



THE MONTEVERDI PROJECT

November 24, 2020

7:30pm & 9:00pm

music.uni.edu/themonteverdiproject

School of Music
University of Northern Iowa

FROM THE DIRECTOR

Good Evening All,

I am overjoyed to be writing my first director's note for UNI Opera!

Welcome to "The Monteverdi Project". Tonight we feature several students from the School of Music in three short pieces by Claudio Monteverdi. It was a joy to work with these artists and help them interpret these works through a modern lens. It is thrilling to produce an evening of music that is as striking today as it was when it was written almost four HUNDRED years ago (*Il combattimento di Tancredi e Clorinda* premiered in 1624!).

Please join me in recognizing the bravery and discipline these students have that allowed this evening to come to fruition. Despite a worldwide pandemic, these artists opened their hearts and allowed us to all be together again, even if only just for a little while.

With deepest gratitude,

Richard Gammon
Director of Opera

PROGRAM

7:30 p.m. performance

"Lamento della ninfa"

La ninfa	Athena-Sadé Whiteside
Coro	Aricson Jakob, Dylan Klann, Brandon Whitish
Actor	Collin Ridgley

"Lamento d'Arianna" -fragment-

Arianna	Joley Seitz
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"Il combattimento di Tancredi e Clorinda"

Il testo	Alyssa Holley
Tancredi	Jovon Eborn
Clorinda	Deanna Ray Eberhart

-INTERMISSION-

9 p.m. performance

"Lamento della ninfa"

La ninfa	Athena-Sadé Whiteside
Coro	Aricson Jakob, Dylan Klann, Brandon Whitish
Actor	Collin Ridgley

"Lamento d'Arianna" -fragment-

Arianna	Joley Seitz
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"Il combattimento di Tancredi e Clorinda"

Il testo	Alyssa Holley
Tancredi	Aricson Jakob
Clorinda	Madeleine Marsh

PRODUCTION TEAM

Conductor/HarpsichordistKorey Barrett
Stage Director Richard Gammon
Set and Lighting DesignerW. Chris Tuzicka
Costume DesignerAmy RohrBerg
Video DesignShawn Poellet
Photographer Chadwick Case
Stage ManagerOlivia McQuerry

Special thanks: Marcello Cormio and UNI Applied Voice Faculty

ABOUT THE PRODUCTION TEAM

Dr. Korey Barrett is Associate Professor and Vocal Coach at the University of Northern Iowa. Dr. Barrett is a diversely experienced musician and music educator whose background includes training as a vocal coach, accompanist, pedagogue, and singer. At the University of Northern Iowa he serves as music director and vocal coach for UNI Opera. Barrett is also the co-founder and music director of OperaNEO, an intensive summer opera festival in San Diego, CA, that is about to embark upon its seventh season. OperaNEO features collaboration with conductors, coaches, stage directors, and voice instructors from across the country and overseas. Recent full productions have included *L'incoronazione di Poppea*, *Agrippina*, *Rinaldo*, *Partenope*, *Idomeneo*, *The Merry Widow*, *Armide*, *Giasone*, *Così fan tutte*, *The Fairy Queen*, *Don Giovanni*, *Carmen*, *Le nozze di Figaro*, and *Die Zauberflöte*. Recent guest artists have included conductor Nicholas Kraemer, mezzo-soprano Denyce Graves, and the the Bach Collegium San Diego. Barrett has also served as coach and pianist for several seasons of the Des Moines Metro Opera and its James M. Collier Apprentice Program, and as Resident Artist coach and accompanist for the Minnesota Opera. He maintains an active recital and master class schedule around the country. Prior to his appointment at UNI, Barrett served as vocal coach at the University of Oklahoma's School of Music. Other artistic venues have included Opera North, The Ohio Light Opera, the Columbus Academy of Vocal Arts, as well as projects with the Herzen Pedagogical Institute in St. Petersburg, Russia, the Saint Paul Chamber Orchestra, Minnesota Orchestra, Eastman School of Music Summer Institute, and the Cedar Valley Chamber Music Festival. Barrett received his Doctoral degree in piano accompanying and chamber music from the Eastman School of Music under the tutelage of Jean Barr, and Bachelor of Arts and Master of Music degrees in voice from the University of Northern Iowa, where he studied with Jean McDonald.

Richard Gammon has recently directed the double of Gluck's *L'île de Merlin* and Ullmann's *Der Kaiser von Atlantis* with Wolf Trap Opera, *Madama Butterfly* with Virginia Opera, a double bill of *Gianni Schicchi* and Michael Ching's *Buoso's Ghost* at Michigan Opera Theatre, Monteverdi's *Il combattimento di Tancredi e Clorinda* and the American premiere of Scarlatti's *Erminia* at the Kennedy Center with Opera Lafayette, *Susannah* with Charlottesville Opera, Jack Perla's *An American Dream* with Virginia Opera's contemporary opera series "Variations", and Andy Monroe's *The Life and Times of Joe Jefferson Benjamin Blow* at NYC's Theatre 315 with the National Asian Artists Project. At the Kentucky Shakespeare Festival he directed *Much Ado About Nothing* and for the Cleveland Play House he directed monologues written by Rajiv Joseph, Lloyd Suh, Karen Zacarias, Tanya Saracho, and Matthew Lopez for *The CARE Monologue Project*. He has directed the world premieres of Jorge Sosa's *The Lake* at ArtSounds (KC) and *Tonantzin* with the University of Missouri Kansas City as well as the workshop of J Ashley Miller's *Echosis* with Atemporchestra. Richard is the Director of Opera Maine's Studio Artist Program and has directed productions of Jack Perla's *An American Dream* (East Coast premiere), Mohammed Fairouz's *Sumeida's Song*, Jake Heggie's *Three Decembers*, *Trouble in Tahiti*, *The Medium*, and a site-specific production of *Gianni Schicchi* at SPACE Gallery. He is co-creator and director of *Art with Arias*, a collaborative recital series partnering artists from Opera Maine and the Portland Museum of Art. Other creative positions include Creative Associate for the world premiere of *Dream'd in a dream* with Seán Curran Company at BAM Next Wave Festival, and an Artist Resident at Hewnoaks Artist Colony.

Olivia McQuerry, stage manager, is a senior studying Theatre Design and Production with a focus in stage management at the University of Northern Iowa. Some of her credits include *Romeo and Juliet*, *You Can't Take It With You*, *Love's Labour's Lost*, *The Wolves*, and *Ghost Bike*. Having only done traditional theatre, she is excited to have worked on her first opera piece. After graduation, Olivia plans to move to Minneapolis or Chicago to continue stage managing.

Shawn Poellet is excited to have been a part of discovering new ways to produce opera in this time of social distancing. Shawn has been the Assistant Technical Director/Audio and Video Engineer at the Gallagher Bluedorn Performing Arts Center at the University of Northern Iowa (UNI) since 2014. In this time he has also worked closely with the UNI Theatre Department as their AV supervisor and Sound Designer of musicals. In addition he regularly works with the UNI School of Music Opera Program. Shawn received his undergraduate degrees from UNI in Theatre-Design and Production, and Applied Physics.

