

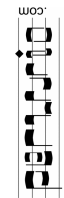
This document is designed for a fullscreen presentation.

Click [here](#) to go fullscreen.

Use the right panel to navigate.

To return to normal size click fullscreen again.

Have fun!



Learning to Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

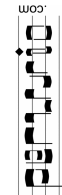
[lastpage](#)

[close](#)

[quit](#)



learning to *Love* early music



learning to *Love*

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

Art

Human

Sound

Essence

Love

Life

F
O
R
E
W
O
R
D

Commercial

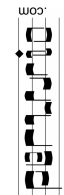
Mechanic

Alienated

Superficial

Despair

Death



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

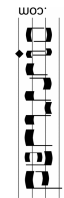
[lastpage](#)

[close](#)

[quit](#)

A common prejudice states that the fruition of Art is just for a select few. It is my experience that this is one of the many lies that hinder the enjoyment of Art in our society. Perhaps it is one of the lies that some have a vested interest in perpetuating. Why? You ask. Because Art accesses our inner core and takes us to new levels of understanding of ourselves and of what surrounds us. Armed with this understanding we can make better decisions, and gain considerable distance from the so-called public opinion. The crowd is untruth, wrote Kierkegaard.

Another holy lie concerning Art is that we search for things in it. New things, that are there on the shelf, that anyone can pick and use, like a soap or toothpaste. We cannot get anything out of Art that isn't already inside ourselves. We cannot get more out of things than we already know. What Art does is bringing those hidden facets of ours to daylight. And that reflects in our daily life, in ways that we cannot anticipate.



Love

Learning to
Early Music

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

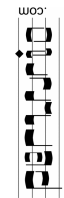
[lastpage](#)

[close](#)

[quit](#)

During the last 300 years man has lost contact with his essence in a way like never happened before. Most of the ideals that still impregnate our society are a product of this twilight of the human. On the other and, we have the privilege to live in an age where there are conditions like never existed in the last 300 years to re-establish this link with our essence. It won't give us the everlasting bliss that some propagate, so that we can live happily ever after. True happiness is only achieved through accomplishment. And for accomplishing we need strife. Only what is dead can live happily ever after. As human beings we need the chaos that surrounds us to feel alive. The link with our essence opens up doors to things undreamt: to a kaleidoscope of new experiences. There are many wonderful things out there waiting for us. Is up to us to claim them.

What I propose here is one step in the never ending journey of the pursuit of humanness. The issues that



Learning to
Love

Early Music

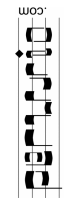
- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

afflict us today are essentially the same since time immemorial. Through our conversation with Art we can, if not solve, at least gain a deeper understanding of these issues.

Here the vehicle for this conversation is music: Early Music. What is Early Music? The dictionary definition says that is music composed until 1750. Like most definitions the focus is on irrelevant details. What distinguishes Early Music from its Romantic successor is one thing above all: depth.

Our time is in many ways closer to the pre-romantic age than to the romantic. The Romantic ideals are dead. We have an inquisitiveness and a demand for clarity that is incompatible with romantic mystifications.

When the harbingers of doomsday shout with all their lungs the we have lost “our ideals”, they are correct. We



Love

Learning to

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

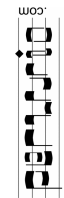
[close](#)

[quit](#)

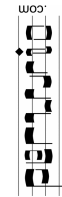
no longer hold the romantic ideals as truths., and therefore we have lost *their* values –we are establishing our own. It is always like this, the old must exit so that the new can enter.

This writing takes us in a first tour through Early Music. From the Middle Age to the Baroque. In the future we will travel down the path of contemporary –and even of some romantic– music. One of the many clues that tell us that Early Music is close to our age is the fact of many contemporary composers using Early Music as a source for ideas. Producing Art in the 21st century that borrows heavily from yore.

Perhaps the biggest clue is that Early Music appeared in the second half of the 20th century. It has been gaining wider acceptance ever since. For the younger generations, mostly at odds with Romanticism, Early and contemporary music are the most cherished.



Are you ready for this journey?



Love

Learning to

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

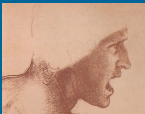
[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

[table of contents](#) [index](#) [guide](#) [topics](#) [pointers](#) [find](#)



[living](#) [dying](#) [learning](#) [leonardo](#) [how to](#)



[renaissance](#) [middle age](#) [prologue](#)

[refined](#) [outlandish](#) [sublimated](#) [subtlet](#) [telluric](#)



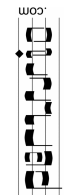
[baroque](#) [middle age](#) [prologue](#)

[sensual](#) [direct](#) [classical](#) [simple](#) [carnal](#) [clarity](#)



[baroque](#) [middle age](#) [prologue](#)

[affect](#) [elaborate](#) [voluptuous](#) [prestigious](#) [grand](#)



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



[epilogue](#)

[learn](#)[hospitality](#)[thanks](#)[miss](#)[love](#)



[cantilena](#)

[sacred](#)[profane](#)[zaccara](#)[matteo](#)[mass](#)



[alva](#)[venid](#)

[popular](#)[courtly](#)[spain](#)[secular](#)[vihuela](#)



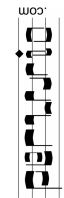
[roi](#)[danse](#)

[art](#)[state](#)[lully](#)[molière](#)[louis](#)[dance](#)



[share](#)

[give](#)[friends](#)[spread](#)[world](#)[trumpet](#)



Learning to
Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



[support](#)

[help](#)[generous](#)[take](#)[open](#)[part](#)

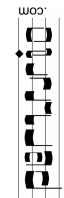


[lookup](#)

[reference](#)[explaining](#)[lossary](#)[explore](#)

[acknowledge](#) [obrigado](#)[mercida](#)[nke](#)[gracias](#)[thanks](#)

My gratitude to C. Horvallis for her expertise of the French Baroque. To Anthony Hart for having the kindness of forwarding my requests about material for this document to the lute-list Yahoo group, whose members promptly replied, specially Manolo Laguillo. A word of appreciation to the orfeo Yahoo group whose members have been quite lenient with my frequent off topic ramblings.



Learning to Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

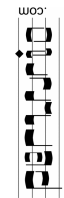
[quit](#)



prologue

While I thought that was
learning how to live I have
been learning how to die.

Leonardo da Vinci *in* Codex Atlanticus 252, r.a.



Love

Learning to
Teat

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

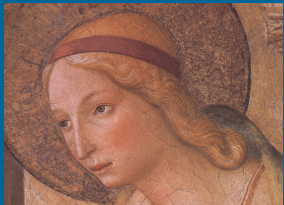
[fullscreen](#)

[firstpage](#)

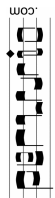
[lastpage](#)

[close](#)

[quit](#)



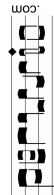
middle age



The Middle age spans more than 1000 years. During those 1000 years music goes from being completely dependent on oral tradition to using the most elaborated notation that existed so far.

In current language the references to the Middle Ages are synonymous of mental darkness and barbaric behaviour. This prejudices are not our own, but merely echoes from the Renaissance, then trying to claim its place as an era of unprecedented magnificence, opposed to the supposedly barbaric age that went before. Our distance from both these epochs allow us to see things as they truly are, instead of adhering blindly to this shibboleth. In history there are no clear cut divisions between epochs. Everything is interconnected: the Renaissance sprang from the Gothic, in a continuous flow.

The Middle Age has everything in it. We must evaluate an epoch by its totality, not by exaggerating one single aspect.



Love

Learning to

7

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

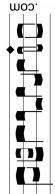
[lastpage](#)

[close](#)

[quit](#)

The Middle Age is not much different from any other epoch: cruelty and carnage coexists with a refined culture and its expression in Art. Human experience is a string taut between these extremes.

We will have many opportunities to return to the Middle Age and its Art. The piece that I've selected for illustrating Medieval Music is from the late 14th century, 1375-1410: the autumn of the Middle Age. It is an example of the most refined music that the medieval man produced.



Learning to Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

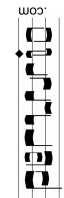
[close](#)

[quit](#)

El ars subtilior es música intelectual, siempre lo fue, pero ni más ni menos que la música clásica que oímos todos nosotros. Es como una catedral gótica: no está hecha para que la gente entre y saque cuentas. Tiene una proporción complicadísima y perfecta para que la gente entre y quede apabullada. Es lo que se pasa con la ars subtilior: está lleno de cálculos pero están hechos para transmitir emoción.

The ars subtilior is intellectual music, it always was, but no more or less so than the classical music that we all listen to. It's like a Gothic cathedral: it wasn't built for people to enter and start calculating its dimensions. Its complicated proportions are supposed to be overwhelming. That's what occurs with the ars subtilior: it is full of calculations, but these are designed to transmit emotion.

