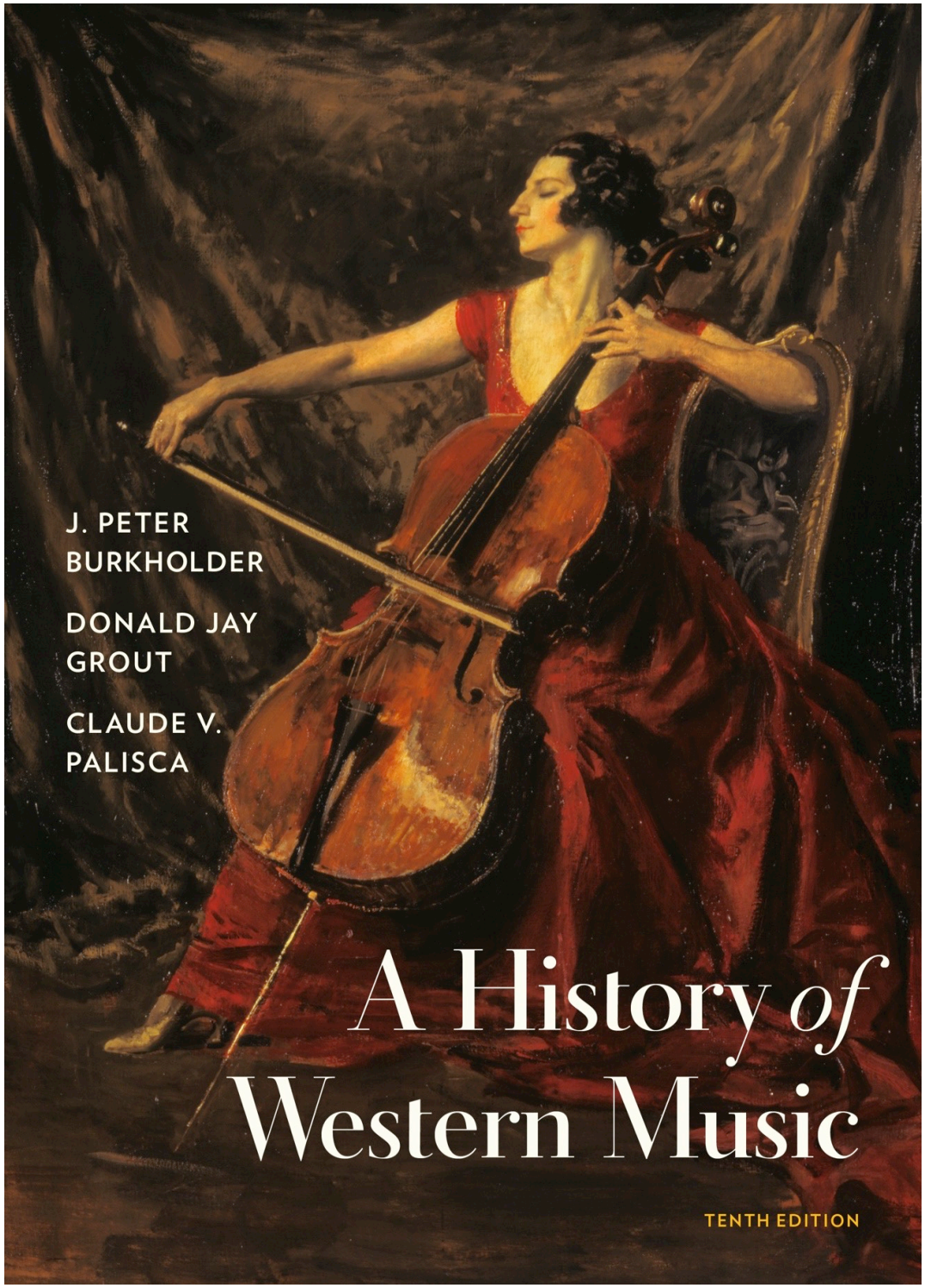

Art Slides

A History *of* Western Music

Tenth Edition

By
J. Peter Burkholder,
Donald Jay Grout and
Claude V. Palisca

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TIMELINE

ca. 1573–87 Meetings of Count Giovanni de' Bardi's "Camerata" in Florence

1581 Vincenzo Galilei, *Dialogue of Ancient and Modern Music*

1589 Intermedi for the play *La pellegrina* in Florence, on the power of ancient Greek music

1594 Orazio Vecchi, madrigal comedy *L'Amfiparnaso*

1598 First opera performed, Jacopo Peri's *Dafne*

1600 Emilio de' Cavalieri, *Rappresentatione di anima et di corpo*

