# Monody & Opera

# Monody & Opera

## FLORENCE

# Monody & Opera

## The CAMERATA

# Monody & Opera

## *The* CAMERATA

Giovanni de' BARDI, patron
Jacopo CORSI, patron

Girolamo MEI, historian
Vincenzo GALILEI, musician

# Monody & Opera

Polyphony = “Many Voices”

Monody = “One Voice”

# Monody & Opera

Reaction Against the Madrigal…

# The Madrigal

The most important secular genre of the sixteenth century

# The Madrigal

Composers enriched the meaning and impact of the text through musical setting.

The genre became an experimental vehicle for *dramatic* characterization, inspiring new compositional devices.

# The Madrigal

First Practice

"Music is the mistress of the Text"

Second Practice

"The Text is the mistress of the Music"

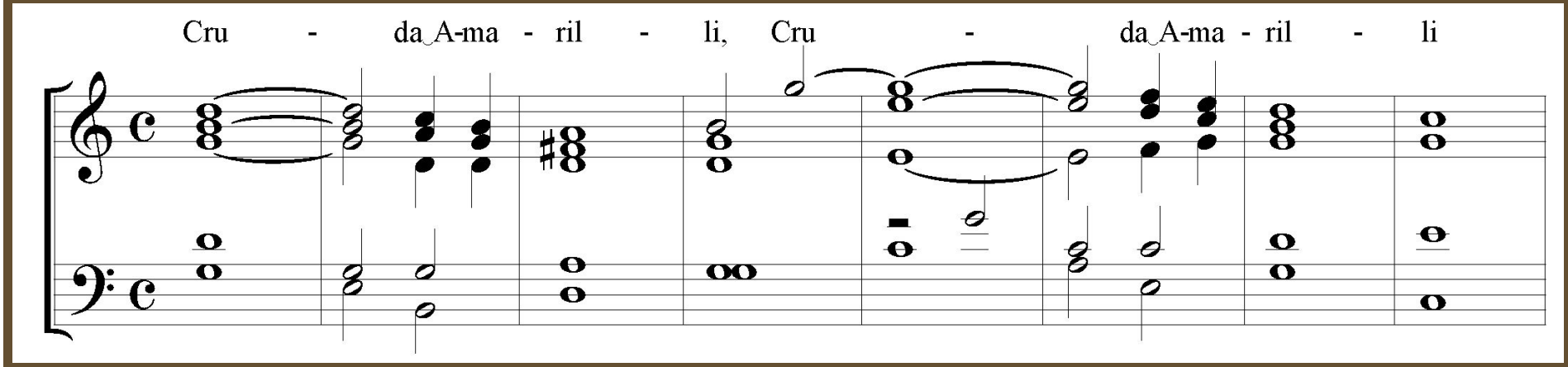
# The Madrigal

## Claudio Monteverdi

*Cruda Amarilli*

(pub. 1605)

# The Madrigal



# The Madrigal

## Artusi / Monteverdi Controversy

Giovanni Maria Artusi
*L'Artusi* (pub. 1600)

# Monody & Opera

*The* CAMERATA *Musicians*

Jacopo PERI
Giulio CACCINI
Emilio de' CAVALIERI

# Monody & Opera

## Speech song of Greek and Roman Theatrical Tragedies & Epic

# “GREEKS and ROMANS”

# Monody & Opera

"[The Camerata] having repeatedly discoursed on the manner in which the ancients used to represent their tragedies, and whether they employed song, and of what kind, Signor Rinuccini took to writing the play *Dafne*, and Signor Corsi composed some airs to parts of it… and shared his thoughts with Signor Peri. The latter, having listened to their purpose and approving of the airs already composed, took to composing the rest…

"The pleasure and amazement produced in the audience cannot be described…

"This experiment taught Signor Rinuccini how well singing was suited to the expression of every sort of affection, and Signor Peri discovered the artful manner of reciting in song which all Italy admires…"