Pedro Memelsdorff in Goldberg #5



Love

Learning to
Early Music

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

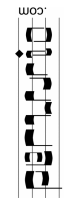


This is a music full of subtle allegories, it sheds light on the secular and spiritual life of the author and his time. This is a time when both philosophy and artistic invention concur for an emancipation of liturgical music from a strict religious meaning. This piece is an example of a liturgical parody: that consists in re-elaborating a secular piece for a ceremonial setting.

The secular pieces are ballads, rondeaus and madrigals, where the theme is chiefly sublimated love and the suffering that ensues.

Each piece is a syllabus of human existence: grief, joy, pain, love. The sublime is achieved through the interplay between religious feeling and the allegorical references to the love of the ladies whose name is apostrophised in each ballad. The delicate balance between these elusive parables, and the rhetorical clarity of the theological argument makes this music unique, moving unlike any other.

Listening to the music and following the text being sung, you perceive the mood behind each sentence, behind each word, behind each consonant, behind each vowel. It leaves no one indifferent.



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

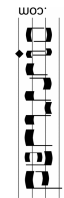
[lastpage](#)

[close](#)

[quit](#)

Hay gente que nunca había oído esta música y de repente parece que no quiere otra cosa, y pasan de la aversión a la dependencia sin estado intermedios. Pero por lo general sucede algo mucho más normal: la gente no se pregunta se es difícil o fácil, lo recibe con emoción, percibe el contenido expresivo de lo que uno está tratando de presentarles, renuncia en cierta forma a entender su arquitectura, como lo haría delante de cualquier composición de cierta complejidad, romántica o moderna o barroca, y se abandona a recibirlo con

There are people who have never heard this type of music before and suddenly don't seem to want to hear anything else, and they go from pure aversion to addiction, with no middle ground in between. But in general the audiences don't ask themselves if the music is easy or difficult to listen to, they perceive emotion, the expressive content of what is being presented, more or less ignoring its structure, as they would do with any work of certain complexity, Baroque, Romantic or contemporary, they



Learning to

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

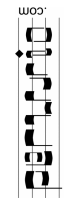
*emociones. Y tiene una
aceptación inesperada
de este tipo de repertorio.*

*abandon themselves to it
with emotion. And they
have an unexpected
acceptance of this type of
repertory.*

Pedro Memelsdorff in Goldberg #5

Perhaps this music may appear to be a bit outlandish at first. It was also a bit outlandish in the 14th century. With time it will grow on you, it may even become a healthy obsession. You will have the urge to know more about this music and the compulsion to hear it frequently. Enjoy the music!

 [“Credo du Village”](#) [mp3](#) and [ogg/vorbis](#)



Love

Learning to
Early Music

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

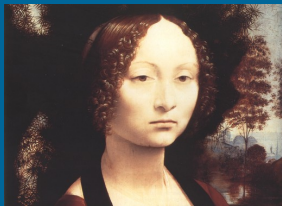
[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



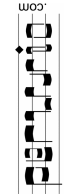
renaissance

[contents](#)
[next](#)
[previous](#)
[back](#)
[find](#)
[fullscreen](#)
[firstpage](#)
[lastpage](#)
[close](#)
[quit](#)

Early Music
Learning to
Love
1700

In the Renaissance the conception of love, is no longer the sublimated love of the Middle Age, with its hermetic sexual references, but a lavishly sensual love. This explosion of sensuality draws inspiration from classical antiquity. Its roots are in the 14th century, when the influence of the Church in all spheres of human activity began to recede. It fully blossoms in the 15th century, to start decaying after the Reformation and Counter-Reformation.

A search of simplicity in Art characterizes the Renaissance. There is simultaneously a fully developed sensuality and a certain curtness. On one hand Art excites the senses, on the other hand there is a self-imposed restraint that places Art beyond the merely sensual. There is also a greater osmosis between popular and learned culture.

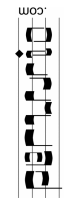


Learning to
Love

Early Music

- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

The song that I've chosen to illustrate this period is such an example. It could be heard both at the court of Philip the II of Spain (1527-1598) or in a tavern somewhere in Europe or in the New World. It is a song from the period that the spaniards call the *Siglo de Oro* –the Golden Century. It spans from the reconquest of Granada to the Moors (1492) to the death of Philip the II. During that period Spain affirmed itself as one of the most powerful nations in the world. This music has specific Iberian characteristics like the use of the vihuela and the percussion, the later is an upshot of the exchanges between both shores of the Mediterranean.



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

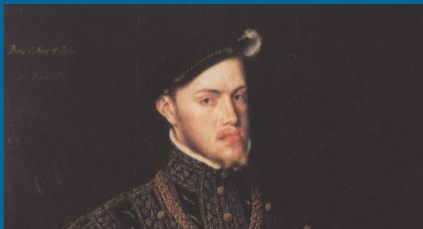
[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

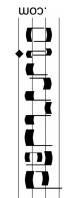
[quit](#)



Philip II: king of Spain

Este instrumento [la vihuela] ha sido hasta nuestros tiempos muy estimado, y ha avido excelentísimos músicos; pero después que se inventaron las guitarras, son muy pocos los que se dan al estudio de la vigüela. Ha sido una gran pérdida, porque en ella se ponía todo género de

This instrument [the vihuela] has been much esteemed until our time, and there were most excellent musicians; but after the invention of guitars, few are those that give themselves to the study of the vihuela. This was a great loss, because every kind of notated music was put on



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

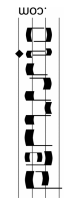
[quit](#)

música puntada, y aora la guitarra no es más que un cencerro, tan fácil de tañer, especialmente en lo rasgado, que no ay moço de cavallos que no sea músico de guitarra.

it, and now the guitar is nothing but a cow-bell, so easy to play, specially when strummed, that there is not a stable boy who is not a musician of the guitar.

Sebastián de Covarrubias Orosco
Tesoro de la lengua castellana o española (1611)
ed. de Martín de Riquer, Barcelona, Horta, 1943

Although this is an italian song, it is included in the Cancionero de Palacio, a compilation of courtly music done at the end of the reign of the catholic kings Ferdinand and Elizabeth (c. 1505-20). This type of song is called a frottola.



Learning to
T

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

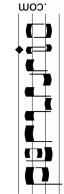
[quit](#)

The lover complains about the suffering that the lack of abandon in passion by the lady (dona) causes him. A sensory rich language indicates the intensity of his pain.

*Io non so come ti posa
discoprir l'ardente foco
che me bruza fino al ossa
e non vedo tempo e loco;*

*I do not know how I can
show you the burning fire
that burns me to the
bone]
and I can't see time or
place;*

Verse from the song "L'amor, dona, ch'io te porto"
(The love, lady, which I bear you)



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

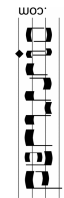
[lastpage](#)

[close](#)

[quit](#)

We sense the pain that the lover endures, while at the same time there is a certain fatalism and resignation. He accepts his fate, cruel as it may be. He is even capable of transfiguring this cruelty into music. This music depicts with clarity the range of emotions that the lover experiences. It is both a statement of stoicism and of the pleasure of seduction. Enjoy the Music!

 “L'amor, dona, ch'io te porto” [mp3](#) and [ogg/vorbis](#)



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

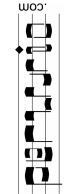
[lastpage](#)

[close](#)

[quit](#)



baroque



Learning to Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

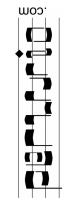
[lastpage](#)

[close](#)

[quit](#)

meager purse. As any diligent father, craving for social promotion, M. Jourdain plans to marry his daughter Lucille to a well born gentleman. But Lucille is enamored of Cléonte, a young bourgeois. M. Jourdain is very much opposed to this matching, refusing to concede his daughter hand to Cléonte. It is then that they engender a plan to take advantage of M. Jourdain's blind ambition. A great and noble **turk** —a Mufti— is about to visit the household of M. Jourdain to request Lucille's hand for his son. The Mufti's son is none other than Cléonte disguised. For the occasion the Mufti is willing to nobilitate M. Jourdain with the noble title of Mamamouchi, thus answering to M. Jourdain desire of nobility.

In an hilarious scene bordering on cruelty, and spoken in sabir, M. Jourdain is nobilitated by enduring an ordeal that ends with being battered with a stick. All ends well though.



Learning to
7

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



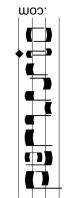
the scene: from the film *Le Roi Danse*

La cérémonie turque pour ennoblir le Bourgeois se fait en danse et en musique, et compose le quatrième intermède.

Le Mufti, quatre Dervis, six Turcs dansant, six Turcs musiciens, et autres joueurs d'instruments à la

The turkish ceremony for nobilitating the Bourgeois is done in dance and music, and composes the fourth [dancing] intermission.