1600 First surviving opera, Peri's *L'Euridice*, performed in Florence

1602 Giulio Caccini, *Le nuove musiche*

1607 Claudio Monteverdi, *L'Orfeo*

1618–48 Thirty Years' War

1624 Monteverdi's *Combattimento di Tancredi e Clorinda*, featuring the *stile concitato*

1625 Francesca Caccini, *The Liberation of Ruggiero*

1632 Stefano Landi, *Sant' Alessio*

1637 First public opera house, Teatro San Cassiano, opens in Venice

1641 Anna Renzi makes her Venetian debut in *La finta pazza*

1643 Monteverdi, *L'incoronazione di Poppea*

1657 Francesco Cavalli, *Artemisia*

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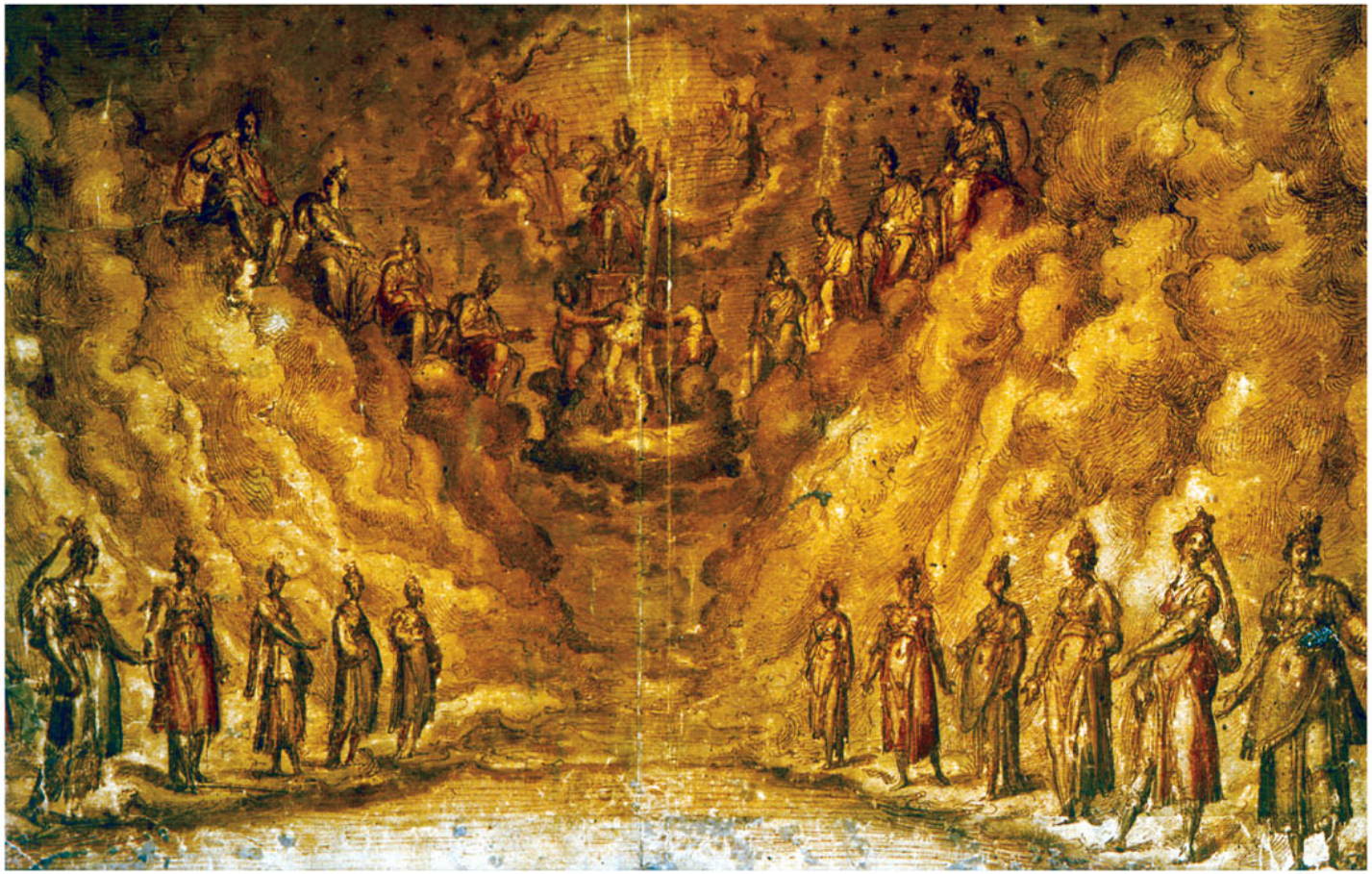