# Monody & Opera

## MONODY = Solo song with basso continuo

# Monody & Opera

## Theatrical Monody = RECITATIVE

# Monody & Opera

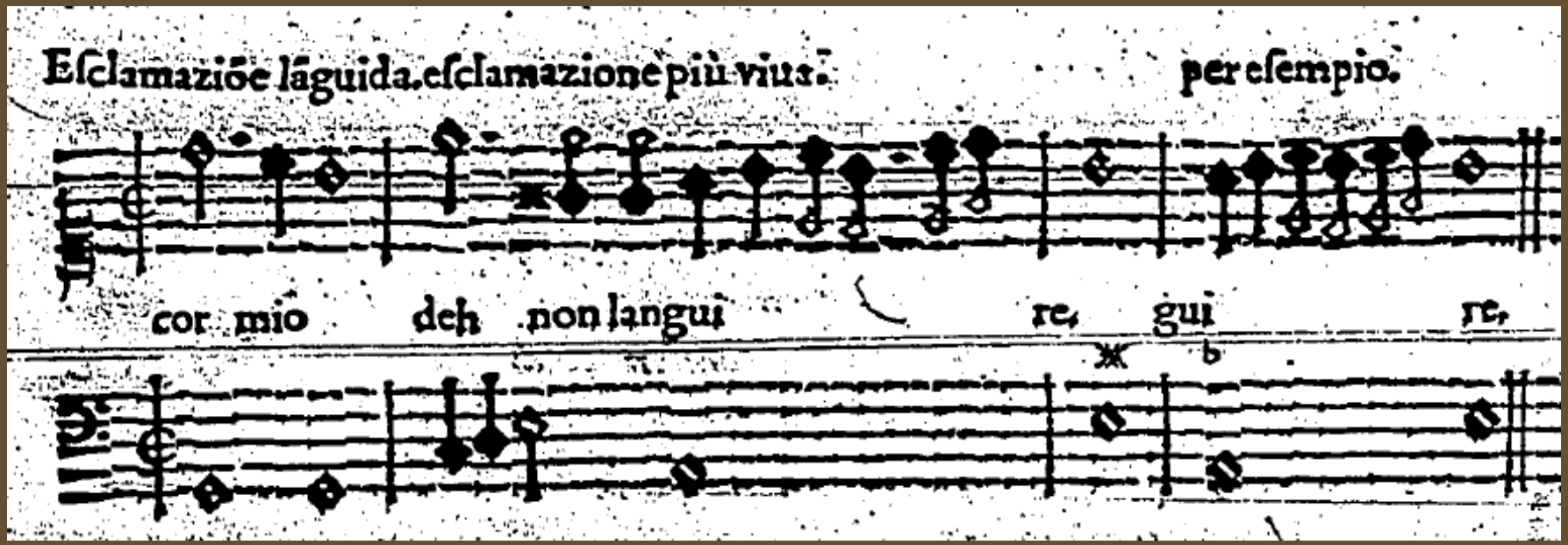
## CACCINI, *Le Nuove Musiche* (1602)

LE NVOVE
MVSICHE
DI GIVLIO CACCINI
DETTO ROMANO.

IN FIRENZE
APPRESSO I MARESCOTTI
MDCI.

# Monody & Opera

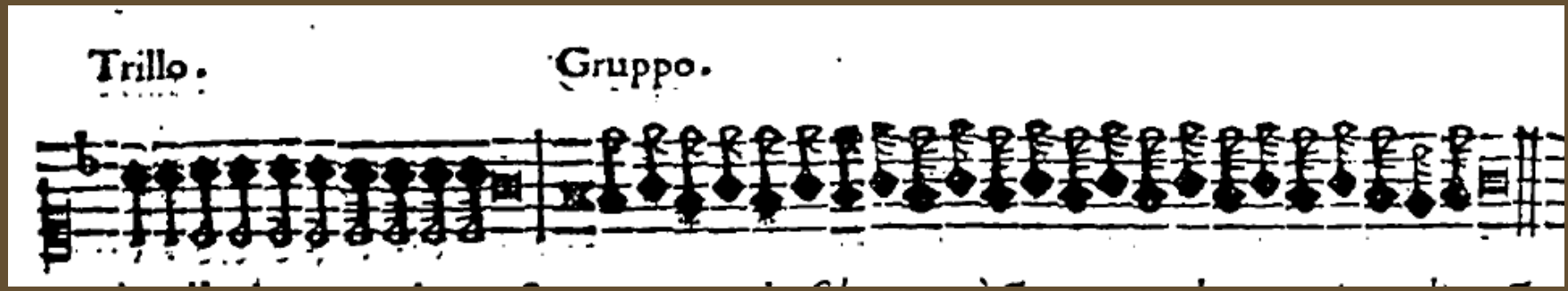
## CACCINI, *Le Nuove Musiche* (1602)




"Ah heart, do no languish"

# Monody & Opera

## CACCINI, *Le Nuove Musiche* (1602)



# Monody & Opera

## CACCINI, “Vedrò ’l mio sol”

LE NVOVE
MVSICHE
DI GIVLIO CACCINI
DETTO ROMANO.

