

E A R L Y M U S I C

N E W Y O R K

F R E D E R I C K R E N Z

D I R E C T O R

Stravaganza Veneziana

Eco della cattedrale - 1550-1650

With a Pre-Concert Talk
"Venetian Instrumental Music and Early Brass"
Gregory Ingles, lecturer (Hofstra University)

Cathedral of
St. John the Divine

Amsterdam Ave.
at 112th Street

33rd SEASON

Saturday, October 13th, 2007 at 8 PM

Sunday, October 14th, 2007 at 3 PM

EARLY MUSIC NEW YORK
FREDERICK RENZ, DIRECTOR

strings

Marika Holmqvist - violin

Peter Kupfer - viola

Christopher Nunn - viola

Jay Elfenbein - *violone grosso*

winds

Michael Collver - cornetto, trumpet

Kris Ingles - trumpet, cornetto

Gregory Ingles - alto & tenor trombones, trumpet

Erik Schmalz - tenor trombone, trumpet

Liza Malamut - tenor trombone

Mack Ramsey - bass trombone, trumpet

Christa Patton - *ciaramella*, bagpipes, shawm

continuo

Charles Weaver - tenor lute, theorbo

Christa Patton - Italian double & Renaissance harps

Hank Heijink - theorbo

Research and preparation of this program was made possible through a generous grant from the Jarvis and Constance Doctorow Foundation.

Early Music Foundation presents

EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR

STRAVAGANZA VENEZIANA

Festive instrumental Canzonas, Sonatas, Balli - 1550-1650

Sonata "di Sarassineta"
(*Tutta l'arte della trombetta*, Munich/Verona, 1614)
Cesare Bendinelli, ca. 1540-1617

I

Sonata à 4
(*Sonate concertate in stil moderno, libro II*,
Venice 1629)
Dario Castello, ca. 1590-1630

Sonata à 4 "La Schilina"
(*Sonate a quattro, sei et otto*, Venice 1608)
Cesario Gussago, fl. 1599-1612

Canzon duodecima à 10
(*Sacrae sinfoniae*, Venice 1597)
Giovanni Gabrieli, ca. 1536-1612

II

Gagliarda "Venetiana"
(*Intabolutura di nova di balli*, Venice 1551)
Antonio Gardano, publisher

"La Zorzi" - Sinfonia grave à 3/
Balletto alemano "Il Monteverde" à 2
(*Affetti musicale*, Venice 1617)
Biagio Marini, 1594-1663

Canzon decimanona à 8
(*Canzoni da sonar con ogni sorte d'istromenti*,
Venice 1625)
Giovanni Picchi, (fl.c.1600 - 1625)

III

Canzone à 2 "La Monteverde"
(*Il primo libro delle canzoni a quattro voci . . .*,
Venice 1615)
Tarquinio Merula, ca. 1594-1665

Sinfonia, Zarabanda, Corrente, Passacalio
(*Libro terzo, opera 22*, Venice 1655)
Biagio Marini, 1594-1663

Caro Ortolano (Pavana/Saltarello),
Ungarescha (Pavana/Saltarello),
Ballo Francese, Schiarazula Marazula,
La Lavandara Gagliarda
(*Il primo libro de balli*, Venice 1578)
Giorgio Mainerio, ca. 1535-1582

Alla battaglia à 8
Andrea Gabrieli, 1510-1586

IV

"La Venetiana" à 8
(*Sinfonie musicali*, opera 18,
Venice 1610)
Ludovico Viadana, 1560-1627

Pavana/Saltarello/Piva "Veneziana"
(*Intabolutura de lauto*, libro quarto,
Venice 1508)
Joan Ambrosio Dalza, fl. 1500-1510

Toccata, 5 Ritornelli & Moresca
(from the opera *Orfeo*, Venice 1607)
Claudio Monteverdi, 1567-1643

NOTES

Late 16th and Early 17th-Century Instrumental Music of Venice

Throughout the Middle Ages and Renaissance, Venice, the “most serene republic,” was one of the most vital cities in Europe. The center of trade with the east, and as a nexus for military activities between East and West, Venice was an extraordinarily wealthy, powerful, and cosmopolitan city — a center for the arts and music for generations. During the sixteenth century and into the burgeoning baroque, Venice was at a cultural pinnacle.

Venice and San Marco (St. Mark’s Basilica) in particular had very unique cultural and religious traditions. The cathedral was under the control of the ruling doge instead of any ecclesiastical authority. Because of this, Venice had a different musical and liturgical tradition than Rome, though it was considered a strong Catholic stronghold, second only to Rome in importance. Venice had a love affair with processions, ceremonies, and pomp; displays of wealth and power on feast days like St. Mark’s Day and Ascension served not only to inspire citizens but also to impress foreigners.