DAVID MUSEUM AT WELLESLEY COLLEGE/ART RESOURCE, NY

FIGURE 14.1 *Set and costumes designed by Bernardo Buontalenti for the first intermedio for* La pellegrina, *performed in Florence in 1589.*

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FIGURE 14.2 *Jacopo Peri, in a costume designed by Bernardo Buontalenti, as the legendary singer Arion in Peri and Christofano Malvezzi's fifth intermedio of 1589. Arion, returning from concerts in Corinth, sings an echo aria just before he plunges into the sea to escape his mutinous crew.*

FOTO MARBURG/ART RESOURCE, NY

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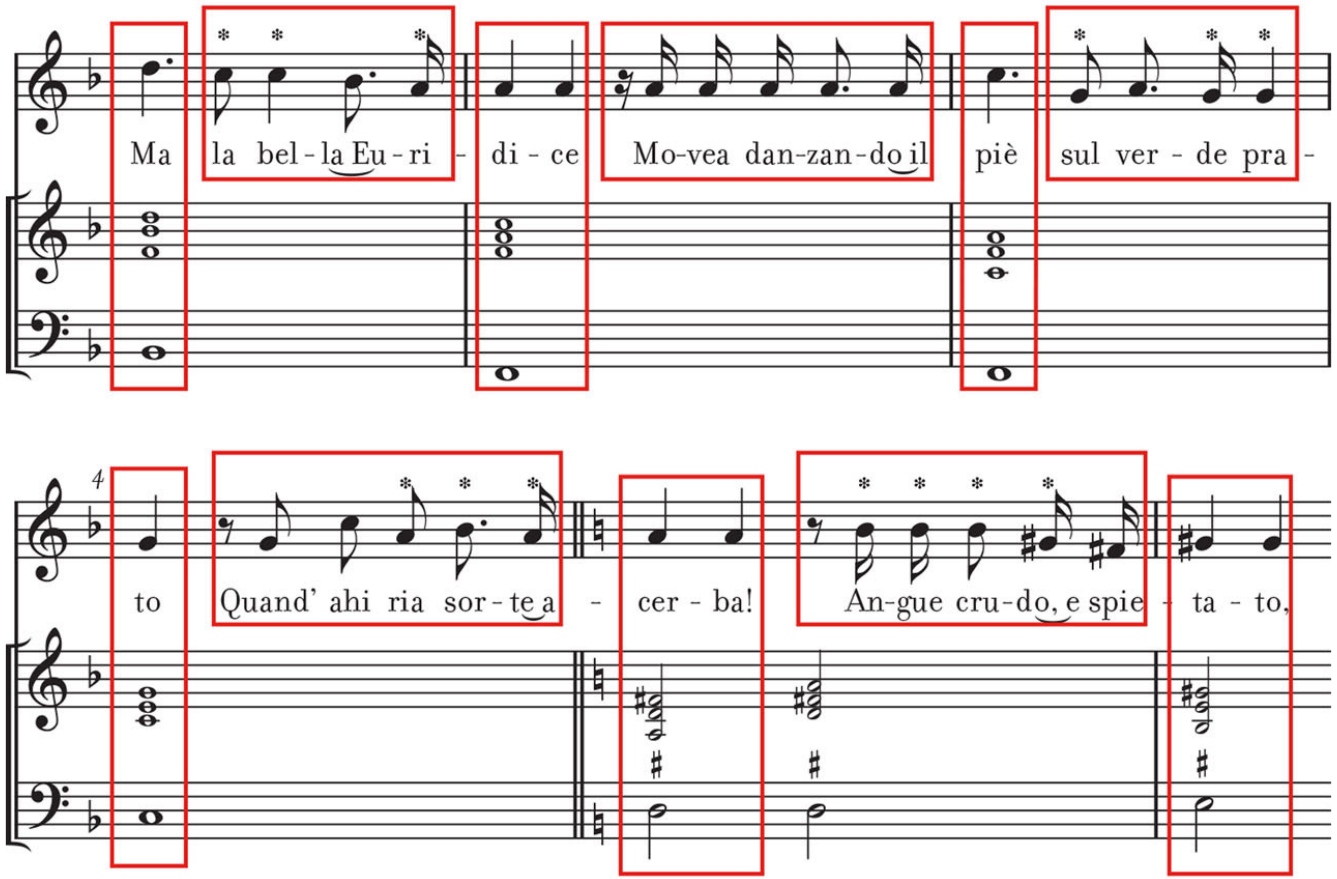
EXAMPLE 14.1 *Jacopo Peri, narrative recitative from* Euridice