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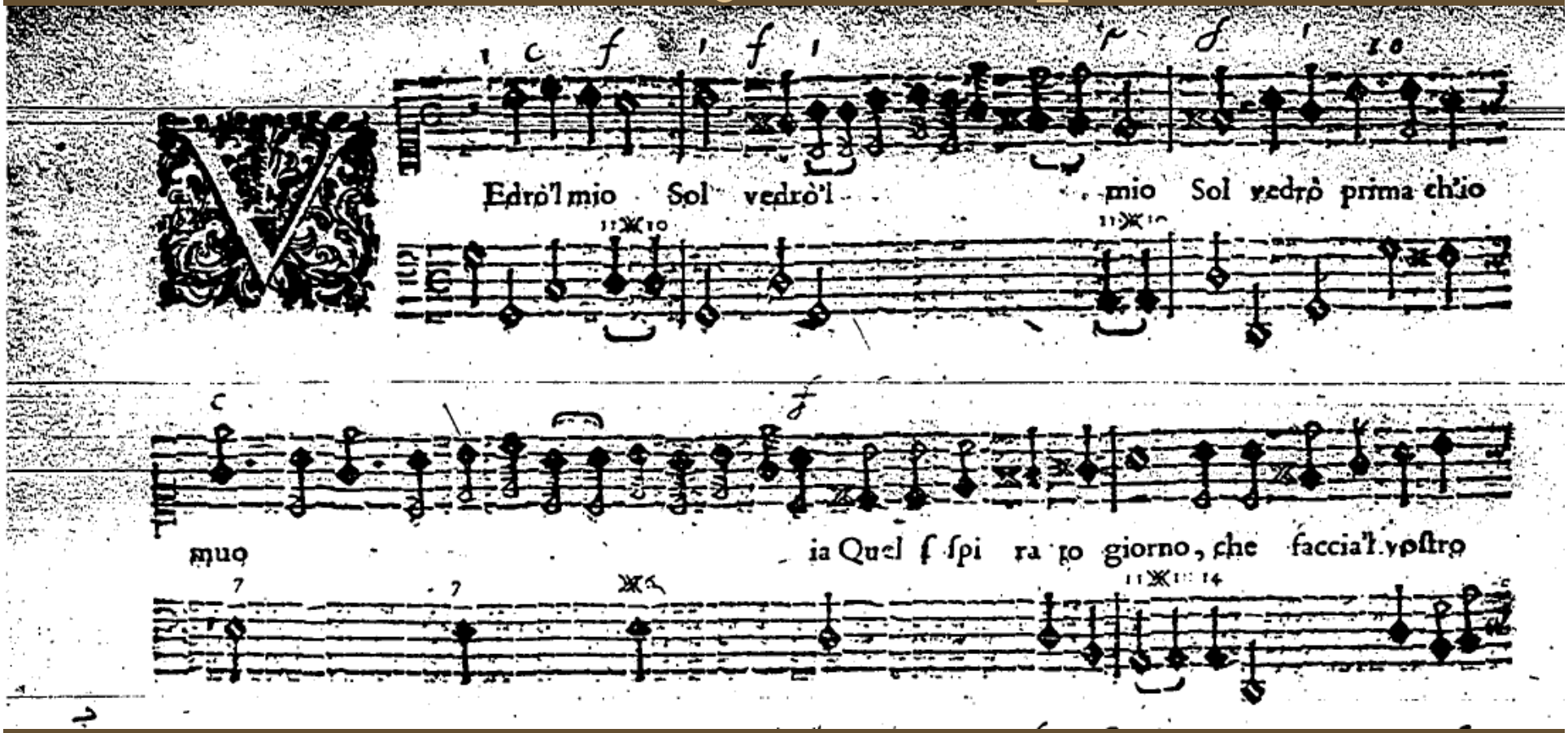