Amy S. RohrBerg is Associate Professor of Costume Design and Technology at UNI. Her designs for theatre and opera have been seen on stages throughout the Midwest for regional companies Theatre L'Homme Dieu, Peoria Civic Opera, Timberlake Players as well as universities and community theatres. With a wide variety of interests and expertise, Teaching Artist is a favorite title for Ms. RohrBerg. Her interests include fabric dying and painting, fabric manipulation and embellishment, millinery, mask-making, theatrical makeup, Kabuki theatre

techniques. Fiber arts creations of liturgical vestments can also be seen at local churches and worn by clergy and choir groups in Iowa and Wisconsin. Her artist's philosophy? "We bring meaning through creative expression and sharing. I use fabric and clothing to bring depth to characters through their costumes. The flexibility of fabric, color, texture can bring understanding, fascination, and joy to the theatrical experience for everyone."

W. Chris Tuzicka has worked with the UNI School of Music Opera in some fashion for the past 15 years, mostly in Lighting Design. From time to time also assists with Scenic Design and construction. He also works at the Gallagher Bluedorn Performing Arts Center as the Assistant Technical Director: Master Electrician/Lighting Director. He notes, "I always enjoy the work I get to do with the Opera because it is a great creative outlet and opportunity to produce live entertainment." Past productions include: *Die Fledermaus*, *Magic Flute*, *Amahl and the Night Visitors*, *Hansel and Gretel*, *Dido and Aeneas*, *Susannah*, *Merry Wives of Windsor*, *The Impresario* and numerous one acts and gala events.

ABOUT THE CAST

Deanna Ray Eberhart, mezzo-soprano, is in her third year of study at UNI in the Vocal Performance Program, where she studies with Dr. Jean McDonald. Prior roles include heavy involvement in the January 2020 Opera Gala, and as Arsamene in Handel's *Serse* in spring 2019. In the spring of 2021, she will complete a Bachelor of Arts in General Music with an Emphasis in Vocal Performance. A native of Kansas City, Missouri, she plans to begin building a network in the city after graduation from UNI as she pursues an MM at the University of Kansas.

Jovon Eborn, baritone, is pursuing his master's in Vocal Performance at the University of Northern Iowa. Eborn received his bachelor's in Vocal Performance from the University of Maryland, College Park, where he frequently performed alongside the Baltimore Symphony Orchestra and National Symphony Orchestra with UMD's Chamber Singers and Concert Choir. He has also been featured in the Maryland Opera Studio's productions of Mozart's *Don Giovanni* and Blitzstein's *Regina*. He has portrayed the roles of Dr. Miracle in Offenbach's *Les contes d'Hoffmann*, Don Alfonso in Mozart's *Così fan tutte* and Gideon in Adamo's *Little Women* in the University of Northern Iowa's Opera Scenes programs.

Currently residing in Cedar Falls, Iowa, **Alyssa Holley**, soprano, holds a Bachelor of Music degree from Baldwin Wallace University and is working toward her Master of Music at the University of Northern Iowa. Some of her roles include Madame Lidoine (*Dialogues of the Carmelites*), Frasquita (*The Tragedy of Carmen*), Mariya (*Mazepa*), and Cavalier Ramiro (*La finta giardiniera*). Over the past several years, Alyssa has participated in various summer festivals, including Miami Music Festival and Russian Opera Workshop. In 2016, Alyssa was a finalist in the Baldwin Wallace University Concerto Competition, where she performed Richard Strauss' famed Opus 27. In 2018, she was engaged as an Apprentice

Artist at Teatro Nuovo, where she studied the role of Elettra in Mozart's *Idomeneo*. Most recently, she participated in Fort Worth Opera's Virtual Audition Intensive, led by soprano Jennifer Rowley. Alyssa currently studies with mezzo-soprano Jean McDonald.

Aricson Jakob, tenor, is a first year graduate student under the tutelage of Dr. John Hines. Aricson began his vocal studies at UNI with Dr. Hines in 2017.

Soprano **Madeleine Marsh** is in her fourth year of undergraduate studies at the University of Northern Iowa. Previously, she has been cast as Fiordiligi in the *Così fan tutte* sextet in the 2020 Opera Scenes program, and as an ensemble member in UNI's productions of *Mozart, Verdi, and Friends*, as well as *Jackie O., Serse*, and the 2018 *Due Gala*. She was a featured soloist in UNI Opera's *An Evening of Arias* in 2018, as well as the *Due Gala: A Dinner and Two Shows* in the same year. She is currently studying voice with Mr. Jeffrey Brich.

Collin Ridgley, actor, is a senior at the University of Northern Iowa studying Theater Performance. Some roles Ridgley has played at TheatreUNI include: Tony (*You Can't Take It With You*), Singing Server (*Cabaret*), Neil Armstrong (*To Touch The Moon*), and Steve (*She Kills Monsters*). Collin is also regularly a part of lighting/electric crews for shows as well.

Joley Seitz, soprano, is currently in her third year of undergrad studying Vocal Performance at the University of Northern Iowa. This is her fourth semester performing with UNI Opera. Previous roles include, the Countess in scenes from *Le Nozze di Figaro*, also scenes from *The Mikado* in *Mozart, Verdi, and Friends Opera Gala*, and various ensemble roles over the past three years. She is currently studying with Dr. Jean McDonald.

Athena-Sadé Whiteside, mezzo-soprano, is a second-year graduate student at the University of Northern Iowa. In 2019, Athena-Sadé earned a Bachelor's degree in Vocal Performance from the University of Northern Iowa. She has been a member of UNI Opera for five years and plans to continue her involvement for the duration of her graduate studies. Athena-Sadé's performance credits include; The Bat in Ravel's *The Enchanted Child*, Arsamene in Händel's *Serse*, and Sesto in Händel's *Giulio Cesare*. Athena-Sadé plans to continue performing with the hopes of one day becoming a Voice Professor. Athena-Sadé is under the study of Dr. Jean McDonald.

Baritone, **Brandon Whitish**, is in his second year of graduate studies at the University of Northern Iowa pursuing a degree in Vocal Performance. A 2017 graduate of Luther College, he earned a Bachelor's in Music and spent a year prior to graduate school working for The Walt Disney Company. Previous roles include: Sarastro from *The Magic Flute*, The Duke of Plaza-Toro from *The Gondoliers*, Barron Mirko Zeta from *The Merry Widow*, and Dottore Grenvil from *La traviata*. He is from Fennimore, Wisconsin. Brandon has studied voice with Dr. Jacob Lassetter, Chad Sonka, and Evan Mitchell. He is currently continuing his vocal studies with Dr. John Hines and Dr. Korey Barrett at UNI.

PROGRAM NOTES

The following notes were written by Dr. Altstatt's fall 2020 History II class. Working in small groups, the class researched, compiled and formatted bibliographies, synthesized information, wrote, peer-reviewed the work of others, and edited their own work.

We hope you enjoy this collaborative contribution to UNI Opera's Monteverdi Project.