But the lovely Eurydice dancingly moved her feet on the green grass, when—O bitter, angry fate!—a snake, cruel and merciless, [that lay hidden in the grass, bit her foot.]

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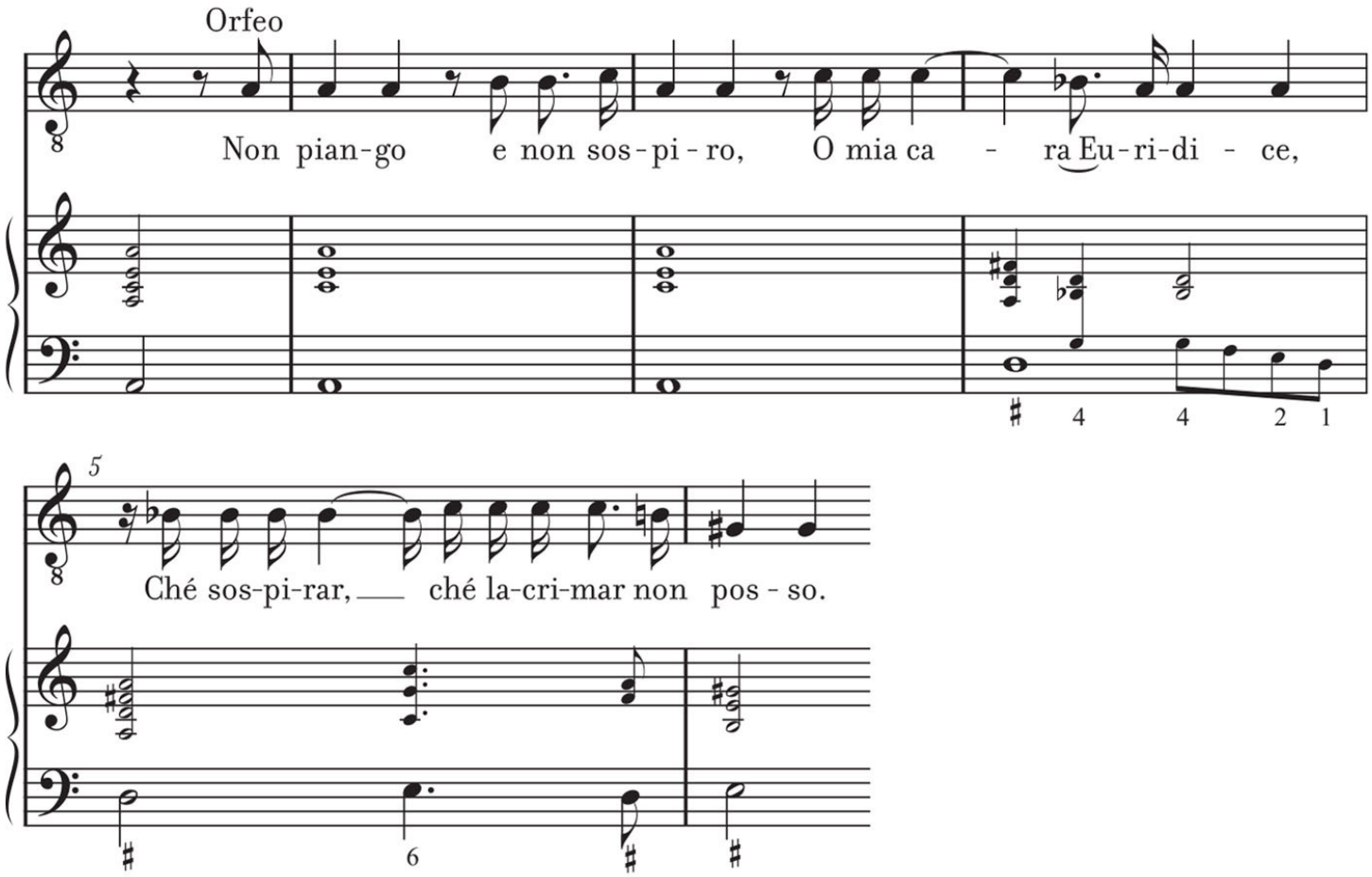
EXAMPLE 14.2 *Peri, expressive recitative from* Euridice