Setting aside the consummate maturity of the Italian madrigal, the rise of solo declamation, and the development of opera — all of which had their place in Venice and other Italian cities of the time — it is the practice of *cori spezzati* that became particularly associated with Venice. The expression means “broken choirs,” in the sense of dividing an ensemble of performers into smaller groups, or “choirs” (instrumental as well as vocal), and placing them in two or more positions in a building, thus creating a music that exploited space as well as time. Antiphonal singing can be traced back to the earliest traditions of psalmody chanted in alternation by two groups of singers. In late-16th-century Venice, it became a house style inspired especially by the two spatially opposing choir lofts of St. Mark’s Basilica and its several balconies.

Among the techniques refined by the Venetian school of composers were the use of contrasting choirs, one of high voices and instruments, and one of low; the creation of echo effects; and varied textures of solo lines.

Early in the sixteenth century, San Marco’s choir numbered over a dozen singers, and documents suggest that instrumentalists were regularly hired to augment the singers. (A contingent, of trombones, *cornetti*, and shawms was made permanent in 1568.) Instrumentalists were likewise employed by the various Venetian charitable confraternities (*scuole*), merchant groups that regularly sponsored their own festivities and pageants.

In the late sixteenth century, San Marco, with its famous musical traditions, engaged a series of brilliant resident organist composers, among them, Giovanni Gabrieli and Claudio Monteverdi. Gabrieli successfully adapted the methods of *cori spezzati* to the instrumental *canzona*, creating a new idiom of composition for instruments alone. Monteverdi is best known for the first truly dramatic opera, *L’Orfeo*, composed in 1607 and the “Vespers of 1610.”

The Republic of Venice was often popularly called the Republic of Music, and an anonymous Frenchman of the 1600s is said to have remarked, “In every home, someone is playing a musical instrument or singing. There is music everywhere.”

The spread of music during the Renaissance was in large part due to a number of enterprising music printers, many of whom were active musician-composers and played a direct role in arranging the pieces that they published. The most prominent among them was the Venetian Ottaviano Petrucci and later Antonio Gardano, whose sons went on to form one of the most important music publishing firms of the era.

Petrucci is said to be the first printer to produce a collection of music, *Harmonice Musices Odhecaton* of 1501, using the new movable type process invented by Gutenberg. Petrucci worked with a process known as “multiple-impression” printing: one pressing for the lines, another for the notes. With the coincidence of Petrucci’s printing advances, native composers, an established trade network, and consummate business savvy, music publishing prospered in Venice.

Throughout the first decades of the seventeenth century, most of the *canzonas* and sonatas that publishers offered to their clientele — whether destined for the home or the church — did not

specify the instruments to be used. Rather, the title pages indicated that they could be played “*con ogni sorte de stromenti*” (on all sorts of instruments). The *cornetto* and the violin were the most popular melody instruments at the beginning of the seventeenth century because they were thought to easily reproduce the inflections of the human voice. Soon, however, many of the violinist-composers who emerged in diverse regions of the Italian peninsula would give their instrument, improved by the great violin makers of Cremona, an importance that has never been lost.

COMPOSERS

Cesare Bendinelli (1542?–?1617) was Veronese in origin. He served in Vienna and subsequently in Munich, where from 1580 to 1617, he led the trumpet ensemble of the ducal court. In 1614, he donated a trumpet together with a trumpet method of his own authorship, *Tutta l'arte della trombetta*, to the Accademia Filharmonica of his home city. It is the earliest trumpet method presently known, and it also includes the earliest pieces to have been written for the instrument's upper (clarion) register, some of which date to 1584. He claimed to be the first to apply tonguing syllables to the trumpet.

Dario Castello (ca. 1590–1630) was a minor though significant figure on the music scene in early-seventeenth-century Italy. He published two collections of sonatas comprising twenty-nine works, scored for four instruments (or fewer) and basso continuo. He was also a prominent chamber musician in his day, having connections with Claudio Monteverdi.

Little is known about Castello's life; even information on his vital dates is scant and varies widely. He was born probably in the late sixteenth century in Venice, the city where virtually all his recorded musical activity was centered. It is known from information in his publications that by 1621 he was a musician at San Marco and performed regularly in his own wind ensemble.

Since Monteverdi was *maestro di cappella* at San Marco during Castello's period of service, it is not surprising that Castello's music shows the influence of this great Italian master. Castello's music also divulged other characteristics typical of the day, notably the deft use of contrasting tempos and other colorful features associated with the *stile moderno*.

