

COMPOSERS AND AUTHORS

(in order of appearance)

Claudio Merulo, 1533–1604: organist and composer, based in Venice for most of his career.

Claudio Monteverdi, 1567–1643: string player and composer, born in Cremona, he spent formative years in Mantua and crowned his career in Venice. Arguably the greatest exponent of the Seconda Pratica, his *Orfeo* perhaps represents the perfect synthesis of modern and traditional techniques.

Giovanni Artusi, c.1540–1613: musical theorist best known for his scathing attack on the Seconda Pratica as represented by Monteverdi's 4th book of Madrigals.

Giovanni Bassano, c.1561–1617: like dalla Casa, a virtuoso Venetian cornettist who left an inspiring ornamentation manual.

Ricardo Rognoni, c.1550 – c.1620: Milanese string player whose treatise of 1592 contains some of the earliest detailed advice on string playing as well as some of the most beautiful diminutions on madrigals

Cipriano de Rore, c.1515–1565: Flemish composer whose madrigals served both as compositional models and inspiration for virtuosity for generations after his death.

Emanuele Tesauro, 1592–1675: Torinese poet, dramatist and rhetorician, whose publications include some of the richest sources of information on the use of vocabulary and metaphor in Italian.

Fabritio Caroso, c.1530–c.1605: a dancer from near Rome who worked with many noble Italian families, Caroso is best known for his two extensive treatises on dance.

Giovanni Gastoldi, c.1554–1609: Mantuan composer whose Balletti were immensely popular, possibly as light relief from the intensity of the modern madrigal!

Adriano Banchieri, 1568–1634: Bolognese monk, organist and composer who developed the madrigal as a dramatic form but disliked monody and the seconda pratica.

Emilio de' Cavalieri, c.1510–1620: Roman aristocrat, composer, and choreographer, associated with the Florentine Camerata, and one of the first to bring the new "stile rappresentativo" to fruition, and whose *Aria del Gran Duca* for the 1589 Intermedii became one of the first global hits

Galileo Galilei, 1564–1642: philosopher, playwright, literary critic and scientist who championed the application of mathematics to the real world, invented the telescope, and insisted to his great personal cost that the earth revolved around the sun.

Fulgenzio Micanzio, 1570–1654: theologian and confidant of Galileo, this eclectic and open-minded monk spent much of his life building intellectual bridges, between Protestants and Catholics, and between Galileo and his detractors.

Pietro della Valle, 1586–1652: Roman nobleman, traveller, writer and composer, who left invaluable comments comparing modern music with that of previous generations in a treatise of 1640.

Francesco Rognoni, d. after 1626: son of Riccardo, virtuoso violinist and composer, whose 1620 treatise broke from old traditions and established a modern school of string playing. His subtitle to *Io son ferito*, which you will hear this evening, states that it was embellished *con arte e maestria* – with art and skill – and in it he uses every device in his ornamental toolkit to enhance and enliven Palestrina's original music.

Publius Ovidius Naso 43 BCE–c.18 CE: Roman poet who, late in a successful career, was banished by the emperor Augustus for reasons still unknown. Known especially for his love poetry and the *Metamorphoses*, from which the famous story of Orpheus' attempted rescue of his young wife Eurydice is taken.

George Sandys 1578–1644: English poet, travel writer and translator, whose works influenced Milton, Dryden and Pope, and whose journals gave a unique insight into life in Constantinople, Egypt and Armenia, amongst many other destinations.