I do not weep and I do not sigh, O my dear Eurydice, for to sigh, to weep I cannot.

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FIGURE 14.3 *Claudio Monteverdi, in a portrait by Bernardo Strozzi.*

LANDESMUSEUM FERDINANDEUM, INNSBRUCK, AUSTRIA. PHOTO: ERICH LESSING/ART RESOURCE, NY

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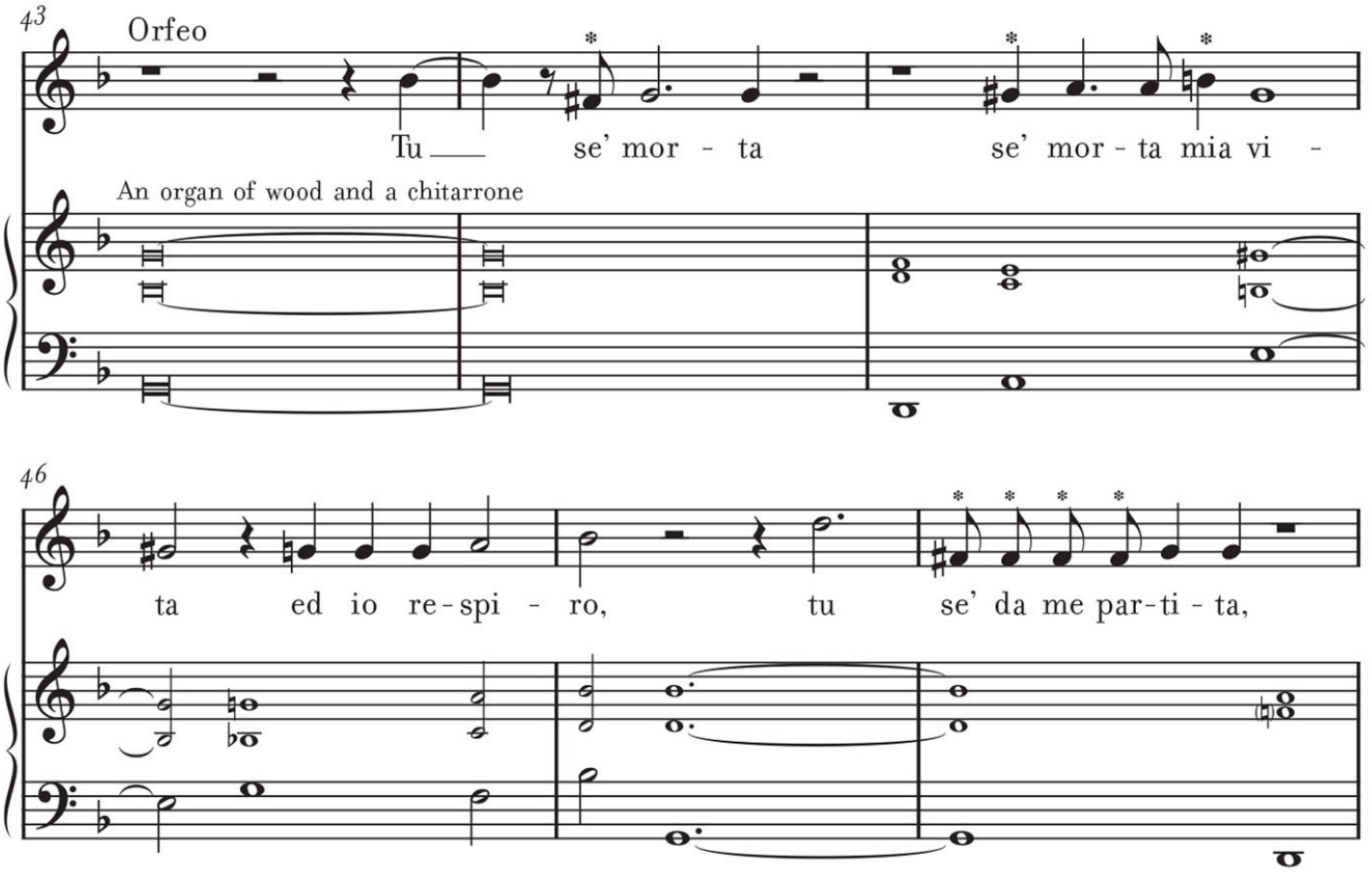
EXAMPLE 14.3 *Claudio Monteverdi, Orfeo's lament, from* L'Orfeo, *Act II*