I. Biography: Youth and Mantua

Claudio Monteverdi was born on May 15, 1567 in Cremona, Italy and was baptized on the same date at the church of SS. Nazaro e Celso. His father, Baldassare Monteverdi, was a barber-surgeon, and his mother, Maddalena Zignani, the daughter of a goldsmith. Monteverdi was mentored throughout his childhood by Marc'Antonio Ingegneri, a composer from Verona. Ingegneri passed down his knowledge about music, violin, and viol to Monteverdi, and this was the start to his very successful musical career. Claudio was the eldest of six children, however, his mother died when he was about eight years old. This left his father to care for Claudio and his younger siblings. His father soon remarried to Giovanna Gadio, who had three more children, Chiara, Luca, and Filippo, but she died as well. Despite all of this, Monteverdi still found time to grow in his musical talents. He was able to escape to the local cathedral, where he practiced singing and playing the viol and violin. According to Denis Stevens, Monteverdi focused more on vocal compositions in his youth before moving to string compositions later on in his life. In 1583, he released one of his first publications, the four-part *Madrigal Spirituali*. In addition to at least four ballets published during this period of his life, Monteverdi published *Canzonette*, a collection vocal music in 1584, dedicated to Pietro Ambrosini. He was an experienced violinist and vocalist and had released at least four publications by the time he left Cremona.

Monteverdi arrived in Mantua around 1590 when he was around twenty three, where he worked under the Duke of Mantua, Federico II Gonzaga. Gonzaga was a great patron of the arts and expected a great amount from Monteverdi. Monteverdi composed almost a song a week for his patron, but received little pay for his work. Often, these songs were madrigals, and made up most of his madrigal publications. He was also a member of the court orchestra, and through this position, met his wife, Claudia Cattaneo whom he married on May 20, 1599. He spent about ten years doing this job, but in November of 1601, the Duke's *maestro di cappella*, Benedetto Pallavicino passed away. Monteverdi then requested to be promoted to this position, which was responsible for the Duke's private chapel and chamber music. Roger Bowers relates that after learning about Pallavicino's death, Monteverdi wrote a letter to the duke requesting this promotion, in which he stated

...having seen me persevere in Your Highness's service with much eagerness on my part and with good grace on yours, after the death of the famous Signor Striggio, and after that of the excellent Signor Giaches, and again a third time after that of the excellent Signor Franceschino, and again (lastly) after this of the competent Messer Benedetto Pallavicino...I did not once more see the positions now vacant in this quarter of the church, and did not in all respects ask most eagerly and humbly for the aforementioned title.

Despite the frequent turnover in the position of *maestro di capella*, Monteverdi remained loyal to the duke as an orchestral player and composer until 1601, as is seen in his letter. Perhaps it was because of this loyalty that Monteverdi was finally granted the position of *maestro di capella* in April of 1602, where he remained for ten years.

While still in the employ of the Duke of Mantua, Monteverdi composed one of the first surviving operas, *L'Orfeo*, on a libretto by Alessandro Striggio, recounting the Greek legend of Orpheus. The opera was dedicated to Francesco Gonzaga, and debuted during the carnival season of 1607. This composition that combined music, performance, and drama became popular and it pushed Monteverdi into the limelight. (See **Court Opera** below). Monteverdi used the same new musical styles premiered in the popular *Orfeo* and applied them to an even more ambitious composition. He set out to compose an elaborate setting of the Vespers of the Blessed Virgin, this time without the support of his patron. The Vespers of 1610 mixes secular and sacred musical styles in an unprecedented way through the incorporations of operatic recitative, *seconda pratica* harmonies, and brass fanfares. Monteverdi published some of his best and best-known works in Mantua, under the sometimes overbearing patronage of Federico II Gonzaga, establishing his fame and new style of composition known across Europe.

--Phoebe Osgood and Sophia Patchin

II. Biography: Venice

On February 18, 1612, Vincenzo Gonzaga, the Duke of Mantua, died, and his successor Francesco IV downsized the court. Both Monteverdi and his brother were dismissed amidst rumors of conspiracy and intrigue. The Monteverdi brothers returned home to Cremona almost penniless. Duke Francesco of Mantua subsequently died in December of 1612, and his successor, Cardinal Ferdinando (the second son of Duke Vincenzo), already favored another musician by the name of Santi Orlandi to fill the position of *maestro di cappella*. Six months later, Monteverdi learned of another opening: the position of *maestro di cappella* St. Mark's Basilica, Venice, which had just been made vacant by the death of Giulio Cesare Martinengo. In summer of 1613, Monteverdi submitted a mass for his audition and was appointed as the *maestro di cappella* at St. Mark's on August 19. The prestigious position represented a secure job with reliable pay after a year of unemployment. However, Monteverdi experienced some complications while en route to Venice, when he fell victim to highway robbery.

Monteverdi's tenure as the *maestro di cappella* at St. Mark's in Venice began upon his arrival in early October of 1613. Musicologist Iain Fenlon states that "by the beginning of the seventeenth century, the choir of St. Mark's was arguably the finest musical establishment of any church in Italy outside Papal Rome." Although Monteverdi inherited a prestigious position, the musical establishment was previously "run down by ineffective maestri." Monteverdi worked to reestablish St. Mark's as the esteemed institution it once was. To accomplish this, he reorganized the *cappella*, restocked the musical library, and hired new musicians. During his time at St. Mark's, Monteverdi composed much sacred music while managing his duties as *maestro di cappella*. He was responsible for directing and composing music for special feasts such as Holy Week and Easter, the Feast of St. Mark, Ascension Day, and more. Letters from Monteverdi reveal that Christmas and Easter were the most demanding of the festivals. He also provided music for four state banquets each year and for other Venetian churches. Despite his many responsibilities as *maestro*, Monteverdi still produced an impressive output of music outside of St. Mark's.

Although much of Monteverdi's output has been lost, his surviving music includes sacred works, books of madrigals, and operas. Monteverdi did not publish any large-scale sacred music until the *Selva morale e spirituale* in 1640-1641. This collection of liturgical music is thought to represent only part of Monteverdi's musical output in Venice as many of his sacred works have been lost. *Selva morale e spirituale* contains a mass setting with organ accompaniment, and all the works are in the *stile antico* style of Renaissance polyphony, avoiding the irregular dissonances of the Baroque *seconda pratica*, and the use of *madrigalisms*, or musical clichés of text painting.

Perhaps Monteverdi's most well-known surviving works from Venice are his three books of madrigals published there. (See **Monteverdi's Madrigals** below). In 1640, Monteverdi's Mantuan opera, *l'Arianna*, was revived in Venice, and two of his other operas, *Il ritorno d'Ulisse in patria* and *Le nozze d'Enea* were produced. During his time at Venice, Monteverdi's opera, *Andromeda*, was also completed and performed; however, this work has since been lost. One of Monteverdi's most popular operas, *L'incoronazione de Poppea*, was first performed in Venice in 1642. (See **Court Opera, Public Opera in Venice, Lamento d'Ariana**, and **Il ritorno d'Ulisse in patria** below.)