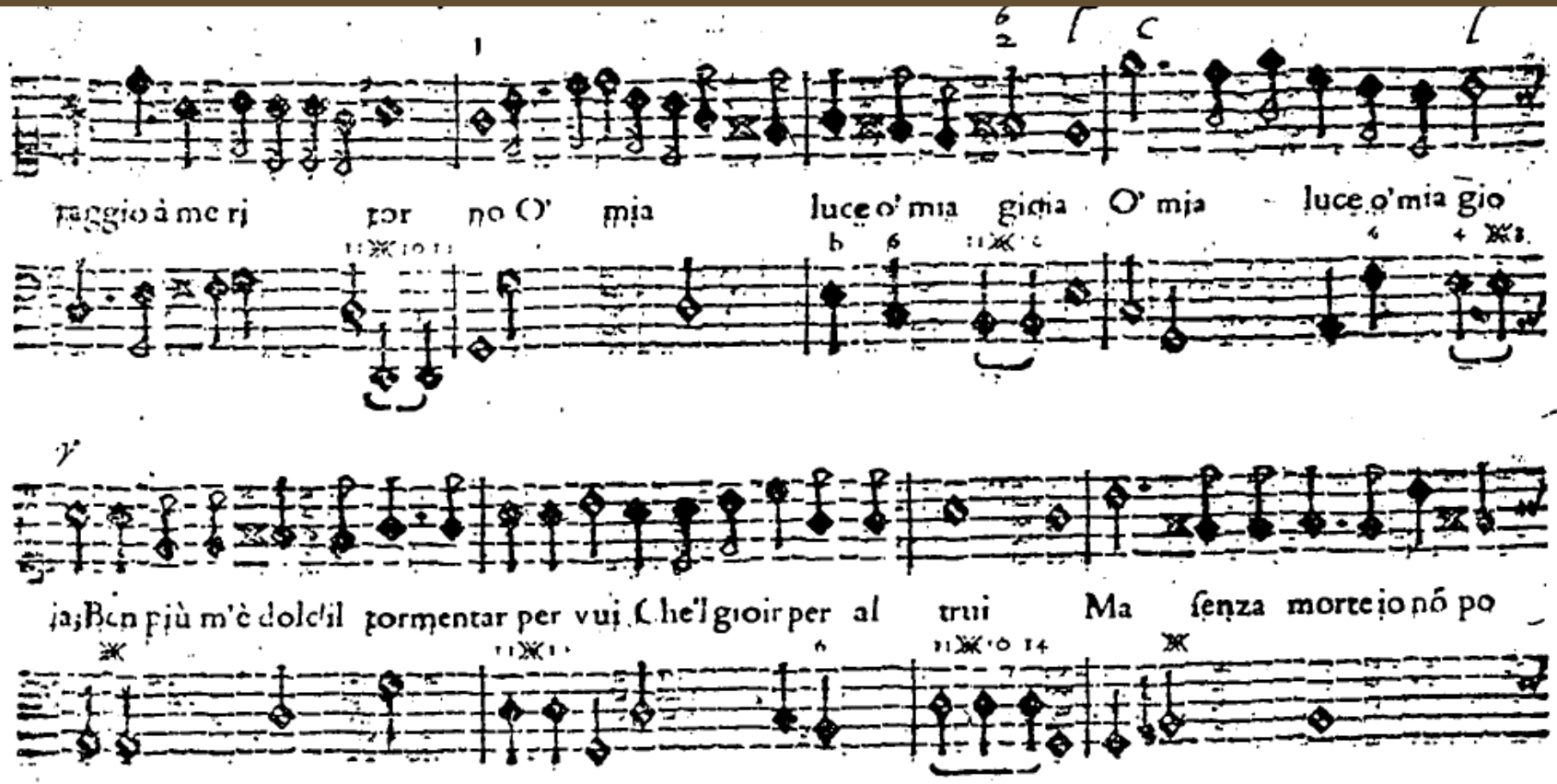
# Monody & Opera



