



## “Curiose inventioni”

### GALATEA

Paul Beier, director

Monica Huggett, violin    Bruce Dickey, cornetto  
Richard Savino, baroque guitar    Paul Beier, lute and chitarrone  
Gianluca Capuano, organ

### Program

**Giovanni Battista Buonamente** (1595-1642)

*Sonata Quinta* (Sonate et Canzoni, Libro Sesto, 1636)

**Giovanni Pierluigi Palestrina** (c1525-1594)

*Domine quando veneris* (diminutions by Riccardo Rognoni, 1592)

**Giovanni Battista Granata** (c1620-1687)

*Toccata* (Novi capricci armonici musicali, 1674)

**Cipriano de Rore** (1515-1565)

*Anchor che co'l partire* (organ version by Andrea Gabrieli, 1596)

**Giovanni Pierluigi Palestrina**

*Io son ferito ai lasso* (diminutions by Francesco Rognoni, 1620)

**Giovanni Battista Fontana** (c.1580- 1630)

*Sonata undecima* (Sonata ... per il Violino, o Cornetto...1641)

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**Francesco Rognoni** (c1585-c1626)

*Sonata Seconda à 2* (Flores praestantissimorum, 1626)

**Giovanni Pierluigi Palestrina**

*Io son ferito ai lasso* (diminutions by Giovanni Battista Bovicelli, 1594)

**Biagio Marini** (1587-1663)

*Sonata Quarta “per sonar con due corde”* (Sonate, Symphonie, Canzoni, 1622)

**Lorenzino Tracetti** (c1550-1590)

*Preludio*

**Giovanni Pierluigi Palestrina**

*Vestiva i colli* (diminutions by Giovanni Antonio Terzi, 1593)

**Giovanni Battista Buonamente**

*Sonata Quarta* (Sonate et Canzoni, Libro Sesto, 1636)

## Program notes

In the 16<sup>th</sup> century, instrumental music developed in unprecedented ways on account of that tremendous flowering of artistic patronage that was the Renaissance. This development was documented in great profusion through newly developing musical notations and the printing press. While still basically inspired by the evolving techniques of polyphonic vocal composition, instrumentalists began to experiment with the expressive possibilities of their instruments in ways that went beyond mere imitation of the voice. They seized on the new secular vocal forms, such as the French chanson and Italian madrigal, using them for performances with instruments substituting voices, instrumental intabulations for lute or keyboard, arrangements into accompanied song and instrumental ensembles, and, not least, as raw material on which to improvise. In fact, vocal and instrumental improvisation over well-known madrigals and chansons became one of the most intense activities of the Renaissance instrumentalist. Our program features written improvisations on several mid-16<sup>th</sup> century madrigals and one motet by Giovanni Pierluigi Palestrina (1525-1594) by some of the most illustrious improvisers of the period: Riccardo and Francesco Rognoni, Giovanni Battista Bovicelli and Giovanni Antonio Terzi. Riccardo Rognoni and his son Francesco were string-players in Milan and they both published collections of vocal and instrumental improvisations, in 1592 and 1620 respectively. Francesco was one of the first composers to elevate the humble violin, until then considered a sort of hill-billy cousin of the more serious viola da gamba family, to a position of sophisticated artistic validity. The Assisi born Franciscan friar, Bovicelli, worked for most of his life in Milan as a singer. His book of improvisations published in 1594 is widely considered the gold standard of taste and refinement in the art of improvisation. And the Bergamasco lute-player, Terzi, published vast collections of lute music in 1593 and 1599 that not only represent the pinnacle of technical virtuosity for the solo instrument, but place the lute squarely in the improvisation tradition with diminutions for lute of many of the best known madrigals and chansons of the period.

In the last two decades of the 16th century, a number of important developments occurred which were to change the musical landscape completely. The intense period of virtuoso improvisation led to an invigorated sense of the potential of instrumental music which, as the great improvisers demonstrated, could convey sophisticated musical sense and emotion without recourse to a literary text. Composers such as Fiorenzo Maschera and Andrea Gabrieli began to develop purely instrumental ensemble music based on the polyphonic style of the French chanson. The rise of monody and the "seconda prattica" represented by Giulio Caccini and, of course, Monteverdi, witnessed the development of a new kind of instrumental accompaniment, the "basso continuo." These threads combined to produce the early 17<sup>th</sup> century sonata. The development of the sonata was led to a large extent by violinists such as Francesco Rognoni, Biagio Marini, Giovanni Battista Buonamente and Giovanni Battista Fontana. Rognoni, as we have already seen, is a transitional figure who inhabited both worlds of the late Renaissance and the early Baroque. His *Sonata Seconda*, published in 1626,

provides a model and blueprint for works of this kind. Biagio Marini was perhaps the most accomplished violinist in terms of technical virtuosity in the modern sense. His compositions for solo violin, such as the *Sonata Quarta* (also published in 1626), extend the boundaries of the instrument's expressive possibilities. Both Marini and Buonamente worked for long periods outside of their native Italy at the seats of power of the Hapsburg empire. Buonamente's two sonatas in tonight's program were published in 1636, after having become a Franciscan friar and returning to live in Assisi. Fontana seems to have had a less illustrious career, never leaving Italy and never publishing any music during his lifetime. A book of his music published posthumously in 1641 shows him, however, to be one of the most resourceful and inventive composers of his generation. Last but not least, the *Toccatà* for guitar by Giovanni Battista Granata, published in 1674, shows how other "humble" instruments, following the example of the violin, came into their own during the 17<sup>th</sup> century.

## GALATEA

GALATEA, founded and directed by Paul Beier, has performed in prestigious European festivals, and has recorded several CDs dedicated to Biagio Marini (Emanuela Galli, soprano; Monica Huggett, violin), Barbara Strozzi (Emanuela Galli, soprano), and Giovanni Battista Buonamente (Monica Huggett, violin and Bruce Dickey, cornetto). The repertoire of Galatea is centered on innovative Italian music of the beginning of the Seventeenth Century, experimental and virtuosic, of high artistic level, a bridge between the mature Renaissance and the Baroque period. The group comprises different instruments or voices according to the program, giving particular importance to the lute and other plucked stringed instruments for a rich and varied *continuo*. The new name of the group, recalling the legend of Pygmalion, who through his love transformed the splendid statue of Galatea into a living person, symbolizes bringing Renaissance and Baroque music to life according to the spirit and practices of the period.

## Galatea - Discography

### **Biagio Marini**

*Allegrezza del Nuovo Maggio* (Emanuela Galli soprano) (Stradivarius STR 33446 )

### **Barbara Strozzi**

*Diparti di Euterpe* (Emanuela Galli soprano) (Stradivarius STR 33487)

### **Biagio Marini**

*Curiose Invenzioni dall'Opera Ottava* (Monica Huggett violino) (Stradivarius STR 33549)

### **Giovanni Battista Buonamente**

*Balli, Sonate & Conzoni* (Monica Huggett violino, Bruce Dickey, cornetto) (Stradivarius STR 33603)

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