Stravaganza Veneziana
Eco della cattedrale - 1550-1650

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

33rd SEASON
Saturday, October 13th, 2007 at 8 PM
Sunday, October 14th, 2007 at 3 PM
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”
(Intabolatura 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”
(II 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”
(Intabulatura 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
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 arranged 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 com-
posed 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, espe-
cially 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 cur-
rent 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 sing-
ers, 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 Or-
der of San Gerolamo in Brescia, and in 1612 organist
of Santa Maria delle Grazie. He published instrument-
al 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 mansion-
ario, 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. Con-
taining 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 marazu-
la” may come from the repertoire of the Benandanti,
a heterodox sect strongly influenced by Jewish-Chris-
tian 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 “schi-
arakz” 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 dissemina-
tion 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. Return-
ing 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 mu-
ic, he is better known for his innovative instrumental
compositions. He contributed to the early develop-
ment of the string idiom by expanding the perfor-
mance 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 pro-
gressive 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 organ-
ist 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 con-
troversy with the theorist G. M. Artusi, Monteverdi
became known as a leading exponent of the mod-
ern approach to harmony and text expression (stile
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 acclaimed 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 Haggety – 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

---

Frederick Renz,

**ABOUT EArLY mUSIC NEW YOrK,**  
**FRERICK 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.
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, cornet-tos, 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 Bendi-nelli, dances by Giorgio Mainerio, Joan Dalza, Lorenzo Allegri and Gasp-aro 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 natu-litiae (Latin songs) and kerstliedjes (carols) for voices, variations for record-ers 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

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.

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 Krieble Delmas Foundation, Jarvis and Constance Doctorow Family Foundation, Gilder Foundation Inc, Horace W. Goldsmith Foundation, Florence Gould Foundation, Merrill G. & Emita E. Hastings Foundation, Jewish Communal Fund, Fan Fox & Leslie R. Samuels Foundation, Ernst Stiefel Foundation.