# Monody & Opera



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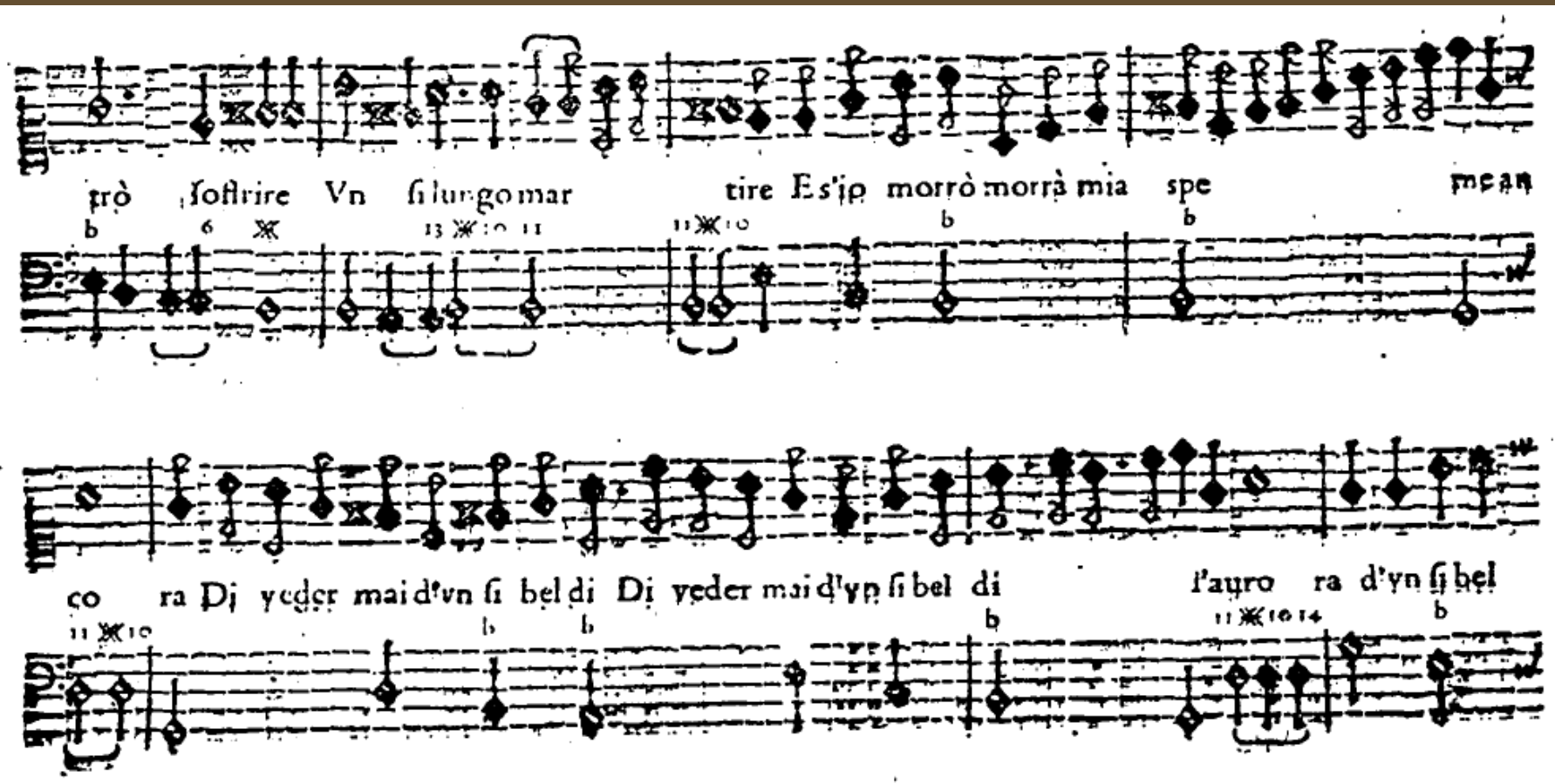

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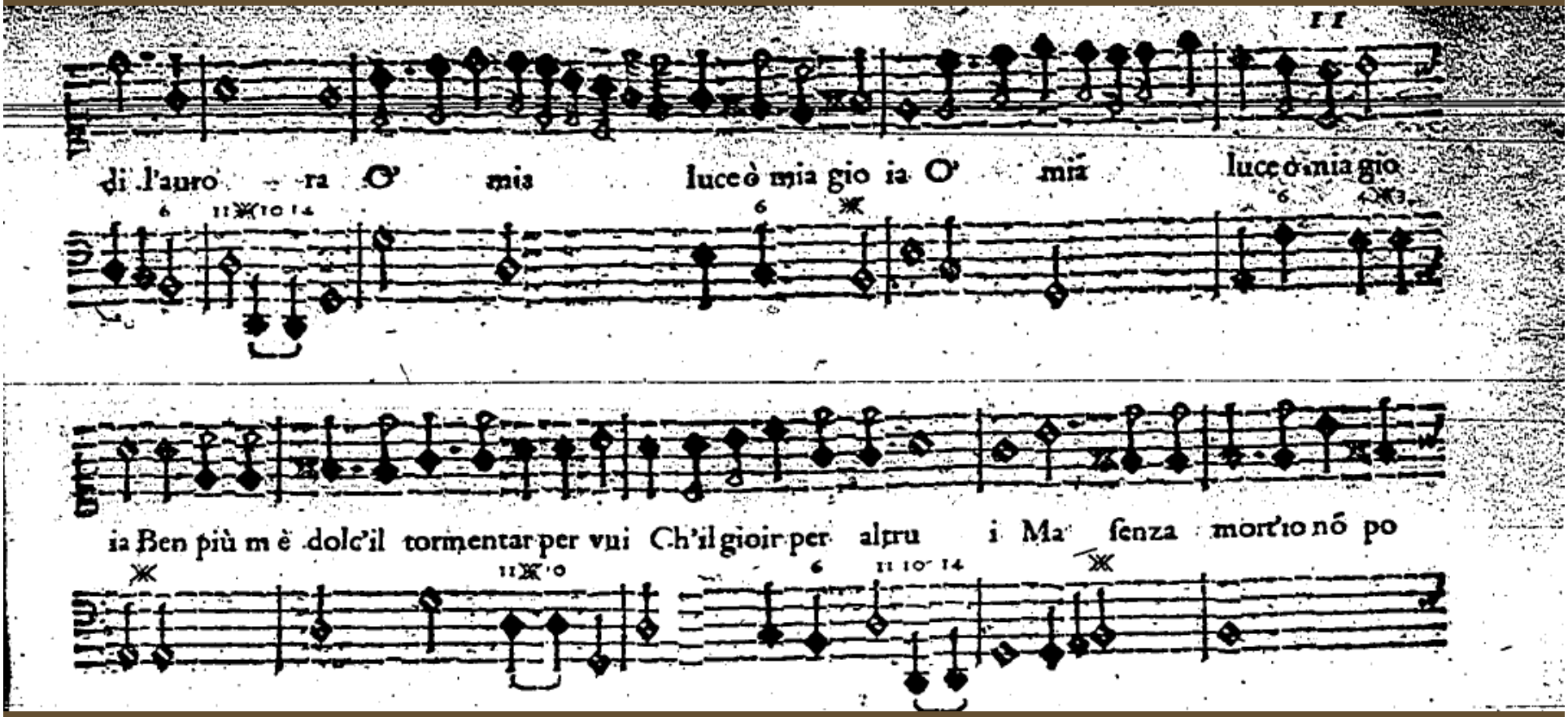