After Monteverdi completed *L'incoronazione de Poppea*, he set out to settle some old debts from his time composing in at the Court of Mantua. According to Monteverdi historian Tim Carter, he embarked on a six-month journey to Lombardy and Mantua to seek out his elusive salary, as evidenced in his last letter to Duke Francesco Erizzo. After returning home to Venice, in November of 1643, Monteverdi contracted an unknown illness and died on November 29. Shortly thereafter, he was buried at the basilica of Santa Maria Gloriosi dei Frari in Venice. The funeral music was directed by his assistant and eventual successor at St. Mark's, Giovanni Rovetta. At a memorial service following the funeral, Giovan Battista Marinoni was placed in charge of organizing the music. Monteverdi is still buried in Frari to this day.

Like most composers, Monteverdi left many works unfinished. Among those works are a ballo for Piacenza for their celebration of Carniva, a treatise, a Homeric opera entitled *Ulisse errante*, which was later finished and staged by Francesco Saccati, and a collection of poetry called *Fiori Poetici*, which included his eulogy by Matteo Caberloti, compiled and published by Marinoni.

--Nic Englin and Leah Gibbons

III. Monteverdi-Artusi Debate

The debate between Monteverdi and Giovanni Artusi first took hold in the court of Ferrara during the year 1598 when both composers were to perform their madrigals for King Philip III of Spain and his bride, Margherita of Austria. Artusi, born circa 1540, was a late Renaissance composer who was taught to compose according to the rules of sixteenth-century counterpoint as established by the composer Zarlino in the 1530s. Leading up to the debate, Artusi had started to hear music by other composers that didn't follow these established rules. Artusi's first critiques were published after the debate in the year 1600. He chose to write about Monteverdi's madrigals because, while influential and well-respected, Monteverdi was still a young composer. Artusi kept the specific madrigals anonymous so as not to appear to address Monteverdi exclusively. These madrigals were later published by Monteverdi in his fourth and fifth books.

The debate took place through a series of letters and program notes attached to their books and compositions, the first of which was published in 1600 by Artusi in his *L'Artusi, overo Delle imperfettioni della moderna musica*, while the final word was given by

Antonio Braccino da Todi (presumed to be Artusi under a pen name) in the year 1608. Artusi also targeted other individuals whose style of writing he objected to. The main problem Artusi challenges is the unprepared dissonance, which he went so far as to call "uninformed."

Following this backlash from Artusi, Monteverdi was defended initially by an anonymous 'L'Ottuso.' A few years later, Monteverdi defended his new compositional techniques himself in his fifth book of madrigals by saying that they represented a revival of ancient Greek tradition following the writings of Plato, who advocated letting words rule the music in order to convey the meaning in its truest form. (See **Monteverdi's Madrigals** below) The concept and differences between prepared and unprepared dissonance and the value of the text was already understood in the seventeenth century, but it was at this point that Monteverdi established the terms *prima and seconda pratica* (first and second practices) to describe the different purposes of Renaissance and Baroque styles. In one of the letters, Monteverdi explains this idea with the famous words: "the first [practice] with music as mistress of the oration and the second [practice] with oration as mistress of the music." In other words, Monteverdi is describing the contrasting role the text plays between the two styles. The *prima pratica* (first practice) was characterized by the prevalence of counterpoint with consonant harmonies and prepared dissonances, regardless of the text. The *seconda pratica* (second practice) was strongly characterized by music written to fit the text and with inclusion of unprepared dissonances and unexpected harmonies that resolved in new ways. Monteverdi argued that the two styles of *prima pratica* and *seconda pratica* could co-exist as they were meant to accomplish different things.

Musicologist Claude Palisca gives insight into some of Artusi's main arguments and their justifications. Artusi blatantly disagreed with Monteverdi's new *seconda pratica*, as this style introduced accidentals and dissonances that resulted in modal mixture. Monteverdi defended himself by proclaiming that some sections of his compositions are written as to sound improvisatory to the ear, when in actuality, they were not improvised. Improvisation was common in instrumental performances during the Renaissance period, but during this time, Monteverdi started writing the improvisatory and ornamental figures into the solo lines of his compositions. Monteverdi used these dissonances as substitutions for consonant sounds when it fit the nature of the text (such as if it was angry or mournful). Artusi also claimed that Monteverdi had used some time signatures incorrectly in his writing. Artusi believed that rhythm and harmony should dominate above the text. Monteverdi tended to use the text as his primary focus, which gave the listener a different sound than they were used to hearing from other late Renaissance composers.

Monteverdi is credited with writing for a transitional time between the Renaissance and Baroque periods, when his mixing of modes and writing with a new sense of a major-minor modes that created a pull towards new resolutions with different leading tones. These and other innovations, such as the texture of elaborate solo lines accompanied by *basso continuo*, the use of obbligato instruments, and the intent to convey the meaning behind the music. Certain late Renaissance composers such as Giovanni Gabrieli had started to make the shift towards this type of music were an example to Monteverdi; Artusi did not support these innovations, and the ensuing debate had a cascading effect that came to define the Baroque period. The debate further altered the pedagogy of theory in the following centuries, providing the grounds for some of the modern theoretical practices are taught today.

--Trey Blaser and Chayla Besonen

IV. Court Opera

From the Renaissance to the Baroque era, powerful rulers in Europe hired composers, singers, instrumentalists, and dancers to provide music and entertainment for their courts. The Italian courts of Florence and Mantua, in particular, produced prominent and prolific theorists and composers. Among the various types of performances that served as entertainment for court celebrations and events was opera. Most court operas are based on Greek mythology and were partly inspired by ancient Greek sung theater. Although most of the music from early seventeenth-century court operas is now lost, a few works survived. These works were heavily influenced by current theoretical debates about art, literature, and music.

In the 1580s, Florentine literature critic, composer, and writer Count Giovanni de' Bardi hosted an influential academy in his home known as the Florentine Camerata. This academy held discussions about various topics, including ancient Greek music and the shape that newly composed music should be taking. Often present and influenced by these discussions was Jacopo Peri (1561 to 1633). Peri was a performer and composer at the court of the wealthy Medici family in Florence as well as an important individual in the development of court opera.

Peri's *Dafne*, written between 1594-1597, is the earliest known work that could be considered court opera. This work was somewhat of an experiment to see how pastoral drama could be sung continuously from beginning to end.

Dafne was originally a play written by librettist Ottavio Rinuccini. In collaboration with Jacopo Corsi, who wrote a couple of airs for this piece, Peri set the play to music, most of which is lost today. The earliest known performance of *Dafne* was during Carnival of 1597. Setting the standard for many operas to follow, the plot of *Dafne* retells a Greek myth. In this story, Apollo slays a dragon and brags about it to Cupid, who gets angry and as revenge, makes Apollo fall in love with Dafne. Dafne is transformed into a tree, and Apollo grieves. This work was revised and improved three separate times for performance in Florence, where it was well-received by audiences, who were amazed by its musical innovation.