You are dead, my life, and I still breathe? You have departed from me,

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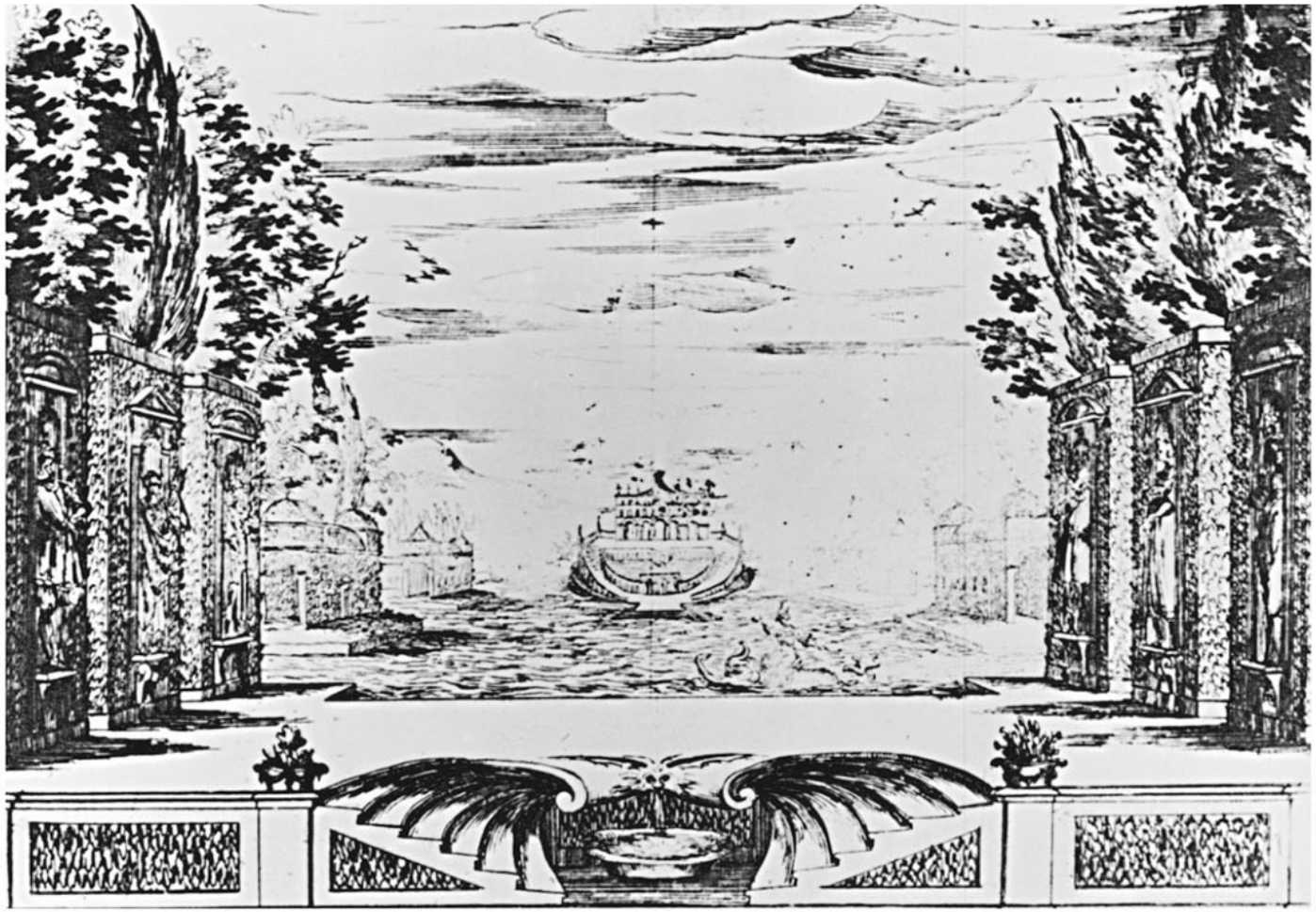