Joan Ambrosio Dalza (fl.1508) was a lutenist, working in Milan. In 1508 he published a lute book with transcriptions of *frottolas*, *improvisatory ricercars* to be used as preludes, and dances. The dances are ar-

ranged in miniature suites of a *pavane* followed by a *saltarello* and *piva*, which are metrical variants related to it.

Most of the key facts surrounding his life are at best conjectural, and his birth and death dates remain unknown. Dalza is best-remembered for his work in connection with Ottaviano Petrucci's *Intabolatura de lauto, libro quarto*, published in Venice in 1508. Whereas Petrucci's earlier collections consisted of mainly Franco-Flemish lute music, Dalza's volume provided access to new styles, based on then-fashionable dance forms deriving from popular Spanish and Italian practice.

It has been recently suggested that Dalza may have been Andalusian, based on his name (“Joan” rather than “Giovanni”) and internal stylistic evidence that places Dalza in the tradition of Arabo-Andalusian lute practices exemplified by Luis Milán.

Andrea Gabrieli (1532/33–1585) was an Italian composer and organist of the late Renaissance. The uncle of the more famous Giovanni Gabrieli, he was the first internationally renowned member of the Venetian School of composers, and was extremely influential in spreading the Venetian style in Italy as well as in Germany. Evidently Andrea was reluctant to publish much of his own music, and his nephew published a good deal of the music after his uncle's death.

Giovanni Gabrieli (ca. 1554–1612) was San Marco's principal composer and organist. He was one of the most influential musicians of his time, and his work represents the culmination of the style of the Venetian school in the late 1580s and 1590s, at the time of the shift from Renaissance to baroque idioms.

Gabrieli was most likely born in Venice. While not much is known about Giovanni's early life, he probably studied with his uncle, the composer Andrea Gabrieli. He also went to Munich to study with the renowned Orlando de Lassus at the court of Duke Albrecht V; most likely he stayed there until about 1579.

By 1584 he had returned to Venice, where he became principal organist at the church of San Marco in 1585, after Claudio Merulo left the post; and following his uncle's death the following year also took the post of principal composer. Gabrieli's career rose further when he took the additional post of organist at the Scuola Grande di San Rocco, another post he retained for his entire life. San Rocco was the most prestigious and wealthy of all the Venetian confraternities, and second only to San Marco itself in splendor of its musical establishment. Some of the most renowned singers and instrumentalists in Italy performed there. Much of his music was written specifically for that

location, although it was probably less than he composed for San Marco.

San Marco had a long tradition of musical excellence and Gabrieli's work there made him one of the most noted composers in Europe. The vogue that began with his influential volume *Sacrae symphoniae* (1597) was such that composers from all over Europe, especially from Germany, came to Venice to study. The productions of the German baroque, culminating in the music of J. S. Bach, were founded on this strong tradition, which had its original roots in Venice.

Though Gabrieli composed in many of the forms current at the time, he clearly preferred sacred vocal and instrumental music. All of his secular vocal music is relatively early; late in his career he concentrated on sacred vocal and instrumental music that exploited sonority for maximum effect.

Like composers before and after him, he would use the unusual layout of the San Marco church, with its two choir lofts facing each other, to create striking spatial effects. Most of his pieces are written so that a choir or instrumental group will first be heard from the left, followed by a response from the musicians to the right (antiphon). While this poly-choral style had been extant for decades, Gabrieli was the first to use carefully determined groups of instruments and singers, with precise directions for instrumentation, and in more than two groups.

Cesario Gussago (fl. 1599–1612) was a composer and priest. In 1599 he was named Vicar-General of the Order of San Gerolamo in Brescia, and in 1612 organist of Santa Maria delle Grazie. He published instrumental sonatas in up to eight parts, large- and small-scale motets, and psalms.

Giorgio Mainerio (ca. 1535–1582) was the *cappellano* and *mansionario* at Udine Cathedral and the mansionario, administrator of the chapter, and later master of the chapel at Aquileia Cathedral. His most important work, however, is found in his *Il primo de balli*. Containing twenty-one four-part dances, it is one of only two surviving Italian printed collections of ensemble dance music from the sixteenth century.

The curious dance with the title "Schiarazula marazula" may come from the repertoire of the Benandanti, a heterodox sect strongly influenced by Jewish-Christian cultures. According to recent research, it was a dance-song inserted in this archaic and complex pseudoreligious ritual. Dancers would invoke rain on the night of Pentecost around midnight. The "schiarazz" and the "marazz" were respectively the reed and the fennel used during the sect's nocturnal rites. The practice of 'sacred' dance would seem to confirm the connections between the Church of Aquileia and

the Church of Alexandria by virtue of the common evangelizer, St. Mark.