After *Dafne*, Peri wrote the opera *Euridice* in 1600. This five-scene opera was written for the entertainments surrounding the wedding of Maria de' Medici and King Henri IV of France, and was Jacopo Peri's most significant collaboration with librettist Rinuccini. The premiere took place before a small audience in the Palazzo Pitti on 6 October 1600, although the text contains the dedicatory date of 4 October. Tragedy, who sings the Prologue, dismisses fear, bloodshed and sorrow and then calls for sweeter emotions to be evoked through the forces of music. *Euridice* follows the Greek myth of Orpheus who loses his beloved Eurydice and journeys to the underworld to get her back. On the way back with his wife to the joyous land of shepherds and nymphs, he loses his patience and turns around before she has fully returned, causing him to lose her forever. This is one of the earliest operas whose music has survived.

Claudio Monteverdi's first opera, *L'Orfeo*, was first performed at the carnival on February 24, 1607 in honor of the young duke Francesco Gonzaga of Mantua. This performance took place in front of a largely male audience in the ducal palace at Mantua. It is assumed that the prologue and five acts were performed with no breaks, and with scene changes happening in front of the audience. Ordered by Duke Vincenzo, the second performance was on March 1, 1607 for ladies.

This setting of *L'Orfeo* was based on Orpheus' myth from Ovid's *Metamorphoses*. *L'Orfeo* was written based on the libretto by Alessandro Striggio, who was the secretary of Mantua. Both the poetry and the music of *L'Orfeo* are modelled in a number of respects on Peri's *Euridice*, but *L'Orfeo* is a work of much greater dimensions. It draws on a much larger instrumental ensemble, with differentiated instrumentation used to symbolize the various spheres in which the drama is played out, and there is a substantial amount of variety in the monodic sections.

Monteverdi's *L'Arianna* followed 1608. The opera sets a libretto by Ottavio Rinuccini on a Greek myth. The piece features the characters Ariadne and Theseus, who are in love, but on their way to Athens, Theseus abandons Ariadne on an island. Bacchus, a Roman god, takes pity on her and they elope. Both *L'Orfeo* and *Arianna* have recitative styles that are based on Peri's *Eurydice*. However, *Arianna* laid claim to greater generic material than *L'Orfeo*, being described as a tragedy rather than a *favola*, or "fable in music." *Arianna* was written to celebrate the marriage of Francesco Gonzaga and Margherita, the daughter of Duke Carlo Emanuele of Savoy. The only surviving part of this opera is Arianna's lament. Unlike the monody in *L'Orfeo*, which is accompanied by basso continuo, this lament may have been sung on stage as a solo song accompanied simultaneously by viols. *Arianna* supplied models for imitation to numerous later composers. (See **Arianna's Lament from L'Arianna** below.)

According to Weiss and Taruskin, the secular music Monteverdi composed in Venice "was subsidized mainly from the private purses of individuals, there was at first little opportunity for the composition of opera." While in Venice, Monteverdi wrote quite a few letters to his librettist, Striggio. Through these letters, we can see that Monteverdi focused in his operatic writing on a certain realism, a strong emphasis on humans and emotion, and the opportunity to imitate speech tones. One letter he wrote while in Venice stated that "[he] sees the speakers are to be the winds, Cupids, Little Zephyrs, and Sirens, and many sopranos will be needed in consequence." (See **Venetian Public Opera** below.)

-- Kelley Meinen, Zach Troendle, and Mary Funk

V. Arianna's Lament from *L'Arianna*

Monteverdi's opera *L'Arianna* was composed in 1607-1608. The first performance was in 1608 as part of the festivities for a royal wedding at the court of Duke Vincenzo Gonzaga in Mantua. Originally, the role of Arianna was meant for Caterina Martinelli, Monteverdi's pupil, but she died in 1608 during a rehearsal. The role was then given to the actress Virginia Adreini of the Compagnia degli Uniti, a troupe of Jewish actors and dancers led by Francesco Adreini, who brought Adreini to Mantua for this reason. It is possible that the role was rewritten specifically for her. Arianna's lament, the only surviving piece from the opera, portrays the character's emotions of sorrow, anger, fear, and loneliness due to her abandonment by Theseus. According to Ellen Rosand, this five-voice Italian piece was performed in multiple other cities after the initial appearance, along with the opera *L'Orfeo*. The lament is in the form of an extended recitative consisting of over seventy vocal lines. Part assignment consists of soprano, alto, tenor I, tenor II, and bass.

Sixteenth-century madrigals were occasionally designated *lamento*, but, according to Ellen Rosand, the genre only "...assumed musical importance around the turn of the seventeenth century as a focus of the theoretical justifications of the new monodic style." Performed in Mantua in 1608, Monteverdi's *Lamento d'Arianna* became the most

effective and influential example of a lament. Laments were associated with female characters and their voices. They were the emotional climax that gave moments in operas more expression. The lament was a very special moment; as Rosand explains, "it was the type of text best calculated to move an audience to pity, thereby purging them of strong passions." Laments were used to the composers' and librettists' advantage because they were able to establish clear refrains by using stronger rhythms and meters. Composers used laments freely to enhance certain words or phrases by using textural conflicts, dissonance, or repeating the specific words in a melodic sequence.

There was a clear difference between Monteverdi's monodic laments and his other arias: whereas his arias have predetermined strophic form, his laments use no formal structure to determine their shape. In *Amor*, Monteverdi reached a new stage of development of the lament. As Rosand explains, "the central section of a dramatic scene 'in stile recitativo', *Amor* is constructed over a descending tetrachord ostinato," the bassline also known as "minor passacaglia." This innovative form of the lament continued to appear in operas, cantatas, and oratorios all the way through the seventeenth and eighteenth centuries.

Monteverdi's first operas, *Orfeo* and *Arianna*, were positively influenced by his absorption of themes and characters from the arrangement of his Fifth Book of Madrigals. From this, it was clear that he studied very intensely, finding appropriate musical vocabulary for the character's expressions. According to Roger Bowers, Monteverdi was known to have the *via naturale all'immitatione*, or the natural means of imitating human emotion, yet

[w]hen addressing Arianna, Monteverdi ignored verisimilitude and was inspired more by the need to vary the texture than by the underlying dramatic needs of the text to introduce a principle that Monteverdi would cite just a few years later.

Arianna's lament successfully moved the audience and is the only part of the opera that lives on today.

--Brianna Berthiaume, Jenny Doyle, and Chelsea Peterson

VI. Public Opera in Venice

Opera went through a radical change once it was brought to Venice. Piero Weiss explains that opera used to be performed in courts specifically for glorifying dynasties and was not open to the public. In 1637, an opera troupe from Rome traveled to Venice and found a huge public audience interested in seeking entertainment and pleasure. With the opening of the first public house in Venice in 1638, opera became less exclusive than the court operas composed for a noble audience. Venetian theaters competed for a diverse audience of domestic and international backgrounds. Soon, the public would pay money to watch an opera in the theater, and the genre adapted to what the consumers wanted to watch. More elaborate and detailed scenery and effects were added, such as reflecting lights and changing sets. The casts for public opera were smaller than those of court opera, and it usually dispensed with the expense of large choruses. Solo singers became increasingly important and star opera singers began to emerge on stage, especially the powerful soprano voices of male castrato singers. Consequently, there was an emphasis on reflective arias over dramatic recitatives. The plots of public opera were less driven by noble ideals than by sensational plots and characters with elements of intrigue, deception, and disguise that appealed to public tastes. The public was interested in watching operas about extravagant affairs as well as operas with both comedic and serious plot elements.

