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## Camillo Zanotti: *Madrigalia tam Italica quam Latina (1590)*

*On an underappreciated Bohemian print  
of the Rudolfinian period*



*A portrait of Camillo Zanotti  
at a young age with lute  
and sheet music*

*This article is related to two texts published in this year's first two issues of CMQ, focusing on representatives of art and science in the Rudolfinian period: Kryštof Harant and Johannes Kepler, as well as a two-part article on Rudolfinian composers published in CMQ 1 and 2/2016, which is available in the magazine's online archive. This text aims to provide further proof of the richness and international connections of Czech musical culture in the Renaissance.*



*Petr Vok z Rožmberka (Petr Vok of Rosenberg), Bartoloměj Paprocký z Hlohov: Diadochus (1602)*



*William of Rosenberg (Vilém z Rožmberka), oil painting from the late 16th century*

Among the sources that attest to the richness of genre and style in the Rudolfinian period, a particularly important place is given to a print by imperial Kapellmeister Camillo Zanotti, which bears the unusual title *Madrigalia tam Italica quam Latina, nova prorsus, quinque, sex, et duodecim vocibus discriminata (Madrigals both Italian and Latin, Entirely New, Divided into Five, Six, and Twelve Voices)*. It was printed in Kateřina Gerlachová's workshop in Nuremberg and dedicated to prominent Czech aristocrat and the leader of the moderate Catholics in the Czech Kingdom, Vilém z Rožmberka (William of Rosenberg), whose Rosenberg-Orsini coat of arms decorates the title page. The composer, Camillo Zanotti (sometimes also written as Janottus; Joanoti; Joannotus; Cannatij; and Ioannoti) was from the Italian city of Cesena, where he was also probably maestro di capella at the cathedral. His original profession seems to have been singer and lutenist, as suggested by a beautiful portrait of him as a young man by Bartolomeo Passerotti. As with many Rudolfinian musicians, we have no relevant information on his education, activity, and fate before his arrival in Rudolfinian Prague. Perhaps he was active in the Netherlands before arriving to the imperial city. Upon his

arrival in 1586, the ensemble and the relevant court bureaucrats clearly considered him a musical authority, as he was immediately appointed Vice-Capellmeister, a position he remained in until 1591, when he died in Prague on February 4th. He was a skilful and original composer and primarily published his works in Venice with Angelo Gardano. In 1587, Gardano printed his first book of five-voice madrigals, followed two years later by a first book of six-voice madrigal on Italian poetry, especially by Torquato Tasso. He dedicated both books to emperor Rudolf II as his lord and benefactor (*Mio Signore Clementissimo*), further celebrating him in the opening madrigal of the six-voice collection, *O di Progenitori Eccelsi Augusti*. In 1589, Zanotti published *Il terzo libro de madrigali* for five voices, complemented by several *villotte* pieces (a popular song in his birth region), dedicating the collection to Pietro Montalbano. The order and designation of each of the five-voice madrigal collections, it is clear that the second (*Il secondo libro de madrigali*) probably has not survived. This intense publication period culminated in 1588 with his only set of liturgical music, *Liber primus missarum cum quinque vocibus*, dedicated to Cardinal Filippo Sega, the bishop of Piacenza, who was



Title page of Camillo Zanotti's *Madrigalia tam italica quam latina* (1590)



The dedication to William of Rosenberg

the papal nuncio at the imperial court from in 1586–1587. All these collections, published by Gardano, are dated in Venice, which suggests that Zanotti was probably personally present during the preparation and printing of his collections, having to make the journey from Prague each time, where he had an important position in the court band. In addition to the authorised prints from Venice, other works have survived in manuscripts found in collections in Silesia, Germany, and the Czech lands, as well as compositions that were included (mostly posthumously) in collections of several composers. Several of his pieces were transcribed for instruments (*In tribulatione dilatasti mihi*).

The collection *Madrigalia tam Italica quam Latina* is exceptional in many respects. Not only was it printed in Nuremberg – the entire concept, musical contents, and choice of voices are all unique. And no less important: it is also markedly different from all the other prints of vocal polyphony of the Rudolfinian period we could call Czech. The choice of Nuremberg and Kateřina Gerlachová’s workshop is quite clear. The collection is dedicated to William of Rosenberg, who was doubtless responsible for financing the project. And the Rosenbergs

had a long-standing trust in the Nuremberg printers – a relationship they did not have with printers in Prague. The print presents fifteen diverse compositions, some of them in two parts. The first seven set Italian lyrics and are scored for five or six voices. The opening madrigal sets a popular text by Giovanni Battista Guarini, *Dono Licori à Bato* (Rime, Madrigali, Rosa donata LXXVIII). This choice is understandable, as the very opening line mentions the “rose from paradise which the girl gave to the boy”, a clear reference to William of Rosenberg’s lineage. The authors of the lyrics are not listed, but comparisons with other contemporary Italian productions make it clear that in addition to Guarini, Zanotti also used poetry by Cornelio Frangipane (*Alba infiorite e amene rive*) and Francesco Bozza (Dialogue for six voices *Diss'al leggiadr’Alessi*). Like the other composers of Prague’s Rudolfinian circle (especially Philippe de Monte), Zanotti’s selection was probably based on the anthologies of Italian poets that were popular across Europe at the time (e.g. *Rime diverse di molti eccellentissimi auttori*, 1545 ad.).