The Mufti, four Dervishes, six Turks dancing, six Turk musicians, and other players of turkish



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

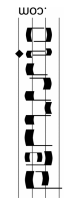
[quit](#)

*turque, sont les acteurs
de cette cérémonie.*

*instruments, are the
actors of this ceremony.*

Beginning of the Turkish Ceremony in the 1670 edition of
Molière's play "The Bourgeois Gentleman"

This play is an example of the french comedy-ballet: a
play interspersed with the music and dance. The turkish
ceremony scene is such an example. In stage there are
not only the actors of the play, but also the dancers and
musicians accentuating the ridiculous of the scene.



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



The Mufti & M. Jourdain in the film *Le Roi Danse*

Listening to the music we realize the ridiculous pomp atmosphere, and the way that the scene unfolds. With the percussions underlining the foolishness of M. Jourdain. Ending with an avalanche of dissonances to further stress the ridiculous.

The theme of the play was suggested to Molière by the king of France: Louis XIV (1638-1715). It was to serve the

purpose of cleansing the humiliation that His Majesty had suffered by virtue of the unpoliteness of the ambassador that the turkish emperor had sent to France in 1669. The play was premiered at the Chateau de Chambord in 1670, in a performance for the court.

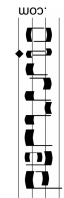
La musique incarne l'Harmonie Universelle. A ce titre elle à un role politique a jouer dans l'ordre que je veux installer. Elle me sert, elle sert l'Etat, elle sert Dieu.

La France doit avoir la plus belle musique d'Europe, et la plus estimable.

Music incarnates the Universal Harmony. To that title it has a political role to play in the order that I want to install. It serves me, it serves the State, it serves God.

France must have the most beautiful music in Europe, and the most estimable.

The character of Louis the XIV in the film "Le Roi Danse"
(The King Dances)



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

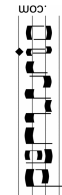
[quit](#)



Louis XIV: The Sun King

During Louis XIV reign, music was pivotal in establishing french style throughout Europe. The king lavishly dispensed money to setup elaborated spectacles to impress the nobility and foreign dignitaries that attended the performances, thus unequivocally affirming his power.

The composer that more contributed to this display of royal magnificence was Jean-Baptiste Lully.



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

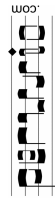
[close](#)

[quit](#)



epilogue

One must learn to love. —This is what happens to us in music: First one has to learn to hear a figure at all to, to detect and distinguish it, to isolate it and delimit it as a separate life. Then it requires some exertion and good will to tolerate it in spite of its strangeness, to be patient with its appearance and expression, and kindhearted about its oddity. Finally there comes a moment when we are used to it, when we wait for it, when we sense that we should miss if it were missing; and now continues to compel and enchant us relentlessly until we become humble and enraptured lovers who desire nothing better from the world than it and only it.



Love

Learning to
Teat

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

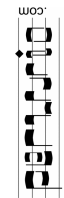
[lastpage](#)

[close](#)

[quit](#)

But that is what happens to us not only in music.
That is how we learned to love all things that we
now love. In the end we are always rewarded for
our good will, our patience, fairmindedness, and
gentleness with what is strange; gradually it sheds
its veil and turns out to be a new and
indefinable beauty. That is, it thanks for our
hospitality. Even those who love themselves will
have learned it in this way; for there is no other
way. Love too, has to be learned.

Friedrich Nietzsche
Die fröhliche Wissenschaft #334
(La Gaia Scienza)



Love

Learning to
Learn

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

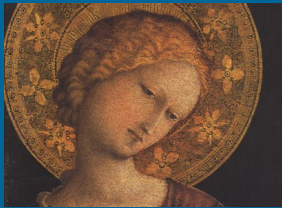
[fullscreen](#)

[firstpage](#)

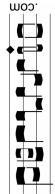
[lastpage](#)

[close](#)

[quit](#)

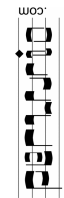


missa cantilena



It is music composed at the francophile courts of northern Italy. In particular at the court of the Viscontis –the dukes of Milan– during the reign of Gian Galeazzo Visconti. Gian Galeazzo’s ruthlessness regarding the affairs of the state was matched only by his deep appreciation of Art. He always sought to secure a rich intellectual atmosphere in his court. His library, which a substantial part came from war looting, was among the best of Europe. Poets, philosophers, theologians, musicians, all converged to his castle at Pavia. The meetings held at Gian Galeazzo’s library, where lively discussions between the finest spirits of the time shaped things to come, and specially the music that we listen in this recording.

It is not surprising that this music has a richness that is difficult to match by any other in the history of the Western world. As far as I know, this is the first recording that attempts to give us back this music with all its



Learning to
Love

Early Music

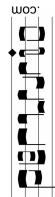
- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

richness. Mala Punicas has made the music of this period its province, and with outstanding results.

The liturgical parody is a form where a secular tune is taken as a basis for liturgical piece. Usually from the ordinary of the Mass.

A striking example of that is the *Gloria En Attendant* by Matteo da Perugia. It is based on a ballad by Filippo da Caserta: *En Attendant*, that was dedicated to Bernabò Visconti, uncle of Gian Galeazzo, that was arrested and poisoned under his orders. Bernabò's motto was *Souffrir m'estuet* –Suffer, I must. It is a display of strength, and an exaltation of life. If we are here, we must suffer, and that means being alive, otherwise we are dead.

The ballad has a verse *En attendant souffrit m'estuet grief payne* –While waiting I must suffer grievous pain–



Learning to
Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

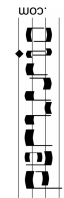
[lastpage](#)

[close](#)

[quit](#)

that celebrates the nobility of Bernabò. Being at the same time a plaint and an affirmation of his dignity: how he stoically endured his captivity while awaiting the visit of death. Although the tone of the Gloria is mostly plaintive, it ends with an affirmative Amen, with the choir underlining the hopeful tone. This was a time when the great schism of the West –the coexistence of two popes, one in Rome and the other in Avignon– divided Christendom. The plaintive tone is also a request for the schism to end. Jill Feldman’s performance is perfect, all the emotional nuances behind each note are masterfully delivered.

The track that I choose to illustrate the Middle Age is the “Credo du Village” by Zaccara da Teramo. It a sort of hypnotic induction where words and music work together to deepen a trance like state in the listener. Each wave of words come one after the other in a rhythmically defined stream. To this flow of words the instruments are



Learning to
Love

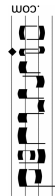
Early Music

- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

progressively added, layer after layer, until they fuse together bewitching the listener. It is impossible to escape the spell of this music, it commands our undivided attention. It testifies Zaccara's exquisite musicianship.

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et
invisibilium. Et in unum
Dominum Jesum Christum,
Filium Dei unigenitum. Et
ex Patre natum ante
omnia saecula. Deum de
Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta
sunt. Qui propter nos*

*I believe in one God, the
Father almighty, maker of
heaven and earth, and of
all things visible and
invisible. And in one Lord
Jesus Christ, the
only-begotten Son of God,
born of the Father before
all ages; God of God, light
of light, true God of true
God; begotten, not made;
consubstantial with the
Father, by Whom all things
were made. Who for us
men, and for our*



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

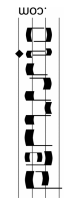
[quit](#)

conglorificatur: qui locutus est per prophetas. Et unam, sanctam, Catholicam et Apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

together with the Father and the Son, is adored and glorified: Who spoke by the prophets. And one holy, catholic, and apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead, and the life of the world to come. Amen.

The Credo from the Ordinary of the Mass

Other remarkable example of the Art of Matteo is the *false Agnus Dei*. It is a polytextual piece where two texts are sung simultaneously. A *Agnus Dei* and a *Ave Sancta Salus Mundi* are sung by different choirs at the beginning, but during the performance the roles of choirs alternate,



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

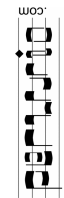
[close](#)

[quit](#)

like which text takes the lead. Both texts are perfectly understandable. They illuminate each other –polytextuality is an expressive device.

Perhaps some subtle details it will escape you at first listening. But as you continue to listen those details will become more and more evident. The subtle prolongation and changes of notes by the singers contributes to the expressive force of this music. The Agnus Dei is linked with the Benedicamus Domino through an ingenious arrangement of medieval dances, where the melodies of two dances are used to make the transition from one piece to the other: it is at the same time smooth and dissonant.

The 20th century scholars studying this music, impressed with its superb craftsmanship named it Ars Subtilior: the Most Subtle Art. So as to distinguish it from the music of the 14th century that preceded.



Learning to
Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

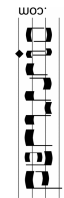
[lastpage](#)

[close](#)

[quit](#)

This is an outstanding recording and makes a good start for the appreciation of Medieval music.