Court opera was performed in various indoor and outdoor venues, including rooms, theaters, churches, outdoor gardens, courtyards, and even towers. By contrast, public

opera had to be performed in large theaters to make profit. As opera began to accumulate more patrons, opera impresarios and investors began to come together to found opera theaters. Investors who funded the opera houses were wealthier patrons who enjoyed the leisurely activity of going to opera performances.

By the end of the seventeenth century, Venice had created nine commercial theaters devoted to opera. The public paid to be admitted into the theaters, which led to changes in theater design and stagecraft. Theaters now needed larger machinery and more complicated sets for different scenes. Because of the sudden huge demand for the new operas, the money soon began flowing in. According to Piero Weiss, wealthy patrons bought out private boxes for an entire season, providing an additional source of revenue. The inauguration of the first theater built in Venice, Teatro San Cassiano in 1637 was noted as an important and decisive factor in the development of the opera. Monteverdi's contributions to the new public opera in Venice were remarkable for a composer in his seventies. In 1640, Monteverdi revived *L'Arianna*, originally composed in 1607-1608 for Mantua, to inaugurate the Teatro S. Moisè. Later in the same year, *Il Ritorno d'Ulisse* premiered at the Teatro Santi Giovanni e Paolo.

Most Venetian operas only lasted one season and would be replaced by newly commissioned operas. The operas were big extravagant affairs in which the plot would unfold in simple recitative and arias began to take on a new lyrical idiom. The arias were cast in strophic form with flowing triple meter; some contained ostinatos and ground basses. Venetian composers focused on developing distinctive styles and forms for different solo arias and duets and typically omitted the chorus. Over the years, the number of arias in operas increased gradually. The Venetian audiences relished the visual elements of opera such as sets and costumes in operas but enjoyed musical elaboration more than the dramatic structure of it all.

In sum, the genre of opera transformed in Venice, becoming a completely commercial public entertainment. The public was willing to spend money in order to watch operas in theaters, solo singers became more important, big stage sets and scenery were incorporated in opera, and sensational stories and plot lines emerged according to public tastes. Venetian public opera became the dominant form of opera in the mid-seventeenth century.

—Kennedy Lewis, Caroline McReynolds, and Ricky Latham

VII. *Il Ritorno d'Ulisse in Patria*

Venetian opera served as the vantage point for many operas in the following years. One main characteristic of this era was the growing importance of solo singers and the lessening importance of the chorus. Composers began to design their masterpieces around a single soloist, and while background music and scenic displays were valuable to opera, the soloist became far more popular and dominated the show. The very best opera soloists were in great public demand and were very well paid. Claudio Monteverdi was one of the most important opera composers during this time period. Monteverdi helped the rise of court and commercial opera, as he had worked with both in his life. The operas he wrote at Venice, including *Il Ritorno d'Ulisse*, became the staple of Venetian opera, and helped to popularize the genre.

Monteverdi put enormous emphasis on the expression of text through music, and text was naturally the underlying driver of opera. The libretto of *Il Ritorno d'Ulisse* was written by Giacomo Badoaro, yet Monteverdi revised it to offer more situations where music

would have an impact. Ellen Rosand states that he essentially took Badoaro's unexpressive text and changed it into a more dramatic work of art. Together, Badoaro and Monteverdi worked to create the story of *Il Ritorno d'Ulisse*.

Il Ritorno d'Ulisse premiered in the year 1640 in Venice. The opera is comprised of three acts: Act I has thirteen scenes, Act II has twelve scenes, and Act III has ten scenes. The opera is based on Homer's *Iliad* and *Odyssey*. Roles include Giove (Zeus the king of the gods, and the god of thunder and lightning), Nettuno (Poseidon, the god of the seas), Pallas Athene (Athena the goddess of wisdom), and Giunone (Hera, the wife of Zeus and Queen of the gods). The mortal characters include Ulisse (also known as Odysseus), Penelope (wife of Ulisse) and Telemaco (son of Ulisse). Penelope's suitors include Antinoo, Pisandro, and Anfinomo. The chorus takes on different roles throughout the opera. The main themes of the prologue are human frailty, luck, love, and time. The setting is on the Island of Ithaca, which is in the Ionian sea, and is now named Fiachi.

In the first scene, Penelope does not sing in a melodic style; rather she keeps her emotions to herself and speaks only in recitative. Not until she realizes that the man who killed all of her suitors was, in fact, her husband, does she release the pent up feelings that have built up over the past twenty years that her husband was missing. She was in much pain at the thought of her husband never returning that she spiraled into a pit of sadness. Rosand says that lyricism comes to Penelope very poorly, and her character does not find a lot of comfort in music. In her interactions with the other characters, Penelope is either unable or unwilling to sing and make music. This is one of the traits that sets her apart from the other characters. They try to sing to her, but she just responds with speech, in the form of recitative.

In contrast, the character Ulisse is much more willing to express emotion through melodic singing and is the polar opposite of Penelope in this way. Every interaction or event that involves Ulisse happens with melodic singing. His character is gifted with lyricism and is highly emotional, whereas Penelope shies away from emotion, making her an outlier in the story. Rosand claims that all of Ulisse's emotional moments are handcrafted by Monteverdi, and he knows that more musical expression is necessary to portray the feelings of the character.

This all leads to Ulisse's arioso, *Dormo ancora o son desto?* which translates to "Am I asleep still or am I awake?" This piece is all about Ulisse, as he is accompanied only by basso continuo. His first few phrases are very quiet, calm, and very thought provoking. He asks many questions just within the first few measures: "Am I asleep still or am I awake? What land do I behold? What air, alas, do I breathe? And what ground am I treading upon? Who then has changed my normally peaceful sleep into a harbinger of torment? Who has changed my repose into grave misfortune? What deity watches over those who slumber?" The mood of these questions is very somber and a little bit eerie, due to dissonances between the voice and the accompaniment. This section is quiet and mysterious; the basso continuo part is subdued, and Ulisse's part remains mostly the lower register.

The next part of the text begins with "Oh mortal sleep! Brother of death others call you. Alone and forsaken, deluded and deceived, I know you well, father of errors! But I alone am to blame for my own mistakes. Because if darkness is called the sister or even companion of sleep, whoever entrusts themselves to the darkness will be lost and has no reason to complain." In the score, the key changes in this section, and the overall phrasing is more dramatic. Monteverdi's emphasis on text expression is exemplified here,

as the mood changes dramatically. Ulisse's part leaps up into higher register to emphasize Ulisse's emotions as he expresses his anger at the gods for leading him to the deserted beach. He complains about how harshly they have treated him, and how they should resign their positions if they aren't going to punish the Phoenicians for wronging him. "If such grave crimes are not punished, Jupiter renounce your charge of the thunderbolts, for the law of chance is more reliable. May Boreas be ever unfavorable to your sails, ye treacherous Phaeacians, and may your faithless vessels feel light like feathers in the wind, or heavy like reefs in the sea, lightly tossed in storms, and weighed down by the breeze!" This text is at the very end of this aria, and the dramatic musical setting underscores his angry demands— a complete contrast from the beginning's mysterious mood. This is where the piece ends, and is again an example of how emotional and dramatic Ulisse's character is as a whole.

