of his life, explicates the dramatic decline of his compositional success and withdrawal from musical life in the 1620s.

The last section, on musical style, focuses on Agazzari's Latin sacred pieces. In a book of this kind it is difficult to devote an equal amount of space to different genres and so Reardon has elected to discuss only those works which would have a direct function within the cathedral. Reardon's discussion of the Masses, litanies and psalms is brief, and she emphasizes Agazzari's concern for textual clarity throughout. She devotes little more than a page to the Masses, describing their general characteristics and style as being in keeping with the spirit of the Council of Trent. The litanies are described as changing very little in the course of the twenty-eight years in which he composed them, although his final efforts in this genre were the finest products of his late career. The psalms that Agazzari published between 1609 and 1611 offer no opportunity for a survey of stylistic development so Reardon uses them as examples of his approach to composition for differing numbers of voices and for various different liturgical functions.

For various reasons the majority of space in Reardon's discussion on style is given to Agazzari's motets: they represent a broad span of published works, they present all combinations of voices and instruments and they furnish opportunity for heightened text expression. Agazzari's early success and eventual decline as a motet composer unfolds through an examination of the style and reception of his major publications. A prodigious amount of musical examples clearly illustrate her analysis of style throughout the chapter.

As a conclusion Reardon reappraises Agazzari's musical works through the environs in which they were created and offers personal and professional reasons for his changing style. It is perhaps unfortunate that Reardon at this time decides to examine parallels of style between Agazzari's madrigals and early motets since it raises questions and takes away some of the decisiveness from her final argument. The strength of this book lies in the solid archival research it displays and in how this research is used to gain insight into the composer's creative process.

Rosanne King  
University of Toronto

Torre, Angelo. *Il consumo di devozioni. Religione e comunità nelle campagne dell'Ancien Régime*. Venice: Marsilio Editori, 1995. xxiv, 362 pp.

Angelo Torre's complex, multi-layered volume approaches the history of lay religiosity between 1570 and 1770 in the north-western Italian region of Piedmont through a discussion of the similarity between the search for authority and "legitimacy" by laypeople and by clerics in this period. Torre has examined the records of episcopal visitations of three dioceses in the region, and suggests that these sources point to how both clergy and laypeople in the region participated in an "intense and continu-