FIGURE 14.4 *Stage design by Giulio Parigi for the second change of scene in Francesca Caccini's* La liberazione di Ruggiero, *produced in 1625 at the Medici Villa of Poggio Imperiale. The setting is the enchanted island of the sorceress Alcina, who holds the crusader Ruggiero captive there. Engraving by Alfonso Parigi.*

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HULTON ARCHIVE/GETTY IMAGES

FIGURE 14.5 *A view of the Teatro San Giovanni Grisostomo in Venice, showing the stage with sets in place, the orchestra in front of the stage, and several tiers of boxes, which offered both a better view and greater prestige for audience members than seating on the main floor. Engraving from 1709.*

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FROM ELLEN ROSAND, OPERA IN SEVENTEENTH-CENTURY VENICE, P. 232

FIGURE 14.6 *The famous opera singer Anna Renzi, in an engraving from Giulio Strozzi's adulatory book* The Glories of Signora Anna Renzi the Roman.

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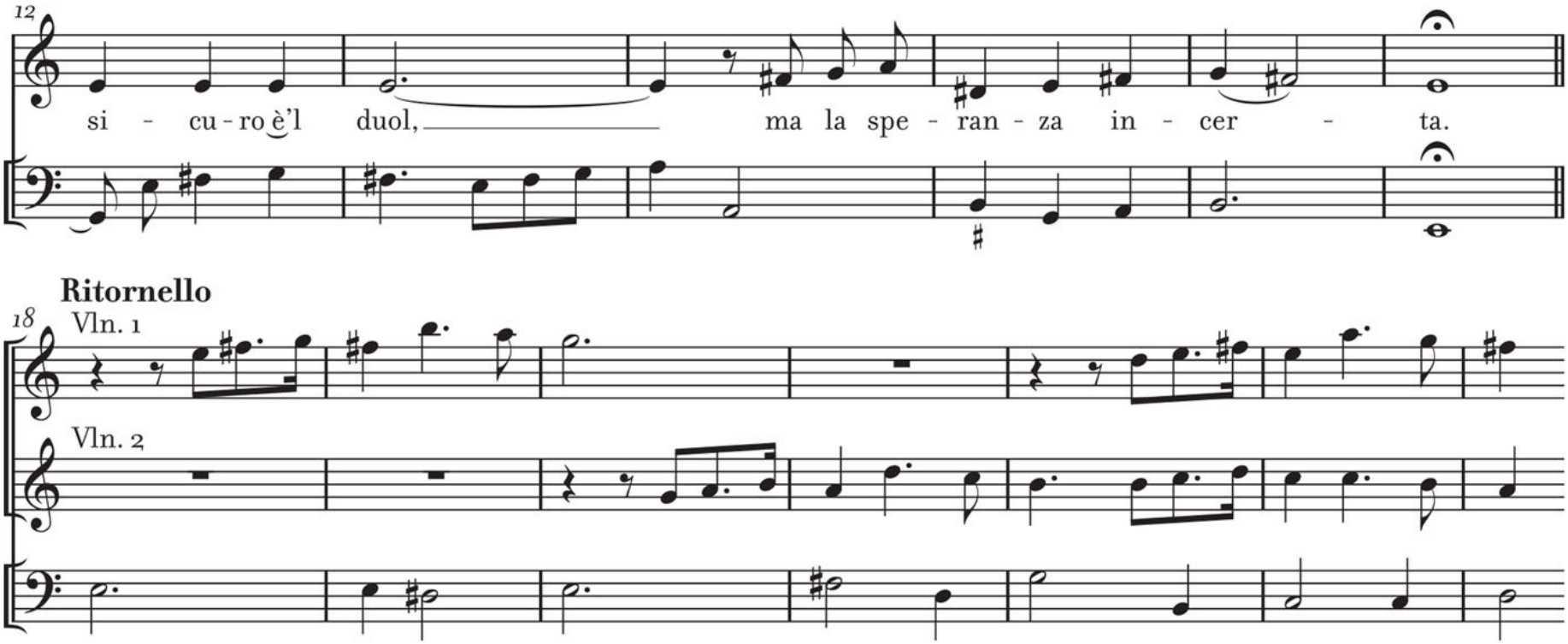
EXAMPLE 14.4 *Francesco Cavalli,* Artemisia, *Act I, Scene 3, opening aria*



certain is the pain, but hope is doubtful.