Biagio Marini (1594–1663) was one of many Italian virtuoso violinists who pursued careers in German-speaking countries, contributing to the dissemination of the new style. Probably a student of Claudio Monteverdi in Venice, having briefly been a violinist at San Marco, Marini was Kapellmeister for the count of Neuburg, in Germany, for twenty years. Returning to the Italian peninsula in 1645, he worked in Parma, Milan, Ferrara, and Vicenza, and spent the last ten years of his life back in Venice. His many and diverse works make him one of the century's most important Italian composers, while his violin playing had been enriched through contact with his German colleagues, who were already practicing advanced violin techniques.

Marini traveled throughout his life, occupying posts in Brussels, Düsseldorf, and throughout Northern Italy, including Venice. His works were printed and influential throughout the European musical world. Although he wrote both instrumental and vocal music, he is better known for his innovative instrumental compositions. He contributed to the early development of the string idiom by expanding the performance range of the violin. His instrumental chamber music is most important for its development of the sonata and dance suite forms, often with *ostinato* elements and prefatory slow sections as illustrated in "Passacaglio."

Tarquino Merula (Cremona, 1594/95–1665) was a composer, organist, and violinist. Although mainly active in Cremona, stylistically he was a member of the Venetian school. He was one of the most progressive Italian composers of the early seventeenth century, especially in applying newly developed techniques to sacred music. He probably received early musical training in Cremona, where he was first employed as an organist. Consequently, he took positions in Lodi, Warsaw (to work as an organist at the court of Sigismund III Vasa), returned to Cremona, then to Bergamo. Unfortunately Merula got into trouble with some of his students, and was charged with indecency. He seemed to have had numerous difficulties with his employers, possibly of his own making, alternately positions in Cremona and Bergamo.

Claudio Monteverdi (1567–1643) was only fifteen when he composed his first work, a set of three-part motets. At sixteen, when he was already a fine organist and string player, he published some sacred madrigals. Largely as the result of a prolonged controversy with the theorist G. M. Artusi, Monteverdi became known as a leading exponent of the modern approach to harmony and text expression (*stile*

moderno). In 1607 his first opera, *La Favola d'Orfeo*, was produced in Mantua. *Orfeo* may be considered the first opera to fully exploit the musical and dramatic potential of this new form of musical drama.

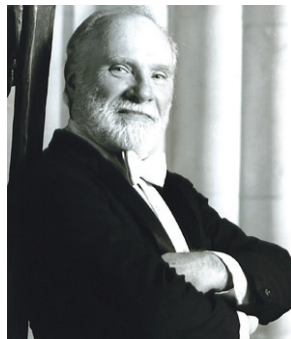
He was appointed *maestro di cappella* (choirmaster) of San Marco in 1613, reorganizing and improving the choir as well as writing music for it. Monteverdi remained in this position until his death about thirty years later. Monteverdi can be justly considered one of the most powerful figures in the history of music.

Lodovico Viadana (ca. 1560–1627) was a composer, teacher, and Franciscan friar. He was the first significant figure to make use of the newly developed technique *basso continuo* and its notational method, known as figured bass, which is one of the musical devices that defined the end of the Renaissance and beginning of baroque era. While he did not invent the method, he was the first to use it in a widely-distributed collection of sacred music (*Cento concerti con il basso continuo*), which he published in Venice in 1602.

Viadana composed mostly sacred music, though there are two books of secular *canzonette* and a book of eight-voice “*Sinfonie musicali*,” which are actually more like typical *canzone* (terminology was loose around 1600). In his “*Sinfonie*,” each individual composition bears the name of a different town in Italy.

ABOUT EARLY MUSIC NEW YORK, FREDERICK RENZ – Director

Early Music New York (EM/NY; formerly known as New York’s Ensemble for Early Music) was founded in 1974 and performs music and music drama from the Middle Ages and the Renaissance as well as orchestral repertoire of the baroque and classical periods. Profiled on award-winning national news programs ABC News Nightline and CBS News Sunday Morning, EM/NY tours regularly throughout the United States and abroad. It has won critical acclaim, with return engagements, at international festivals, including Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Ilmajoki, Jerusalem, Kraków, Paris, Ravinia, Regensburg, Rome, San Antonio, Spoleto, and Tokyo. EM/NY is in residence at the Cathedral Church of St. John the Divine, New York, where it presents an annual subscription concert series. Since its inception, Early Music New York has presented numerous concerts of repertoire appropriate to the collections of The Metropolitan Museum of Art.