--Nick Haats, Tyler Gajewsky, and Dino Kudic

VIII. Monteverdi's Madrigals

Sixteenth-century madrigals were sophisticated part songs composed to mirror and intensify the imagery and emotional content of their poetry. Their musical expression often relied upon text painting. As Thomas Morley paraphrased the Italian theorist Zarlino:

If the music should signify hardness, cruelty or other such effects have notes proceed by whole steps, sharp thirds sharp sixths and such like. You may use cadences bound with dissonances which, being in long notes, will create tension. When expressing a lamentable passion then use motions followed by half steps, flat thirds, and flat sixths which in their nature are sweet. Motion natural in the notes of a scale (within the scale) without accidentals makes for easier singing and a greater ability to express the "passions" in the music. General ideas of text painting should be applied, high, heaven, etc, should have ascending lines, Depth, hell etc. should have descending lines. Doing the opposite of these (i.e descending on the word heaven) creates a great incongruity and shouldn't be done...[if] all of these rules are followed a beautiful sounding madrigal has been created.

Madrigals were considered the highest form of the expression of the human passions and all of their changeability. During the 1560s the madrigal became the site of musical radicalism and music experimentation, particularly in the use of chromaticism and dissonance between voice parts. The justification for these techniques was to heighten the emotions expressed in the text. These musical experiments were some of the earliest use of what would become Baroque musical ideals.

During his Mantuan period, Monteverdi published four books of madrigals. The third book that appeared in 1592 represented his first publication while at the Gonzaga court; the fourth (1603) and the fifth (1605), were published very close together and are linked to the public dispute that was ignited by theorist Giovanni Maria Artusi over theoretical and aesthetic issues. (See **Monteverdi-Artusi Debate** above.) The sixth which appeared after Monteverdi had moved to Venice but had ties to Montua in context and musical context. The eighth book was published in Venice in 1638 under the title *Madrigali guerrieri, et amorosi* which translates to "Madrigals of Love and War." The book was split into two parts: the first half containing madrigals about war and the second, about love. The collection contains madrigals written over the course of some thirty years.

Within this book, Monteverdi made use of his new “invention,” the *genere concitato* or “agitated style,” mostly in the madrigals associated with war. The style is most apparent when warlike words are used such as *guerra*, *guerriero*, *battaglie*, and *bombeggiare*. Monteverdi creates this agitated style by turning a whole note into all sixteenth notes repeated on the same note in the obbligato string parts to create a fast and intense sound. These intense and “agitated” scenes contrast with the calmer scenes that have words like *amore* (love) and *morte* (death).

Monteverdi composed his eighth book of madrigals while the Thirty Years' War was taking place across Europe. Sýkora notes that Monteverdi could hardly be unaware of contemporary associations with the word *guerra*, which appeared not only in the title of the collection, but in several of the madrigal texts. Additionally, the idea of war is present in Monteverdi's dedication of the collection to the Austrian royal family and Emperor Ferdinand III.

--Brittany Costello, Beth Culberson, and Matt Kapka

X. *Il Combattimento di Tancredi e Clorinda*

Monteverdi's madrigal *Il Combattimento di Tancredi et Clorinda*, or *The Combat of Tancredi and Clorinda*, was first performed in 1624, and was later published in the eighth book of madrigals, the *Madrigals of Love and War*. (See **Monteverdi's Madrigals** above.) The text was adapted from the epic poem *La Gerusalemme Liberata* (*Jerusalem Delivered*) written by Torquato Tasso in and published in 1581. The story takes place during the First Crusade, a period of religious wars during the ninth century. This scene portrays the lives of two would-be lovers who are forced to fight to the death. At the time it was composed, Monteverdi was working as *maestro di cappella* and composing sacred music for St. Mark's Basilica, while simultaneously fulfilling his passion for the stage. While some Monteverdi's pioneering compositional techniques were regarded as radical at the time, his influence proved to be lasting and helped to define the Baroque era.

The poet Torquato Tasso received a typical court education in Latin and Greek literature, mathematics, music, and riding, and later studied philosophy and literature at University of Bologna. He dedicated *Gerusalemme liberata* to his patron, Duke Alfonso II of Ferrara. Religious censors criticized the work for its portrayal of romantic relationships between Christian warriors and Muslim women. Tasso argued that he needed to utilize romance in his poem, and further argued that love was just as important as war.

Il Combattimento di Tancredi et Clorinda tells the story of a duel between a Christian soldier, Tancredi, and a female Muslim warrior, Clorinda. Monteverdi was selective in choosing what material to use from the original work of Tasso's in an attempt to preserve the flow of the story for the composition's sake. He chose to use sixteen stanzas from the original work in *Il Combattimento* while leaving out lines that would not be feasible to use when using the text for a musical performance.

This madrigal tells of fictional events set during the time of the First Crusade, which set out to capture Jerusalem from the Muslim forces for the Roman Catholic Church. Prior to this scene, the main characters have caught glimpses of each other during combat, but they have not yet had a conversation. Tancredi, a Christian knight, has shown a love interest in the other main character, Clorinda, a Muslim warrior who fights against the Christian forces. Clorinda has returned no such signs of interest in Tancredi in the text leading up to this piece. In this scene, Tancredi is riding a horse through the forest after dark when he comes across Clorinda, alone by a stream; however, she is wearing armor,

complete with a mask which leads him to believe that she is a man. Clorinda at this point is trying to find a way into the city because she had been separated from a group of her people before returning through the city gates. Tancredi only knows that the outfit belongs to a Muslim warrior. As he approaches her on his horse, his own armor clatters alerting her of his presence. Clorinda is surprised and exclaims, "What do you bring, running so?" to which Tancredi replies, "War and death!" Tancredi wishes for a fair fight, so he dismounts from his horse to even the odds for his opponent who is on foot.

Tasso's text gives a vivid description of the battle and the rough hand to hand combat which takes place between the two warriors. As the battle progresses, both parties are wounded, tired, and weak and briefly converse while resting. It is at this time that Tancredi wishes to learn the name of his opponent, but Clorinda, knowing her opponent and wishing to remain anonymous, only replies "In vain you ask that which I am not accustomed to reveal..." As the two continue to converse, they each grow more angry and frustrated towards each other until they are once more driven to combat. Once the battle resumes, Tancredi gains the upper hand and thrusts his sword into the chest of Clorinda, mortally wounding her. She attempts to flee but soon falls and is caught by her opponent.

Once apprehended, Clorinda voices that despite opposing the will of God during her life, in death she wishes to be his servant and asks to be baptized with the water from a nearby spring. Tancredi fetches water in his helmet to baptize his opponent, and on returning discovers that his opponent is unresponsive. Nonetheless, Tancredi removes the mask in order to baptize her post mortem, only to discover that he has killed the woman he loves, Clorinda. The text tells us that he continues with her wishes and baptizes her. Once the act is complete, Clorinda is described as being transformed with joy and smiling before she passes away. The narrator of the madrigal plays a significant role in the performance of this composition, as most of the vocal lines are performed by him. The voices of Tancredi and Clorinda are only used at times while they are engaging in conversation with each other.