 "Missa Cantilena" at [Amazon.com](https://www.amazon.com)



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

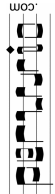
[lastpage](#)

[close](#)

[quit](#)



al alva venid



Spanish music of the 16th century reflects the exceptional character of the moment that Spain, as a nation, was living. It is a music where both the usual themes of the Renaissance are present —namely love— and specific spanish themes, like national pride. In this recording we have several opportunities to savour this duality. Such an example is the song *Qu'es de ti, desconsolado*, that speaks of the recent conquest of Granada to the Moors (1492).

*¿Qu'es de ti,
desconsolado?*

*¿Qu'es de ti, rey de
Granada?*

*¿Qu'es de tu tierra y tus
moros?*

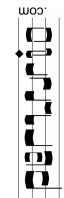
*¿Dónde tienes tu morada?
Torna, tornato, buen rey
a nuestra ley consagrada,*

*What has become of you,
unconsoled one?*

*What has become of you,
king of Granada?*

*Where are your lands and
your Moors?*

*Where do you now live?
Return, restore to us,
good king,
our venerable law,*



Learning to
Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

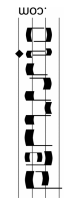
*poque, si perdiste el
reino,
tengas el alma cobrada.
¡O Granada noblecida,
por todo el mundo
nombrada,
hasta aquí fuiste cativa,
y agora ya libertada!*

*Perdióte el rey don
Rodrigo,
por su dicha desdichada,
ganóte el rey don
Fernando,
con ventura prosperada.*

*for, if you have lost your
kingdom
you may save your soul.
O noble Granada,
renowned throughout the
world,
until now you have been
captive*

*but now you are free!
King Rodrigo lost you,
through his bad fortune;
King Fernando won you,
and fortunes prospered.*

Lyrics from the song “¿Qu’es de ti, desconsolado?”
by Juan del Enzina



Learning to
T

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

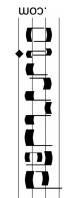
[quit](#)

Other tracks, like # 8, *hoy comamos e bevamos* –today let us eat and drink– are expressions of a Dionysian joy, celebrating the pleasures of the table.

*Hoy comamos y bevamos,
y cantemos y holguemos,
que mañana ayunaremos.
Por honra de Sant Antuejo
parémonos hoy bien
anchos.
Embutamos estos panchos,
recalquemos el pellejo:
que costumbre es de
concejo
que todos hoy nos
hartemos,
que mañana ayunaremos.
Honremos a tan buen
santo
porque en hambre nos
acorra;*

*Today let us eat and drink
let us sing and rejoice,
for tomorrow we will fast.
In honour of St. Carnival
let us thicken our waist,
let us fill up these
stomachs,
let us stretch the skin;
for it is a local custom
that today we should be
replete
for tomorrow we will fast.*

*Let us then honour a saint
so good
so that he may assuage
our hunger;*



Learning to
Teat

Early Music

- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

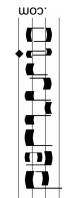
*comamos a calca porra,
que mañana hay gran
quebranto.
Comamos, bevamos tanto,
hasta que reventemos,
que mañana ayunaremos.*

*Tomemos hoy gasajado,
que mañana vien la
muerte bevamos,
comamos huerte vámonos
carra el ganado. No
perderemos bocado, que
comiendo nos iremos, y
mañana ayunaremos.*

*let us eat and gorge
ourselves,
for tomorrow we must
exercise restraint.
Let us eat and drink so
much
that we will burst,
for tomorrow we will fast.*

*Let us take pleasure
today, for tomorrow
comes death; let us drink,
let us eat heartily, then
let us return to our flock.
We shall not lose a
mouthful, for we will go
off eating, and tomorrow
we will fast.*

Lyrics from the Song “Hoy comamos y bevamos”
by Juan del Enzina



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

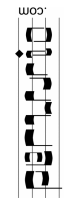
[quit](#)

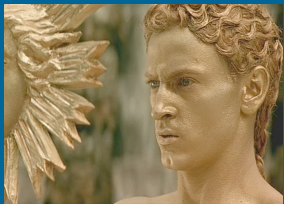
In the instrumental pieces we perceive the exquisite musicianship of the vihuela players of the time. The vihuela was an instrument appreciated by both the aristocracy and the people. As the vast repertory available for the instrument testifies: going from the most simple to the extremely virtuous.

The word plays a central role in this music. songs like *Al Alva Venid* –Come at Dawn–, track # 1, where the intelligibility of the text is of the utmost importance.

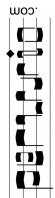
This is a recording that gives us a taste of secular music in Spain in the 16th century. The performance is superb. All the southern European characteristics are present: joy, the absence of unrestlessness, melancholy, lightness, a certain curtness. It is a fine introduction to the music of the Renaissance, one that is unorthodox, but very much rewarding. Try it!

 [“Al Alva Venid” at Amazon.com](#)





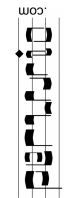
le roi danse



This film/soundtrack gives us a glimpse of the world of king Louis the XIV and his age. A glimpse of the summit of the French Baroque. Music takes center stage in this film, like it took in the days of Louis' reign. It also shows the ascension and fall of the composer Jean-Baptiste Lully, and his later abandoned companion de route: the playwright-actor Molière. All the film revolves around this triad: the king, the composer and the playwright.

The recreation of the era is magnificent, with carefully chosen costumes, sets, and above all a cinematography that captures exquisitely the flickering ambiance of candlelight.

All Art was to serve the king, the state, God. Music should resonate with the established order, it should make clear who is in charge and why it is so. Lully created a new style of music for a new era. An era of light: *le Roi Soleil* –the Sun King.



Learning to
Early Music

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

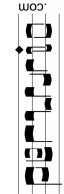
[close](#)

[quit](#)

This new style of music soon spread to other countries in Europe. Admired and copied.

The film accurately depicts the part that dance played in the french society of the 17th century.

The soundtrack performed by Musica Antiqua Köln, directed by Reinhard Goebel, reproduces all the strength that this music has. For instance, in the scene of *Le ballet de la nuit*, where a young Louis displays is immense pride, by making his enemies kneel at his command. The scene overflows with strength, with virility, and simultaneously with the gracefulness and sensuality of the dancing. In the film, close up plans of Louis' feet are interspersed with panoramics and circular travelings showing all the scene.



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



scene of the film *Le Roi Danse*

Equally present is the blossoming of French Opera. From the plays with musical interludes, like *Le Bourgeois Gentilhomme*, till the later *Tragédies Lyriques*.

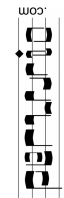
In the CD, track # 22, *Le Prélude de la Nuit* –The Prelude of the Night– depicts wonderfully the torpor that precedes sleep, it transmit us a sensation of peace and abandon. When the sun goes to rest and darkness falls across the sky. This could be allegorically interpreted:

the sun is the king, and without him torpor befalls
—inaction and immobility— with decline soon to follow.

The DVD and the soundtrack CD are an excellent way to get to know the French Baroque —a quite unexplored land if compared with the Italian or German Baroque.

For someone entering the Baroque for the first time it is an opportunity to venture into this wondrous territory by a less traveled path. A path that makes the journey unforgettable, with many nuggets just waiting to be found.

 “Le Roi Danse” at Amazon.com: [DVD](#) and [CD](#)



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



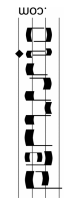
share

- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

Share this document with a friend. You can reproduce it elsewhere as long as you give credit.

No commercial use of this document is permitted without previous authorization. Apart from that spread it as much as you want it. Attach it to an email message: keep this idea in circulation.

This document is licensed under a [Creative Commons License](#).



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

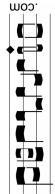
[lastpage](#)

[close](#)

[quit](#)



support



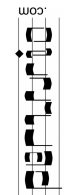
Help me support the [site](#). Other projects are in the oven. With your support they can become a reality.

I'm keeping the site free of banners: they are disgusting. Another example of the mental and visual pollution that abounds in the World Wide Web.

This document is for you. Read the [roadmap](#) to know more about it.

The site is [affiliated](#) with Amazon, if you like the music that is presented here [buy](#) the CDs/DVDs through the affiliate links. You are also helping the artists that bring forgotten musical gems to our time, as well the composers that thread new paths in Music.

If you cannot [donate](#) any money, then send me a postcard of the place where you live. It is encouraging to



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

know that this document is reaching a wider audience and that its purpose is being achieved. A kind word can brighten the darkest hour. The address is:

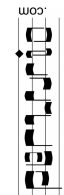
perusio.com
Apartado 13139
1019-502 Lisboa
Portugal

This is for you, for us.

