



ACCADEMIA
D'ARCADIA

A SWEET SEASON

THE TWILIGHT OF THE
VENETIAN MADRIGAL

Accademia d'Arcadia

Alessandra Rossi Lürig





IL PROGRAMMA

In the 1590s the madrigal went through some important changes. The new so-called *seconda pratica*, a polyphonic style where the old counterpoint was interpreted in a more free way, was the result of such transformation. Composers aimed to stick to the affects of the lyrics and to deliver the latter in a more direct way: the *madrigale concertato*, a new vocal form involving one or more instruments, with its new sonic contrasts, was therefore born.

Venice had a lead role in the development of this new genre. It was not only the city where most of the music printers of the day resided, but was also the place where the great masters lived. Chief among all was Claudio Monteverdi, who was music director at St. Mark's from 1613 on. Venetian composers bent the madrigal into all possible. Alessandro Grandi ushered in a new cantata-like style and Monteverdi turned some of his madrigals into almost theatre pieces, like the *Combattimento di Tancredi e Clorinda* from his eighth book of Madrigals.

For the present program we decided to present an overview of the madrigal production in the first thirty years of the seventeenth century. All the music is still unknown to the public and not yet recorded (except for Monteverdi). The flourishing madrigal period ended with the great plague of 1630, when both Grandi and Obizzi died. In the following years madrigals were still composed (Pesenti's publication is an example of that) although with lesser results: new forms would have soon taken over.

Several of the authors in this program are known for their sacred production (Rovetta, Grandi), whereas some others (like Marini) were active in all genres. We will span from Grandi's madrigals (he was the vice-music director at St. Mark's during Monteverdi's time) to the works of Domenico Obizzi (a promising young composer who died at the age of 18 during the plague); from Martino Pesenti (who was blind and therefore could not perform in public) to Rovetta, Valentini, and Marini. This journey will unfold the marvels of this "dolce stagione" (sweet season): the madrigal's swan song.

THE REPERTOIRE

Alessandro Grandi (1590 – 1630)

Madrigali concertati, Libro I, Venezia 1616

- Anima disperata
- Serenissime stelle

Madrigali concertati, Libro II, Venezia 1626

- Oimè l'antica fiamma
- Ardo sì ma non t'amo

Domenico Obizzi (1612 – 1630)

Madrigali concertati, Libro I, Venezia 1627

- Udite amanti
- O Dio perché mi lasci

Martino Pesenti (1600 – 1648)

Madrigali concertati a due e tre voci, Venezia 1647

- Non ti doler

Giovanni Valentini (1583 – 1649)

Secondo Libro dei madrigali, Venezia 1616

- Quel augellin che canta
- Vagheggiando

Biagio Marini (1594 – 1663)

Madrigali e Symphonie, Venezia 1618

- Chi quella bella bocca

Giovanni Rovetta (1595 – 1668)

Madrigali concertati, Venezia 1640

- A che bramar

Claudio Monteverdi (1567 – 1643)

Settimo libro dei madrigali, Venezia 1619

- Tirsi e Clori

Madrigali guerrieri e amorosi (Ottavo libro, Venezia 1638)

- Hor che 'l ciel e la terra

ACCADEMIA D'ARCADIA

Cristina Fanelli, Maria Chiara Gallo

Cantus

Elena Carzaniga, David Feldman

Altus

Luca Cervoni, Riccardo Pisani

Tenor

Renato Cadel, Alessandro Rvasio

Bassus

Luigi Accardo

Harpsichord

Giovanni Bellini

Theorbo

Gian Andrea Guerra, Claudia Combs

Violins

Nicola Brovelli

Cello

Alessandra Rossi Lürig

conductor



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MEDIA

Presentation

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