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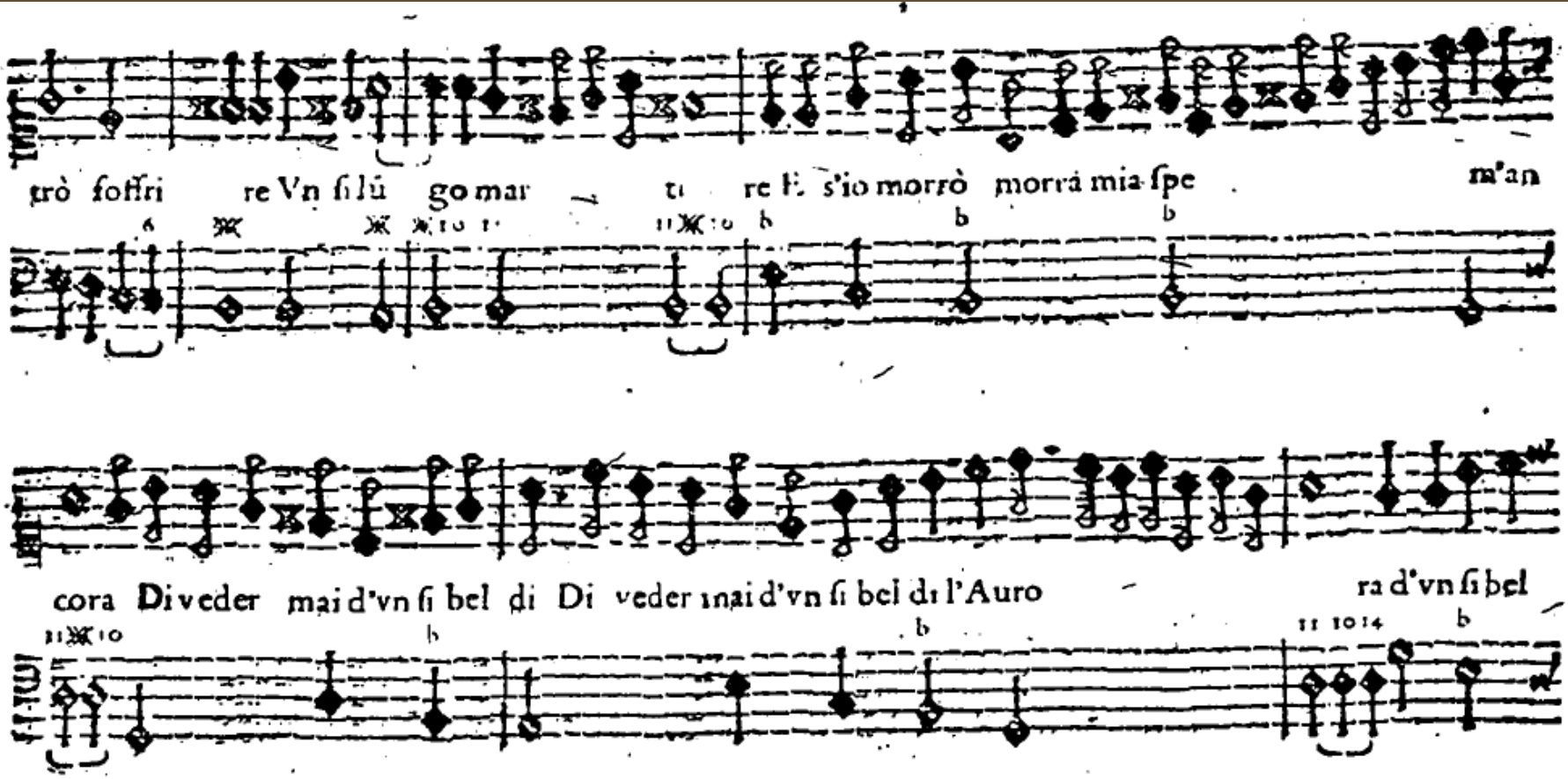
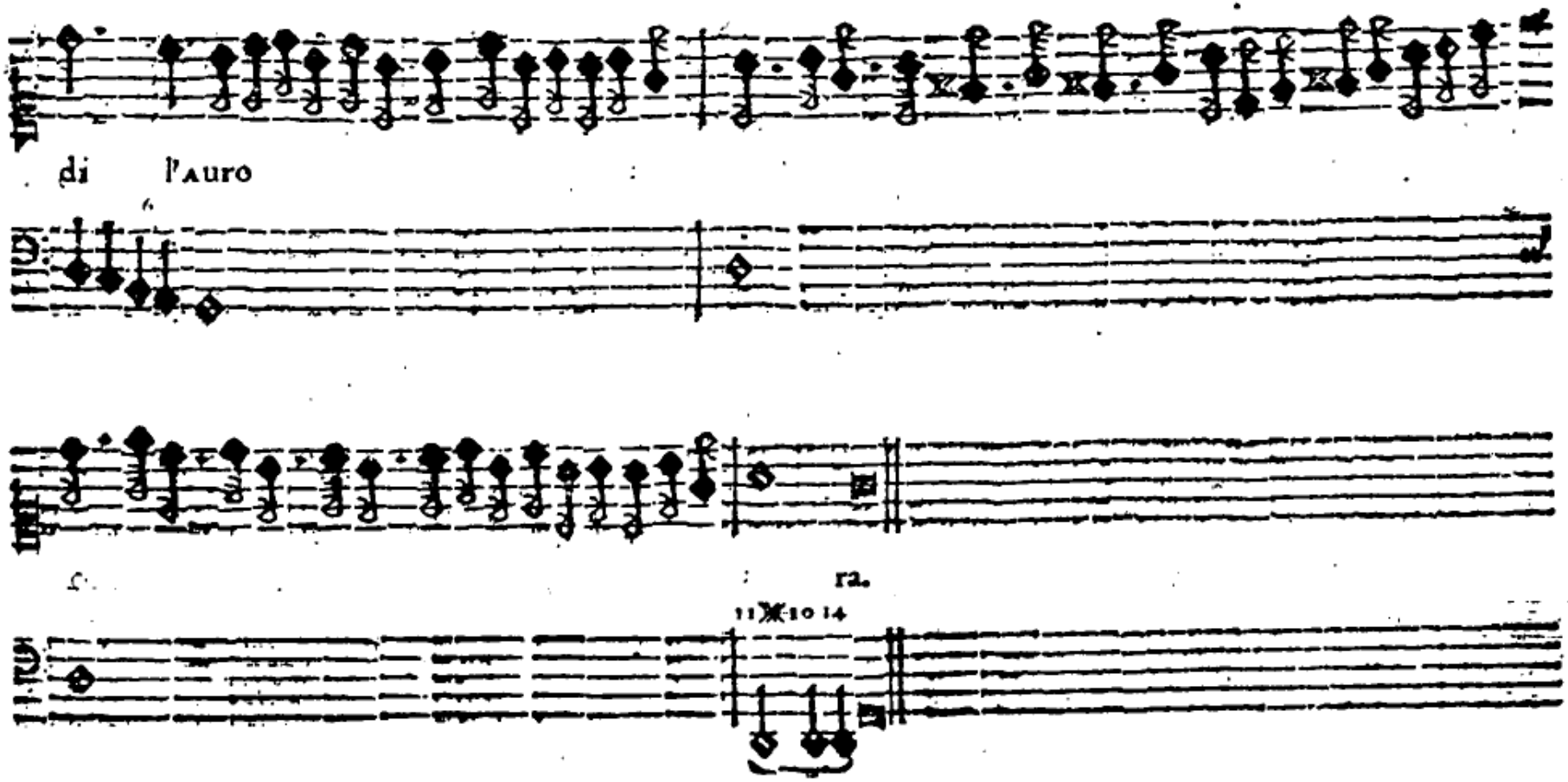