Many thanks for your generosity

António

appa@perusio.com



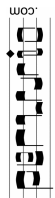
Learning to Love

Early Music

- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)



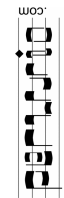
lookup





Affetti —theory of the Affects Aesthetical concept according to that Baroque music should follow a model derived from the Greek and Roman doctrines of rhetoric and oratory. Baroque music should follow in the footsteps of classical writers such as Aristotle, Cicero and Quintilian, that employed rhetoric means to move their audiences: the composer —the orator in music— must employ rhetorical means to move the listener. Proceeding from this rhetorical terminology, the theoreticians of music from the end of 16th, but specially during the 17th and 18th centuries, borrowed the terms as well as many other analogies between rhetoric and music. The affects (il affetti) are emotional states or rationalized passions. After 1600 the composers sought to express, chiefly in vocal music, the affects related with the text being sung: sadness, anger, hate, joy love, jealousy. As a consequence this means that during the 17th century and the beginning of the 18th most compositions —or in greater works individual sections— had a ruling affect.

As a rule, composers sought to achieve a rational unity that was imposed in all elements of the work by its



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

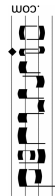
[close](#)

[quit](#)

dominant affect. Nevertheless, there is not a grand theory of the affects in the Baroque, but rather a multitude. Starting with Mersenne and Kircher in the middle 17th century, and proceeding with Werckmeister, Printz, Mattheson, Marpurg, Scheibe and Quantz that devoted substantial parts of their treatises to a classification of the affects and its connotations with certain scales, dances, rhythms, instruments, forms and styles.

📖 **Ars Subtilior** A term adapted from the latin *artem magis subtilier* –most subtle art– that appears in the treatise *Tractatus de diversis figuris* attributed to Philipoctus de Caserta (Filippo da Caserta).

The term designates works rich in artifices, surely intellectuals, but also of extreme sensitivity and profound beauty. This refined style covers the the musical activity of the late XIVth century, chiefly in the meridional courts of Avignon, Orthez, Barcelona, in Aragon, in Savoy, in Lombardy, and in the kingdom of Cyprus.



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

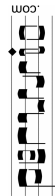
[quit](#)

In the Middle Age the term *subtilitas* is used for describing the particulars of a work exacerbated in multiple qualities like the technical knowhow and the mastership of style. It is *subtle* that which is rich in artifices and technically perfect. This subtleness is noticed mainly in the texts, where symbolism, quotations and ambiguity compete in a display of artifice and manner.

The Ars Subtilior presents itself as an attempt to enlarge the musical grammar, stimulated by the theoretical activity of the aftermath of the Ars Nova.

If polyphonic treatment is pretty much the same, in the rhythmical domain the changes are substantial: with the creation of elaborated rhythmic patterns, something that above all characterizes the Ars Subtilior.

It is a transitional style, where a lot of experiments are made, some of these will be adopted by the 15th century, other will be abandoned.



Love

Learning to

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

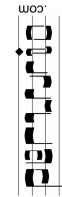
[quit](#)

The Ars Subtilior poses serious problems in terms of expressiveness and its aesthetic limits. Each work is like a novel, where the plot is the polyphonic treatment and the degree of autonomy that each voice has contributes to medieval speculation about the existence of something middleground between appearance and substance.

📖 **Cancionero** Term used from the 15th century onward, usually to designate a collection or anthology of poems without music, with the intention to be sung or not. An example is the *Cancionero Musical de Palacio* composed between ca. 1505 and 1520.

📖 **frottola** A secular song of the Italian Renaissance that embraces a variety of poetical forms. Flourished in the end of the 15th century and in the beginning of the 16th. It was the most important stylistic development that led to the madrigal.

📖 **intermezzo buffo** A comical show given between the acts of a stage work. It entertains the audience, while allowing the actors to regain their breath, change costumes, or permits the changing of scenery.



Learning to
Early Music

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



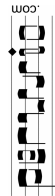
Louis XIV (child) as Apollo in Le Ballet de la Nuit

☞ Louis XIV (1638–1715) King of France between 1643 and 1715, son of Louis XIII and Anne of Austria: Art patron, instrumentalist and dancer. He grew up amidst political convulsions, overseen by his mother and Cardinal Jules Mazarin (1643-1661). During his minority he was forced to flee Paris three times, due to temporary

setbacks to the royal power orchestrated by the lesser nobility and the Princes of the Blood. Something that undoubtedly contribute for his distaste of Paris, and that was partly responsible for the edification of Versailles.

Absolutism was the cornerstone of his reign, as the motto "L'état, c'est moi" –The state, it is I– so unequivocally exemplifies. He excluded all ambitious aristocracy from high office in his government. In 1660 he married the spanish Infanta, Maria Teresa (daughter of Philip IV), by whom he had six children. Only the dauphin survived. Louis secretly married Madame de Maintenon, the former governess of his bastard children in 1683. As a king he not only consolidated his power in France, but also made France the leading European nation during the late 17th century.

During his reign French culture became greatly admired and imitated throughout all of Europe. He was an excelent dancer and took center stage in the many *ballets de cour* performed at his palaces and chateaux between 1650 and 1670; he played the guitar and was particularly



Learning to
Love
T

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

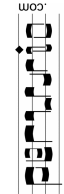
[lastpage](#)

[close](#)

[quit](#)

In religious music the grand motet, is a genre instituted by the king, and that symbolizes his overseeing of religious matters. Lully made significant contributions to this genre.

This cultural display of power is companion to the series of aggressive wars that he conducted throughout all of Europe.



Love

Learning to
7

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

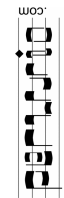
[close](#)

[quit](#)



Jean-Baptiste Lully

🎭 Jean-Baptiste Lully (1632–1687) [born Giovanni Battista] Born in Florence, Lully become *garçon de chambre* to Mlle. de Montpensier in 1646. He spent six years at her service at the Tuileries palace, during which time he learned to master several instruments, including the violin and the harpsichord, and studied composition with Nicolas Métru. As a member of a noble household he was granted entrance to *divertissements*, balls and other court spectacles, where he learnt the popular french dances and heard for the first time, the Vingt-quatre



Learning to
Teat

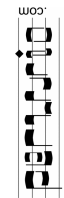
Early Music

- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

violons du Roi and recitals with the finest singers of the epoch.

His ascension starts in 1653. Already an acquaintance of the young Louis XIV as a dancer. In February of that same year they both danced in the *Ballet de la nuit*, with music composed by Lully. He succeeded the Italian violinist Lazzarini as the composer of the king's instrumental music —compositeur de la musique instrumentale du roi. His main function was that of composing music for the *ballets de cour* —court ballets. The music he composed was much appreciated, his ballet *intermédes* were so successful that they dominated the operas in which they featured. An example of that is the relative indifference with which Cavali's opera *Ercole Amante* was received, as opposed to the dancing intermédes that Lully composed, by the occasion of the royal wedding of Louis XIV and Maria Teresa the Infanta of Spain (1660).

Was he not only a remarkable musician and dancer, but also a gifted comedian. Lully joined with Molière to produce several *comédie-ballets*, that were performed at



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

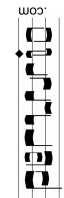
[close](#)

[quit](#)

the royal palaces, châteaux and in Paris, beginning with *Le mariage forcé* (1664) and ending with *Le Bourgeois Gentilhomme* (1670). Lully's intermédés were like small operas interspersed in Molière's satirical plays. Gradually these intermédés became prominent, and relegated the plays that they adorned to a secondary role.

To this adherence to his music, wasn't strange the eulogic tone towards the royal person that characterized his ballets. With the king usually playing the part of a God that with zeal took care of the Universe and was indispensable for its functioning. Whereas Molière's plays with its bitter satire sometimes made "dangerous" forays into royal matters.

The favour of the king was fundamental in backing Lully for his acquisition in 1672 of the *académies d'opéra* which had severe financial problems unsoluble for the then director Pierre Perrin. After which a series of royal decrees made Lully the owner of a monopoly regarding the use of music in stage productions. Molière was the first to suffer with the newly imposed restrictions. And



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

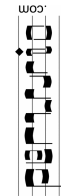
after his death Lully bought his theatre and took control of his troupe –the future Comédie Française.

The collaboration of Lully with Phillipe Quinault in the production of grandiose *tragédies lyriques* was already established by that time. The machinist and architect Carlo Vigarani, and the maître de danse Pierre de Beauchamp, completed the production team.

The king furnished Lully funds to turn Molière's theatre into the Académie Royale de Musique. From 1673 until his death a opera was produced by Lully and Quinault every year at the Académie. Their working methods were autocratic, Lully oversaw all aspects of the Académie with an iron hand.

Lully was also a shrewd businessman, and the Académie was a profitable business. The money earned was wisely invested by Lully in diverse goods.

By 1681, he was granted a title of nobility by the king, that also appointed him for the much coveted office of *secrétaire du roi* –the king's secretary.