Il Combattimento di Tancredi e Clorinda can be split into several sections, and the whole composition is centered around the key of D Major and its parallel minor. The first section, which serves as an introduction, is performed by the narrator, and is composed in the key of D minor. The key moves to D major as Tancredi approaches on horseback up to the point where he engages in combat with Clorinda. G Major becomes the new key from the time Clorinda and Tancredi begin provoking each other until the next section of the piece when the actual battle begins. The section of the piece which begins the combat, beginning with *Notte*, is composed entirely in G minor. The third section, beginning *Guerra*, is written in G Major and leaves off once the two characters pause to rest.

The fourth section of the piece talks about the two resting; compositionally, it begins in G minor before moving through the keys of D, A, G, and finally ends on D Major. Once the fighting picks back up in section five, the key once again moves to G Major for the duration of the section. Section six talks about Clorinda being struck down in battle, and begins in G Major before moving through the keys of E and A Major, and eventually finishing in D Major. The seventh, beginning with *Amico hai vinto*, is the section where Tancredi catches Clorinda and finally reveals her identity; this section is composed in D minor. Section eight has been composed in D Major, which lightens the mood of the music, fittingly, as this is the time where Clorinda talks about being baptized. The final section, number nine, beginning *S' apre il ciel*, or "Heaven opens," deals with Clorinda's death and is also written in D Major. These sections can be split up into three groups:

sections I - II are the Introduction, sections III - VI talk about the battle, and sections VII - IX talk about Clorinda's baptism and death, and include a brief conclusion.

This work is written in four instrumental parts: three obbligato string parts over basso continuo, and three voices (Tancredi on tenor, Clorinda on soprano, and the narrator on baritone). The introduction is more lighthearted and upbeat than the second, or battle section, which seems to be more drawn out and heavy. This feeling soon gives way to a triumphant feeling as the text tells of Clorinda's baptism and ascension to Heaven in the third section. During the battle Monteverdi uses various compositional techniques to heighten the mood. As the two separate to rest, the aggressive articulations and fast tempo give way to slower sustained notes. The music begins to grow as Tancredi attempts to engage in conversation with his adversary, but as aggression rises between the two, the music becomes more agitated through use of *tremolo* in rapidly repeated sixteenth notes in the violin parts, until the point where they are once more engaged in combat. This first-known use of *tremolo* in a written score is also an important example of the *stile concitato*, or "agitated style," which Monteverdi pioneered. Vicious slashes are symbolized through text painting as Monteverdi incorporates falling sixteenth note lines.

As the two fall into the chaos and disorder of combat, so too do the rhythmic properties of the piece. As the two abandon their swords and begin wrestling, the rhythms give way to complex syncopations. The music takes a solemn turn as Tancredi strikes his opponent down and the phrase slowly fades away. Once Tancredi reaches Clorinda, the melody is transferred to the female voice as Clorinda expresses her wishes to be baptized, as the music resumes its solemn drone. As Clorinda is baptized and her life fades, the music resolves and lifts as her spirit ascends to Heaven.

This piece fits the madrigal genre, and functions as an independent composition. As typical of the genre, this madrigal relies heavily on its text. Monteverdi uses innovative compositional techniques in this madrigal such as *tremolo* and to convey the sounds of the battle between Tancredi and Clorinda, building rhythmic intensity, which heightens the tension. There are even some areas of the piece which utilize text painting; for example, when words such as heaven are mentioned, the instrumental voices ascends in a scalar pattern. When it came to building on emotion within a theatrical work, text painting was essential, and Monteverdi was a master.

Il Combattimento di Tancredi et Clorinda is a remarkable combination of the work of both its original librettist and its composer. The musical decisions accompany the emotions portrayed by the text very well, as though the work was written by one. The legacy and the fundamentals this madrigal helped to establish live on today and may even inspire contemporary musicians to innovate in similar ways that Tasso and Monteverdi did in their eras. After all, what would music be if it didn't explore new concepts and invoke the desire to pioneer a new age of creativity?

--Gavin Knott, Molly Lappe, Levi Rees

X. Lamento della Ninfa

Lamento della Ninfa (the Nymph's Lament) is another madrigal from the eighth book of madrigals the Madrigals of Love and War. The genre of madrigal is especially important because it set the path for the later Baroque period to explore stylistic developments and expressive relationships between text and music. This piece is an amazing example of the genre of *lamento* or lament. This musical genre is sorrowful and exceptional at

building to an emotional climax. Laments originated in ancient Greek drama and became more developed later with Latin poetry. Laments are often associated with female characters and voices, giving them a beautiful, yet sad sound, as one may hear in this piece. (See **Monteverdi's Madrigals** and **Lamento d'Arianna** above.)

Lamento della Ninfa is a sorrowful lament telling the tale of a young woman whose heart has been broken. There is a very interesting interaction between the trio of male narrators and the young woman (soprano) as she tells her story. She talks of her sadness and pain, while the narrators continuously comment that she can no longer carry such a burden after every stanza. She has been cheated on by her love, yet she still wants him to return. Throughout her singing, one can hear the sadness and longing to be loved and no longer alone. This is a very beautiful piece: although it is sad, the music is very moving and the words flow together to create a smooth and pleasant sound to the ears.

At dawn, or as expressed in the text, "Phoebus (Greek god of light) had not yet brought daylight to the world," the "damsel," or nymph, appears and conveys her grief at being abandoned and losing her loved one. Monteverdi's setting of the text expresses the story effectively through a combination of means. The most obvious way is through the voicing of the trio, composed of two tenors and a bass, who narrate the nymph's sorrow. The three voices are composed homophonically, sharing the same rhythm. This texture brings out the harmonies of the three voices, including dissonant moments used for text painting of words such as "her suffering" to convey the nymph's grief.

Another compositional technique used to convey the nymph's grief is the bass line. The bass line is composed of an ostinato (repeating) descending tetrachord in a triple meter, which sets up a kind of rhythmic uneasiness. The tetrachord ostinato makes any small harmonic or rhythmic change in the other parts to really come out, allowing for the smallest change in the nymph's emotions to be portrayed to the audience. Harmonically, the bass line allows surprising dissonances to be used for text painting, really focusing the listener on the story and the nymph's emotions. Monteverdi's use of the descending tetrachord ostinato pattern, and his exploitation of its implications, represent a new stage of development in the Baroque lament.

While published about a quarter century after the earliest examples of the stylistic transition between modal and tonal harmonies, Monteverdi's *Lamento della Ninfa* nevertheless serves as an important milestone in exploring fairly new compositional techniques imitated in later Baroque styles. As mentioned above, the tetrachord ostinato pattern helped move between tonic and dominant. This technique, which was relatively new at the time, became common practice in later Baroque style pieces, indicating that this piece serves as a good definition of the shift between late Renaissance and early Baroque styles.

-- Ryan Burrack and Justin Hughes