The eighth piece, *Vestra mihi Musae concendite*, and all the pieces that followed are settings of Latin texts. In contrast to the first half



Salomon Frenzelio's poem dedicated to Camillo Zanotti



An index of the works included in the print

of the collection, which sets texts from period Italian poetry, often of an almost Manirist character, the second half contains pieces that were probably created in the Czech lands and are expressly dedicated to significant representatives of the Czech (mostly Catholic) nobility: Ober-Stallmeister Albrecht (Adalbert) of Fürstenberk, general of the Imperial Artillery, Jan V. z Pernštejna (John V of Pernstein), his wife Anna Maria Manrique de Lara, her mother Maria Manrique de Lara, Supreme Burgrave and Supreme Chancellor Adam II. z Hradce, as well a significant aristocratic member of the Unity of the Brethren (Jednota bratrská) and council of the chamber and court tribunal, Adam Slatava, and Petr Vok (*Petro Ursino de Rosis*), the brother of the main dedicatee. The final piece is dedicated directly to William of Rosenberg and his wife, Polyxena z Lobkovice (*eiusdemque lectissimae uxoris*). These pieces set original Latin texts whose poetics, structure, and manner of extolling the virtues of the dedicatee are close to the work of Silesian humanist poet Salomone Frenzelio. The relationship between this poet and period musicians and significant cultural figures in the Rudolfinian Czech lands and neighbouring regions is attested to by the number of poems he dedicated to them and

which we find primarily in his later collections: *Epigrammatum Libelli Quatuor* (Jiří Nigrin, Prague 1588), *Epigrammatum Salomonis Frenzelii* (Georg Müller d.Ä., Wittenberg 1593), and *Epigrammatum Pars Altera* (Jacob Lucius, Helmstedt 1599). The Wittenberg edition of Frenzelio's poems provides two connections to Zanotti's collection of madrigals. One of the poems that became the five-voice madrigal *Vestra mihi musae* is printed here with its original intention: *Pro Camillo Zanotto Musico Caesario, in Exordio operis Musici (For Camillo Zanotto, Imperial Musician, as the Opening of Work of Music)*. The title of the poem thus makes it clear that it was intended as the beginning of a work, a collection, or – as is the case here – the dominant part of a print. And Frenzelio's text that Zanotti set for five voices "asks the muses to gift him the gift of song" and "Phoebus to lend him his lyre so that he may sing to noble men"! The "Funerea" section in same collection of Frenzelio's poems includes a memory of the composer: *Tumulus Camillii Zanotti Itali Musici Chori Caesarii Vicemagistri (Tomb of Camillo Zanotti, the Italian Musician and Vice-Capellmeister of the Imperial Chapel)*. A personal friendship between the two artists is also confirmed by the opening poem in Frenzelio's collection *Madrigalia*, in which



The madrigal dedicated to Petr of Rosenberg



A piece dedicated to Adalbert of Fürstenberg

the poet celebrates the composer: *De Ingenio Nobilissimi Musici Camillo Zanotti (On the Talent of that Most Noble Musician Camillo Zanotti)*. This poem is not panegyric, as was common at the opening of similar collections at the time. It is short, simple, and playfully explores the name Camillo – it is, in its essence, very intimate. Frenzelio, who signed the poem with his name, added that he “did so with great love” (*summi amoris ergo faciebam*). Whether he is referring to this celebratory text or collaboration on the entire collection is not entirely clear.

On the title page of *Madrigalia tam Italica quam Latina*, the composer lists his full name unique title as follows: *Camillo Zanotto Cesenatensi, sacra Cesarea Maiestatis Chori Musici Magistro Secundario etc.*.... and designates his pieces “new” (*nova prorsus*). In comparison to other secular music (and madrigals specifically) at the Rudolfinian court, these pieces really stand out. In comparison to the work of Philippe de Monte, who dedicated his entire life to composing an enormous number of madrigals, or Charles Luython, who published only one collection of pieces he called madrigals, Zanotti’s collection is closer to modern Italian trends in madrigal composition, including the songful, “Italian” melodies. Quite unique is

the concluding madrigal, *Tu post expletos thalamos*, led as a “Dialogus” and scored for twelve voices. The opening dedication to William of Rosenberg, dated September 1589, is written clearly and directly (particularly when we compare it to other publications by Rudolfinian composers). Zanotti avoids the period’s clichés and phrases, which were often excessively servile at the time of publication, and mentions matter-of-factly that he composed the pieces presented in this collection for various occasions in various periods; that he wrote several hymns to the Czech aristocracy and members of the imperial court along with several other minor pieces; and that he would like to dedicate the collection to William, as he is the most significant among those celebrated here, is revered by all and is related to them all. He also appreciated that William repeatedly saw Zanotti leading a choir and sensed this work with a “peculiar kindness”, and that is why he decided to dedicate the collection to him and hopes for a warm reception.