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

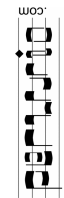
[close](#)

[quit](#)

He sensed very well the taste of the times and always followed it closely, thus changing the style of his operas as necessary. After his third opera *Thésée* (1675), comical scenes were abolished. He sought to create a specific French form of opera where the spoken word has a central role: the declamation of the text took precedence over all other considerations. A substantial distinction from Italian opera, which the king wanted to eradicate from french stages.

The tragédies lyriques were allegories where the royal person was always lauded, and all deviance from the established order was represented as a calamity to be avoided at all cost. Preceding each opera was a prologue which commented on events of the kingdom, always in a royally eulogic manner.

Lully demanded the utmost precision of his musicians, as well as the capacity to instill vigor and strength to their playing. The same was demanded of the singers and choirs. He and Quinault produced grand spectacles with exhilarating moments, such as military battles, and



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

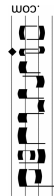
[close](#)

[quit](#)

dramatically powerful moments as the monologues of *Atys* (1676) and *Armide* (1686). These spectacles demanded great sums of money that the king always approved off. They were admired and envied throughout all Europe, with some monarchs trying to emulate the ambiance of Versailles with spectacles performed at their court.

The fact of being an Italian the "father" of french music was resented in many quarters, and Lully's figure was the object of bitter satire, with more or less obvious innuendos about his bisexuality. Also the stronghold he maintained in french music and drama was a further motive for being hated by those suffering under these restrictions. In those days only one opera per year was offered to the Parisian public: the one that Lully and Quinault produced.

He sought to extend his dominating influence to church music also. Barring the path to the royal heart to musicians as outstanding as Charpentier, that was refused as *sous-mâitre* de La Chapelle Royale by Lully's decision. Hence eliminating any hypothetic competition as the most favoured musician of the royal court.



Learning to

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

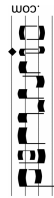
[quit](#)

Early 1687, when conducting a Te Deum, he injured himself fatally in a foot with the baton. Refusing the amputation of his leg, he died of gangrene some days later. The scene that opens the film *Le Roi Danse* reconstitutes this event.



Mass [Missa] The Mass, originally the main rite for baptized christians, quite early took the form of a official and community festive celebration. The medieval societies made it the core of all sociability, for it was seen as an occasion for a periodical assembly where all members of human communities in the West converged. It was also a lieu of exchanges between the terrestrial and celestial worlds. The Mass represents the renewal of the *sacrifice of Christ*.

The Mass of latin Christianity, or its equivalent in the Orthodox and Byzantine Church, has its origin in Christ last supper with His disciples, described in the Gospels. The office is the renewal of the sacrifice of Jesus for the redemption of sinful mankind, by association of the faithful to the communion of bread and wine transformed



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

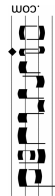
[quit](#)

in the blood and flesh of Christ. The eucharistic rite represents the most extraordinary condensed of the exchanges between the celestial and terrestrial world. This rite is at the heart of medieval practices in the West until the reforms in the early 16th century –surviving, albeit in a changed way– in roman catholicism.

The Mass is divided in two parts: the catechumens Mass and the faithful Mass. The first is open to all, baptized or non baptized, jewish and christians. It is in the first part that after a prayer enunciated by the deacon the assembly replies *Kyrie Eleison* –God have mercy of us.

The faithful Mass is reserved only to baptized christians, where after the offertory the *Credo* is sung. The ceremonies of this part are important, the priest prepares the matter of the sacrifice (bread and wine), afterwards offering it to the altar. Following the offertory the priest says the eucharistic prayer, at the end of which the *Agnus Dei* is chanted.

After the XIIIth century the Mass has two basic forms: the *Ordinary* and the *Proper* of the Mass.



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

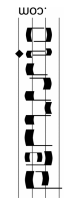
The pieces that compose the Ordinary are common to all Latin Churches; its realization in music may vary between churches. Its parts are: *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*, sometimes followed by a thanksgiving chant the *Benedicamus Domino*.

The Proper is divided in *sanctoral* –or proper of saints– ideally following the order of the calendar of saints, or *temporal* –or proper of the time, following the order of the life of Christ. The pieces of the Proper allow to identify the origin of a liturgical manuscript, because they reveal the local particularities. It is composed by *Introit, Collect, Epistle, Gradual, Alleluia, Gospel, Offertory, Secret, Preface, Communion* and *Post-communion*.



Matteo da Perugia (d. 1418) [Mattheus de Perusio]

Italian composer from the beginning of the XVth century, deceased probably in the first days of January 1418. Very little is known of his life.



Learning to
Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

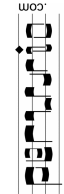
[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)

borders, but also temporal borders: some works are written in a style reminiscent of the XIVth century; other incorporate the stylistic innovations of the 15th century, such as the greater attention given to the intelligibility of the text being sung, and a more harmonic conception of the polyphonic texture.



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)



Molière



Molière (1622–1673) [Jean-Baptiste Poquelin]
Baptised the 15th of January at the Saint-Eustache church in Paris, quite probably born one or two days before. Son of Jean Poquelin and Marie Cressé. Both from weaver families, they live at les Halles quarter.

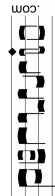
His mother dies in 1632, at the age of 30. The inventory of her possessions reveals a woman of taste, with fine furnitures, jewels, and a judicious library. His father marries the year after with Catherine Fleurette, daughter

of a merchant, that will give him three daughters. Catherine dies in 1636, from both matrimones five children remain, with Jean-Baptiste being the eldest.

In 1635 Jean-Baptiste enters the jesuit school of Clérmont. There having as colleague the Prince of Conti, that later will be his patron.

Studies law at Orléans in 1640, obtains his practising license and enrolls at the Bar as a lawyer. He practices law during a few months, it is then that he starts to attend the theatrical milieu, presumably serving as compère to one stage producer.

He acquired the taste for dramatic poetry during the time of his studies, and he is not indifferent to the charms of a young and beautiful comedian: Madeleine Béjart, four years his senior. He falls in love and she becomes his mistress.



Love

Learning to

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

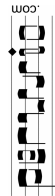
[close](#)

[quit](#)

In 1643, after settling matters of partage of his mother estate with his father, and renouncing the apointment of royal weaver that his father procured for him, he founds a theatrical troupe: *Le Illustre Théâtre*. A company created around the Béjart family, notably Madeleine. The troupe opens its first theater in January 1, 1644, in the Saint-Germain faubourg, in Paris.

The first play signed Molière appears at the 28th of June. He will never give any explanation regarding his choice of pseudonym.

The beginnings of the company are disappointing, and due to severe financial difficulties they are obliged to close the theater. However, in that same day the contract for a new theater in another location, in the Saint-Paul parish, is signed. But the situation does not improve, and Molière is twice imprisoned because of debts. Released under bail, the company must pay the sums that are due to owner of the building where the theater is housed. Jean-Baptiste's father is forced to intervene several times to financially support his son. With the surviving troupe,



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

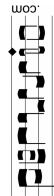
[quit](#)

he decides to leave Paris and join in province the company of Charles Dufresne patroned by the Duke d'Épernon, governor of Guyenne. Molière's provincial adventure lasts thirteen years, with tours in the west and south of France: Nantes, Poitiers, Agen, Toulouse, Albi, Narbonne, &c.

In 1653 the company is welcomed at Pézenes by the Prince de Conti, that accords it his protection and his name: troupe of his Royal Grace the Prince de Conti. During the years 1653-1657 they continue to tour throughout France, now in the northeast: Carcassone, Pézenes, Avignon, Grenoble, Vienne, Lyon, Dijon. Molière replaces Dufresne at the head of the company.

In 1657 the sudden conversion of the Prince de Conti in a devout, makes him now display his open hostility towards the theater, withdrawing his patronage.

In 1659 the company regains Paris, and tastes its first success with the play *Les Précieuses Ridicules*. After the second presentation the victory is astounding, coinciding also with the first plot against Molière, engendered by the competition of the Hotel de Bourgogne.



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

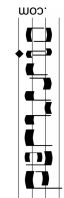
[lastpage](#)

[close](#)

[quit](#)

In January 1661, the superintendent of the finances gives a great feast in his château of Vaux-le-Vicomte. Molière in collaborates with Beauchamp that composes the music and coreographs the ballets. He will become the chosen coreographer for all the following comédies-ballets. They create the first comedy interspersed with music and dance: *Les Fâcheux*, that is presented before the king, who suggests that Molière should include in his gallery of characters the one of a hunting maniac. He very quickly composes the scene that will appear at the next performance of the play at the Palais Royal, in the 4th of November.

He marries Armande Béjart, aged 20, in 1662. His adversaries spread the rumour that the matrimony is incestuous, because of his former relationship with his mother-in-law, Madeleine. The following year his play *L'École des Femmes* brings him trouble with the religious authorities and devouts, the same year the king grants him a royal gratification of 1000 *livres*.



