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In music history the 14th century had an era commonly known as the Ars Nova. The Italian exponents of this development included Landino, Ghirardello, Giovanni, and Donato, all hailing from Florence, Bartolino from Padua and Iacopo from Bologna. They produced several types of compositions such as the ballata, madrigale, and caccia. Born about 1325, Francesco Landino was recognized as the greatest musician of the 14th century, excelling on the versatile portable organ. He was called "master of the organs" and also "the blind musician from Florence" for amazingly enough he became blind in his early childhood. Fortunately, many of Landino's compositions are extant although they are not all universally known. A popular ballata "Il mio dolce sospir" (My Sweet Sigh) opens "Music of the Italian Masters" tonight in a strictly instrumental version. An expansive, melodic pattern lends expressiveness inspired by the poetic text in the Stile Nuovo, or new style, of the century. "Il mio dolce sospir" by Francesco Landino as performed on soprano recorder, tenor and alto viols.

Of course you know that Claudio Monteverdi composed profusely and in various forms. Of all his madrigals, perhaps those included in his Eighth Book published in 1638 formed the crowning effort in this field. The collection in question was dedicated to Emperor Ferdinand III who was himself a musician and composer. The Eighth Book is distinguished for its preface in which the composer sets forth his doctrine of the musical composition as a work of art founded on imitation. He declares, "The nature of music must justify any particular form of imitation. That the imitation of a certain affection is as much artistic as it is human, but that since human affection is the subject of all musical composition the imitation of the nature of music must conform to the imitation of human passions." The so-called Ballo by Claudio Monteverdi is a late composition, having been especially

composed for the accession of the new Emperor Ferdinand III. The introduction welcomes the new ruler of the Roman Empire and expresses the hope that under his reign a century of peace may dawn. The composition concludes with an apotheosis of Ferdinand. Ballo in honor of Emperor Ferdinand III by Claudio Monteverdi is performed by members of the Madrigalisti Milanesi under Renato Falt.

One of the various islands in the Venetian lagoon forming part of the city of Venice itself is Burano, for centuries the ^{famous} center for the manufacture of beautiful lace. In the late 1600's there lived on Burano a barber by the name of Galuppi who pursued a hobby--that of playing the violin. Galuppi's hobby influenced his young son tremendously, for as an amateur violinist the elder Galuppi taught the youthful Baldassare whatever he knew of music. A responsive chord was struck. At the age of fifteen the young Baldassare moved to Venice itself, earning a living in several churches as organist. But his passion was to compose for the theater. In 1722, when only sixteen, he composed and had produced in nearby Vicenza an operatic pastorale. I cannot relate that it was a great success, for the young musician had no background in theory and composition. However, and fortunately for him, the renowned Benedetto Marcello was present at the performance, met young Baldassare Galuppi and was convinced of his sincere interest in music. He arranged for him to enter the school of Antonio Lotti in Venice extracting the promise that for at least three years he would produce no further compositions until completely trained. When Galuppi terminated his studies he composed at a rapid pace, soon achieving a reputation throughout the continent. He was one of the most original creators among musicians of the 18th century, infusing his vocal and instrumental compositions with a gay and brilliant spirit and a totally appealing grace. A typical example is the delightful Concerto a quattro, No. 6, in the key of B^{flat} major which now follows. The three movements are labeled Grave e sostenuto (slow, nobly, and sustained)

Allegro e spiritoso (fast with spirit) and the last movement Allegro (fast).

Ennio Gerelli directs the Milano Chamber Orchestra in Baldassare Galuppi's Concerto a quattro, No. 6, in B^{flat} major.

It is for his solo sonate for violin that Giuseppe Tartini is best known to us as a composer. Their importance lies not only in the field of violin literature but in the general history of instrumental music of the 18th century. If one examines a group of these sonate it becomes evident that Tartini generally maintains tonal unity, conforming thus to the old norm of the suite. To be noticed also is the predominance of sonate in a major key, for out of 82, 59 are in the major. The order of the movements in these sonate varies, although most frequently a slow movement introduces the music usually concluded by a giga. When the technique of variations is adopted we encounter some of Tartini's most elaborate music.

I have for your pleasure a sonata in G major which is divided into three movements. The first, marked Lento (slow), introduces a beautifully eloquent theme that inspires the lyricism of the movement. An Allegro (or fast) movement follows, emphatic and imperious in its exposition of double stops. The Sonata concludes with a rapidly unfolding Presto assai (or very fast) filled with violinistic devices and sparkle. Sonata in G major by Giuseppe Tartini is played by Joseph Szigeti, violinist, and Carlo Bussotti, pianist.

Next on your schedule is the name of Giuliani. If Giuliani sounds familiar to some of you listeners, no doubt it reminds you of Mauro Giuliani, the celebrated guitarist whose music I have several times in the past presented on this program. But the musician we hear represented tonight is a certain Gian Francesco Giuliani who lived from 1760 until some time after 1820. A native of Florence, he studied with no less a master than Nardini, and became a competent violinist and harpist but also taught singing and piano playing. Giuliani was the author of

vocal and instrumental music, and the first selection to be recorded is a Serenata for strings and flute. The composition justifies the title, for it is music at once serene and festive, created to entertain and divert. The flute is employed in solo manner alternating sweet and delicate passages with the vigorous masses of sound in the strings. Occasionally a violin and a violoncello are heard in interesting dialogue. There are three movements leading from an agile first movement, Allegro grandioso, to a Largo of stately mean, the whole concluding with an Allegro assai, breathtaking for its rhythmic and melodic vivacity. Serenata per archi con traversiere, or Serenade for strings and flute, by Gian Francesco Giuliani is played by Giuseppe Tassinari, flutist, and members of the Angelicum Orchestra of Milano.