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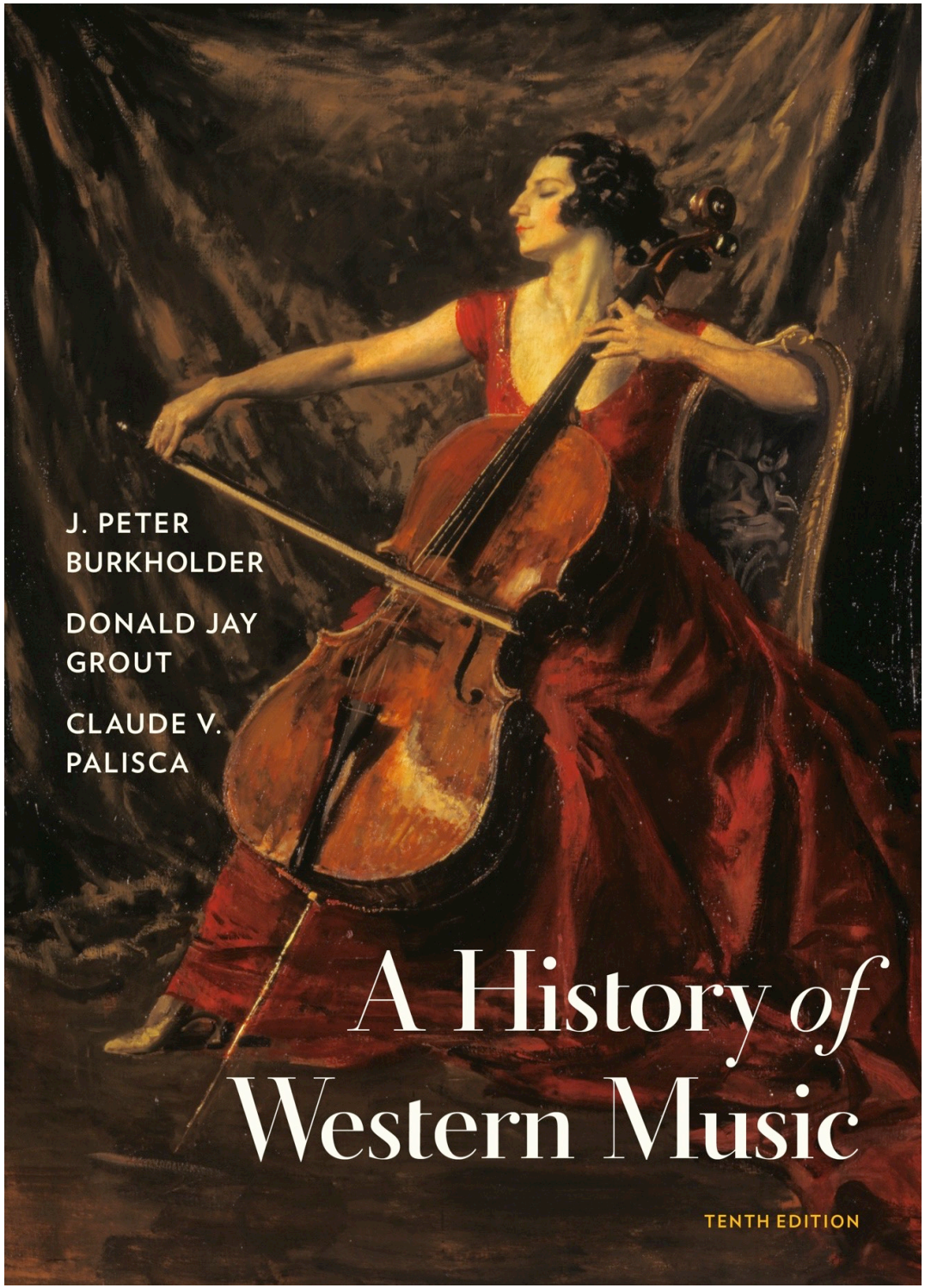

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