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

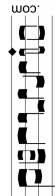
[close](#)

[quit](#)

The year 1664 marks the beginning of Molière's collaboration with Lully that writes the music for the dancing intermedes of the comedy-ballet *Le Mariage Forcé*, presented before the queen mother in her apartment.

Lully always aware of the prospects his acquaintances could bring him, quickly cemented the association with Molière, by the time, quite popular at the court. This was a two-way street, since the inclusion of dances related with the action, something which the king so much enjoyed, could only made his plays even more popular.

In the beggining drama was paramount, and music secondary. Such is the case in *Le Mariage Forcé* and *La princese d'Élide*, produced for the outdoor spectacles at Versailles in 1664: *Le Plaisirs de l'Île Enchantée*. As the time went on, the growing esteem in which the king held Lully made the roles of music and drama reverse. Lully gradually maneuvered in order that musical intermissions became the core of the comédie-ballets. That can be seen in *Les Amants Magnifiques* and *Le Bourgeois Gentilhomme* (1670).



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

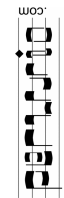
[close](#)

[quit](#)

Their last joint production was *Psyché* (1671) a *tragédie-ballet*, a work that became for Lully the draft for the 1678 *tragédie-lyrique* of the same name, in which he collaborated with Thomas Corneille and Fontenelle. When his status was assured, Lully dropped Molière as an associate and friend. Taking advantage of his special relationship with the king, Lully inspired a series of decrees that made life for Molière increasingly difficult. With severe restraints of the use of music in stage works. Abandoned by Lully Molière turned to Charpentier. They revised three of the old comédie-ballets so as to conform with the new restrictions. After that they collaborated on *Le malade imaginaire* (1673) –the title role was played by Molière– during the fourth performance he ruptured a blood vessel in a fit of coughing and died.



sabir Also called *levantine*. A mixture of Portuguese, French, Spanish, Italian, Greek and Arabic constitutes the *lingua franca* that was the jargon of sailors and merchants in the countries of the eastern Mediterranean, in use possibly from before the 14th century till the 20th century.



Learning to Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

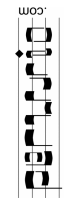
[quit](#)



Antonio Zaccara da Teramo

Antonio Zaccara da Teramo (active 1390–1413)
Member of the Pontifical chapel between 1391 and 1407, and from the Bologna chapel in 1413. He quickly disappears from documental references, probably due to his death. Recent research has revealed that a vast number of works that were considered to be the labor of several composers that beared the name Zaccara, are in fact authored by Zaccara da Teramo. He seems to have been a pioneer in the composition of Masses. At least four of his movements of the Mass are based on secular

melodies of his own. His Masses were largely diffused throughout Europe, as testified by their inclusion in several manuscripts that originate from various countries.



Learning to Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)


[lastpage](#)

[close](#)

[quit](#)



Orpheus playing a vihuela de mano

 **vihuela** A plucked instrument used in the Iberian Peninsula, approximately guitar shaped but strung like a lute with six paired courses and normally ten frets.

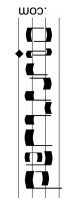
The word *vihuela* was used in Spain from the XIIIth century forward to designate a stringed instrument with a flat back. There is distinction between the *vihuela de arco* —bowed vihuela, and the *vihuela de peñola* —plectrum vihuela— which with the development of finger plucking became the *vihuela de mano*. Likely the vihuela de arco evolved into the viol at the end of the 15th century.



Bernabò Visconti

📖 **Bernabò Visconti (1323–1385)** Son of Stefano Visconti and Valentina Doria, born in Milan at the Monastery of Santa Margherita in the beginning of 1323.

Being the second-born an ecclesiastical career was considered for him, later though follows law studies and a military career. In July 1340 participates in a conjury set up against his uncle Luchino, by Francesco da Pusterla and other nobleman. But Ramengo de Caserta denounces the



Learning to Love

Early Music

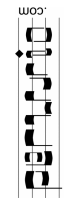
- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

conjury, and many of the conjurers are killed, but Luchino spares his nephews from his wrath.

In 1343 Bertaloma de' Grassi gives birth to his son Ambrogio, the first of a long series . In 1346 he must leave Milan since he and his brothers were exiled. Travels across Savoy, Flanders and France, where it is a guest Philippe VI (1348). It is authorized to return to Milan in March 1349, called by his uncle, the archbishop Giovanni that succeeds his brother Luchino in the ruling of the city.

In September 27, 1350, Bernabò marries Verona Beatrice della Scala, to whom he was affianced since 1345. At October 11, 1354, his uncle Giovanni divides the government of the State by his three nephews Matteo, Galeazzo II and Bernabò, after having bought from the Holy Roman Emperor Charles VI from Bohemia the privilege of the imperial vicariate.

In 1355 Bernabò starts the construction of the citadel of Bergamo, and attempts to conquer Bologna then ruled by Giovanni Visconti Ollegio, but the attempt fails. At the



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

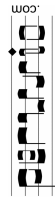
[close](#)

[quit](#)

26th of September of the same year his brother Matteo dies, and the Viscontine state is divided among himself and his brother Galeazzo II –the former obtaining the oriental part and in Milan the Roman, Tonsa, Oriental and Nova doors.

In October 4, 1356 the imperial vicar Markward von Raudeck attacks Milan due to the offenses perpetrated by the Viscontis against the emperor, November 12, the vicar is made prisoner by the troops of Bernabò. Starts the fortification of the San Giovanni de Conca palace, and the embellishment of the homonymous church, where later his equestrian statue made by Bonino da Campione will be placed.

In 1359 Bernabò concedes generous funds to several hospitals in the city. Not even this charitable activity shelters him from the Papal wrath. When trying to take Bologne, city which Giovanni Visconti da Ollegio had given to the Pope. In August 1360, the Pope emits a decree condemning Bernabò, the imperial vicar. His army is defeated by troops of pontifical legate under the



Learning to
Love
7

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

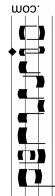
[lastpage](#)

[close](#)

[quit](#)

command of Galeotto Malatesta, in June 29, 1361. It is a great disaster, with hundreds of casualties and prisoners, as well the loss of the army's treasure. Since misfortunes are always in good company, in October 14, 1362, his son-in-law Ugolino Gonzaga, husband of Caterina Visconti, is murdered by his brothers. An event that lays the foundations for the clash between Mantua and Bernabò. Menaced at several fronts, he dispatches his ambassadors to the papal court in order to strike a deal –mediated by the king of France, Jean II, "the Good"— regarding Bologne.

Once the date set for Bernabò presenting himself in Avignon expires, Pope Urban V proclaims Bernabò an heretic, schismatic, and damned of the Church, depriving him of all his rights. The sentence extends to his sons. The month after Bernabò suffers a heavy defeat, with his son Ambroglio made prisoner. The armistice with the pontifical legate Albernoz remains uncertain, due to the hostility that he nurtures towards the Visconti. Peace is signed in March 1364, Bernabò leaves the Bolognese castle in exchange of 500 000 florins.



Love

Learning to
Teach

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

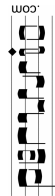
[lastpage](#)

[close](#)

[quit](#)

In the year 1367 Bernabò sets aside his hate for Consignorio della Scala, meeting with him to decide of an advantageous common strategy: proposing him an alliance in exchange of support in a campaign against Mantua. In the spring of 1368 his armies attack Mantua, after several vicissitudes in the clash with Mantua, an agreement between Bernabò, the vicar and the imperor is signed in Modena. To this the acquisition of Reggio, occupied by Feltrino da Gonzaga, by 50 000 florins follows. The Pope declares a crusade against the Visconti.

At the 28 of March, 1387, under the accusations of heresy and contumacy Bernabò and his brother Galeazzo II are once more condemned by the Church. The situation deteriorates in Milan due to an epidemy of plague that declared itself in the summer: Bernabò decisively intervenes, not without cruelty, but notably reducing the damages. In that same summer his son Ambroglio is murdered near Caprino Bergamasco during a skirmish with the inhabitants of the valley. In September Bernabò commands an expedition with the purpose of crushing the rebellion. The monastery of Pontida, that supported the rebels, is ravaged to the ground.



Learning to
Love
7

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

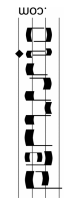
[close](#)

[quit](#)

In the month of March of 1379, Bernabò divides his dominions among his five legitimate sons: to Marco half of Milan; to Lodovico Crema and Lodi; Cremona for Carlo; San Donnino and Parma for Borgo; for Rudolfo Soncino and Ghiara d'Adda; Mastino gets Brescia and Val Camonica. For Donnina dei Porri and son Lancilotto goes the feud of Pagazzano in the Ghiara d'Adda. In that same year a fire occurs in palace of San Giovanni de Conca, a fact that is interpreted as an omen of Bernabò's impending doom.