Frederick Renz, EM/NY’s director and the founder of the Early Music Foundation (EMF), researches and performs music and music drama from the eleventh through the eighteenth centuries. Internationally ac-

claimed for his work as a conductor, producer, director, and performer, Renz has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and the Cathedral of St. John the Divine, producer grants from the National Endowment for the Arts and the Ingram Merrill Foundation, and an honorary doctorate from the State University of New York.

EARLY MUSIC FOUNDATION

Frederick Renz – Founding Director

Jason McClellan – Manager

Dorothy Olsson – Development Associate

Tad Shull – Marketing Consultant

Eben Asire Knowlton – Financial Consultant

BOARD OF TRUSTEES

Audrey Boughton – President

Janice Haggerty – Vice President

Hoyt Spelman – Secretary

Peter de L. Swords – Treasurer

Sally Brown

Elizabeth Howard

Pamela Morton

Frederick Renz – *Ex officio*

Artist-in-Residence

Cathedral Church of Saint John the Divine

1047 Amsterdam Avenue

New York, NY 10025-1798

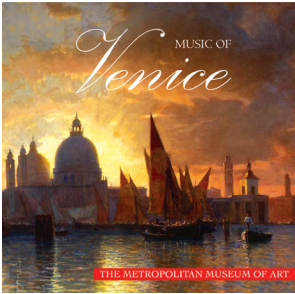
Box Office: 212-280-0330

Administrative Offices: 212-749-6600

E-mail: info@EarlyMusicNY.org

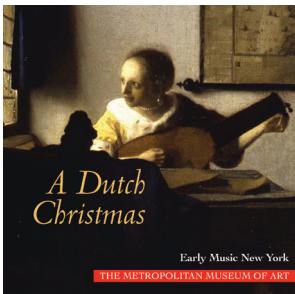
Website: www.EarlyMusicNY.org

Announcing the release of two new recordings!



Music of Venice

Instrumental music inspired by Venice's San Marco (basilica) in the late 16th /early 17th centuries - festive celebratory works for sackbuts, cornets, theorbos, Italian double harp, guitar, bagpipes, shawm and a band violins - includes polychoral works by Giovanni Gabrieli and Ludovico Viadana; toccatas and ritornelli by Claudio Monteverdi and Cesare Bendinelli, dances by Giorgio Mainerio, Joan Dalza, Lorenzo Allegri and Gasparo Zanetti; sonatas by Biagio Marini, and Cessario Gussago; canzonas by Tarquinio Merula, Pietro Lappi; and others.



A Dutch Christmas

EM/NY's latest release, produced in association with The Metropolitan Museum of Art in tandem with the exhibition "The Age of Rembrandt," is the sixth in a series of holiday compact discs. Once again, Frederick Renz has researched and programmed engaging seasonal music - *Cantiones natalitiae* (Latin songs) and *kerstliedjes* (carols) for voices, variations for recorders by Jacob van Eyck and Sweelinck, jaunty dances by Susato and Phalese, as well as rowdy *drinken liedeken* to ring in the New Year.

These, along with our other CDs, will be available for purchase following the performance. CDs can always be purchased from our secure website at www.EarlyMusicNY.org

Our next performances:

A Dutch Christmas

Kerstmis in Holland - 1550-1650

Dec. 16th at 3 PM

Dec. 23rd at 3 PM and 8 PM

Dec. 25th at 3 PM and 8 PM

Bacchanalia

Bach et alia

Feb. 2nd @ 8 PM

Printemps À Paris

Lully à Rameau - 1650-1750

May 3rd @ 8 PM

**Purchase tickets securely online
at www.EarlyMusicNY.org
or call 212-280-0330**

EARLY MUSIC NEW YORK performances are made possible, in part, with public funds from the New York State Council on the Arts, and the New York City Department of Cultural Affairs.



Foundation support has been generously provided by the Appleby Foundation, Gladys Kriebel Delmas Foundation, Jarvis and Constance Doctorow Family Foundation, Gilder Foundation Inc, Horace W. Goldsmith Foundation, Florence Gould Foundation, Merrill G. & Erita E. Hastings Foundation, Jewish Communal Fund, Fan Fox & Leslie R. Samuels Foundation, Ernst Stiefel Foundation.

We are grateful for your patronage today. To become a "Friend of the Early Music Foundation," please consider making a tax-deductible contribution today, and help bridge the gap between the ticket price and the actual cost of producing this event.