October 12, 1380, Bernabó proposes an alliance against the foreign companies in Italy. The wedding of his daughter Caterina and Gian Galeazzo is celebrated at the 12th of October 1380, Gian Galeazzo's son Azzone dies that same day, Bernabó forgets to present his condolences to his nephew-son-in-law.

In February 1382 Bernabó and Ludovico d'Angio meet in Milan to agree upon the conquest of Naples. The matrimony between Ludovico's son –Ludovico II– and Bernabó's daughter Lucia is discussed. The agreement is signed in July 18 of the following year in Milan.



Learning to
Love
7

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

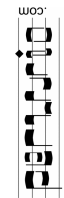
[close](#)

[quit](#)

In May 6, 1385, fearing that the growing power of his uncle places his life in danger, with a stratagem Gian Galeazzo captures his uncle together with his cousins Ludovico —that is also his sister Violante's husband— and Rudolfo. After occupying all of Bernabó and his sons' city domains, under the escort of Gasparino Visconti Bernabó is transferred from the castle of Porta Giovia to the castle of Trezzo together with Donnina dei Porri that becomes his wife in prison —Gian Galeazzo will annul this matrimony afterwards. In 19th of December Bernabó is murdered with poison placed in a plate of beans. He will be buried in San Giovanni da Conca with all the hypocritical honors of state.

Bernabó's death was not mourned due to his ruthless disposition. Stories about his legendary cruelty abound. The following few suffice to give you a glimpse of his ferocity.

Although initially destined to a priestly career, Bernabó was strongly anti-clerical. In one occasion, founding two benedictine monks that were charged by the Pope



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

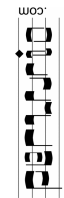
[close](#)

[quit](#)

Innocent VI of delivering a letter that condemned him. It is said that Bernabó reached them at the drawbridge over the Lambro river, he asked them if they wanted to eat or drink. The question was sarcastic, since the real choice consisted in being thrown to water and drowned, or eating a repast of parchment and seals. the very letter that they delivered. They have chosen to eat, hence they were coerced to swallow a indigest meal of parchment and pontifical seals.

Another episode involves his illegitimate daughter, that arrested under the charge of adultery, was first tortured and later mured alive in the Rochetta di Porta Nuova. She agonized during seven months and died, then nothing more than a living skeleton. It is said that remorse of these brutal feats spurred Bernabó to outbursts of charitable actions.

Bernabó was also someone that liked to be encompassed by people with graceful presence. It so happens that an unfortunate ambassador that Bernabó deemed to be tiny, thus ugly, was sent in a horse purposely saddled in such a



Learning to
Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

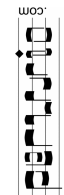
[close](#)

[quit](#)



Gian Galeazzo Visconti

📖 Gian Galeazzo Visconti (1351–1402) Son of Galeazzo II and Bianca di Savoia. Born October 16, 1351. Marries the twelve year old Isabelle de Valois in June 1360, thus sanctioning the alliance of Galeazzo II with the house of Valois, then going through severe economical difficulties by virtue of the One Hundred Years War. With this marriage Gian Galeazzo obtains for himself the title of count of Vertus. His firstborn, Gian Galeazzo II, is believed to be born March 4, 1366. Two years later Azzone



Learning to
Love

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

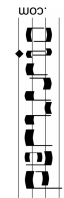
[lastpage](#)

[close](#)

[quit](#)

is born, in the summer of 1370, his daughter Valentina is born and in 1372 Carlo, whose birth will be the cause of Isabelle's death due to childbirth complications in September 11, 1372.

After his father death in 1378, Gian Galeazzo hastens to get for himself the recognition of the imperial vicariate held by Galeazzo II. In January 17, 1380, arrives from the Holy Roman Emperor Wenceslaus the much coveted diploma that grants him the vicariate. His uncle Bernabò slights this formality, a fact that later Gian Galeazzo will use to legitimate the arresting of his uncle. At the 2nd of October Gian Galeazzo marries forcefully his cousin Caterina, according to the wishes of his uncle Bernabò, hence giving one more reason for the incubation of a rebellion. In 1385 the situation rushes to his advantage, and Gian Galeazzo with the support of his mother, Bianca di Savoia, orquestrates a coup d'état against his uncle-father-in-law Bernabò. In May 6 he knavishly arranges the capture of his uncle and sons Ludovico and Rodolfo. Placing them under arrest in the castle of Porta Giovia. Gian Galeazzo disposes of a small army of 500



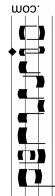
Learning to Love

Early Music

- [contents](#)
- [next](#)
- [previous](#)
- [back](#)
- [find](#)
- [fullscreen](#)
- [firstpage](#)
- [lastpage](#)
- [close](#)
- [quit](#)

lancers under the orders of Jacopo del Verme, Ottone di Mandello and Giovanni Malaspina, with the mission of assuaging a hypothetical uprising supporting his uncle and cousins. Instead, the mob sacks the palace of Bernabò and his sons, destroying the tributary records. In May 7, the rock from the Porta Romana surrenders. The General Counsel of the city grants him the seignory of Milan, neglecting Bernabò's heirs. Between the 8th of May and the 14th of May Gian Galeazzo occupies all the city of Bernabò and his sons.

The year after founds in Milan *il Duomo* –the Cathedral of Milan– hiring the best artists then available in Europe. From now on Gian Galeazzo's ambitions will be measureless: in 1387 obtains the dominion of Vicenza and Verona, in 1390 Pádua; in May 11, 1395, the emperor Wenceslaus grants him the title of Duke of Milan, he then tries to unite all of Italy around his figure. Conquers Pisa, Perugia, Assisi and Siena. Florence feeling threatened assembles a military alliance against the Visconti.



Learning to
Love
7

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

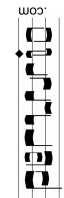
[close](#)

[quit](#)

In 1396 he founds the Carthusian monastery of La Certosa at Pavia: supposedly the one for which the music that it is included in the recording *Missa Cantilena* was written for.

On a par with his political ambitions Gian Galeazzo considerably stimulates Art and Trade in his domains. Attracting to his castle of Pavia the most illustrious European spirits. Among them the poet Francesco Petrarca, that oversaw the collection of the Visconti Library and exerted great influence over Gian Galeazzo. He founded also the University of Piacenza and encouraged all government officials to have a training at the University of Pavia.

His enterprise of the unification of all Italy will never reach a safe port. Dies victim of the plague in 1402, while preparing a final assault on Florence, the only obstacle between him and full control of northern Italy. Bequeaths a depauperated state, leaving his widow Caterina in serious difficulties.



illustrations [paintings](#)[drawings](#)[photographs](#)

JMWTurner [ColourBeginningwatercolor\(1819\)](#)[TateGalleryLondon](#)

Leonardo da Vinci [headofcombatantstudyfortheBattleofAnghiari\(ca. 1504-1506\)](#)[SzepmüvészetiMuseumBudapest](#)

FraAngelico [annunciationfromtheSanMarcofrescos\(ca. 1449\)](#)
[\(detail\)](#)[SanMarcoMonasteryFlorence](#)

Leonardo da Vinci [portraitofGinevrade'Benci\(1474-1476\)](#)
[\(detail\)](#)[oilonwoodNationalGalleryofArtWashington](#)

JohannesVermeer [girlwithapearlearring\(detail\)](#)(1665)[oiloncanvasMauritshuisTheHague](#)

Leonardo da Vinci [studyofbabiesfortheVirginandtheChild](#)
[\(detail\)](#)(16th century)[VeniceAccademia](#)

Masolino da Panicale [Madonnainmezzafigura](#)(detail)
(15th century)[privatecollection](#)

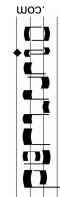
Tiziano Vecelio [PhilipIIplayingmusicforVenus](#)(detail)
(16th century)[StaatsmuseumBerlin](#)

Gérard Corbiau (director)[LouisXIVdancingthepartofApollo](#)
[intheBalletLesAmantsMagnifiquesfromthefilmLeRoiDanse](#)

Sandro Boticelli [SaintJohnEvangelist\(detail\)](#)[coronationofMarywithfoursaints](#)(ca. 1490)[frescoaltarofSanMarcoVenice](#)

Sandro Boticelli [VirginandtheChildwithfiveangels\(1480-1481\)](#)
[\(detail\)](#)[temperaonwoodGaleriadegliUffiziFlorence](#)

Diego Velasquez [oldwomanfryingeggs\(1618\)](#)(detail)[oiloncanvasNationalGalleryEdinburgh.](#)



Learning to
Read

Early Music

[contents](#)

[next](#)

[previous](#)

[back](#)

[find](#)

[fullscreen](#)

[firstpage](#)

[lastpage](#)

[close](#)

[quit](#)