# Monody & Opera



# Monody & Opera

Libretto
("small book")

Librettist
Ottavio RINUCCINI

# Monody & Opera

Librettist: RINUCCINI

Composers: CORSI, PERI

First Opera:
*DAFNE* (1598)

# Monody & Opera

RINUCCINI,
CORSI, PERI

*DAFNE* (1598)

Bernini, *Apollo and Daphne*

# Monody & Opera

"It pleased Signors Jacopo Corsi and Ottavio Rinuccini that I should…make a simple trial of what the music of our age could do. Seeing that dramatic poetry was concerned, and that it was therefore necessary to imitate speech in song—and surely no one ever spoke in song—I judged that the Ancient Greeks and Romans (who, in the opinion of many, sang their tragedies throughout in representing them upon the stage) had used a harmony surpassing that of ordinary speech, but below the ordinary melody of song as to take an intermediate form."

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

Giovanni de' Bardi, Jacopo Corsi

*Patrons*

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

Giovanni de' Bardi, Jacopo Corsi

Vincezo Galilei, Girolamo Mei

*Theorist, Historian*

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

Giovanni de' Bardi, Jacopo Corsi
Vincezo Galilei, Girolamo Mei
Ottavio Rinuccini
*Poet*

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

Giovanni de' Bardi, Jacopo Corsi
Vincezo Galilei, Girolamo Mei
Ottavio Rinuccini
Jacopo Peri, Giulio Caccini, Emilio de' Cavalieri
*Singer/Composers*

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

Reaction against Polyphony

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

Reaction against Polyphony

Recreation of Greek and Roman Theater/Poetry in "Modern" style

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

Reaction against Polyphony
Recreation of Greek and Roman Theater/Poetry
in "Modern" style

Invention of MONODY
[Single vocal line with Basso Continuo accompaniment]

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

First experiment: *DAFNE* (1598)

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

First experiment: *DAFNE* (1598)
Libretto by Rinuccini (Prologue and Six Scenes)

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CAMERATA in the 1590s (Florence, Italy)

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Music by Corsi and Peri

# Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

First experiment: *DAFNE* (1598)
Libretto by Rinuccini (Prologue and Six Scenes)
Music by Corsi and Peri

Legend of Apollo and Daphne
Prologue sung by the poet Ovid

# Monody & Opera

Based on “Idea” of
GREEK TRAGEDY

but with a
*LIETO FINE*
“Happy Ending”

# Monody & Opera

## PASTORAL DRAMA
## (Arcadia)

Nicholas Poussin, *Et in Arcadia Ego* (1640)

# Monody & Opera

## MONODY

*Recitativo*

*Aria*

# Monody & Opera

## MONODY

*Recitativo*

*Aria*

## INSTRUMENTAL MUSIC

*Sinfonia*

("sounding together")

*Ritornello*

("little return")

# Monody & Opera

## ORPHEUS

# Monody & Opera

Librettist: RINUCCINI

Music: PERI / CACCINI

*L'EURIDICE* (October 6, 1600)

*Wedding of Maria de' Medici to Henri IV of France*

BB 118

ARCHIVIO MUSICALE NEL LICEO DI BOLOGNA

# LE MVSICHE
## DI IACOPO PERI
NOBIL FIORENTINO

Sopra L'Euridice

## DEL SIG. OTTAVIO RINVCCINI

Rappresentate Nello Sponsalizio
della Cristianissima

## MARIA MEDICI
REGINA DI FRANCIA
E DI NAVARRA.

IN FIORENZA
APPRESSO GIORGIO MARESCOTTI.
MDC.

(1) Questo Drama fu rappresentato in Bologna nel Palazzo del Signore Senatore Alessandro Pepoli nel seguente anno 1600 come dalla Relazione del Guarini data alle stampe [illegible] e Pubblici Teatri di Roma nell'anno stesso [illegible] Opera [illegible] questo Drama nuovo [illegible]

ARCHIVIO MUSICALE NEL LICEO DI BOLOGNA

# Monody & Opera

## *L'EURIDICE*

Prologue and Six Scenes

Tirsi: "Nel puro ardor"
[Aria]

Dafne, Arcetro, Orfeo: "Per quel vago boschetto"
[Recitative]

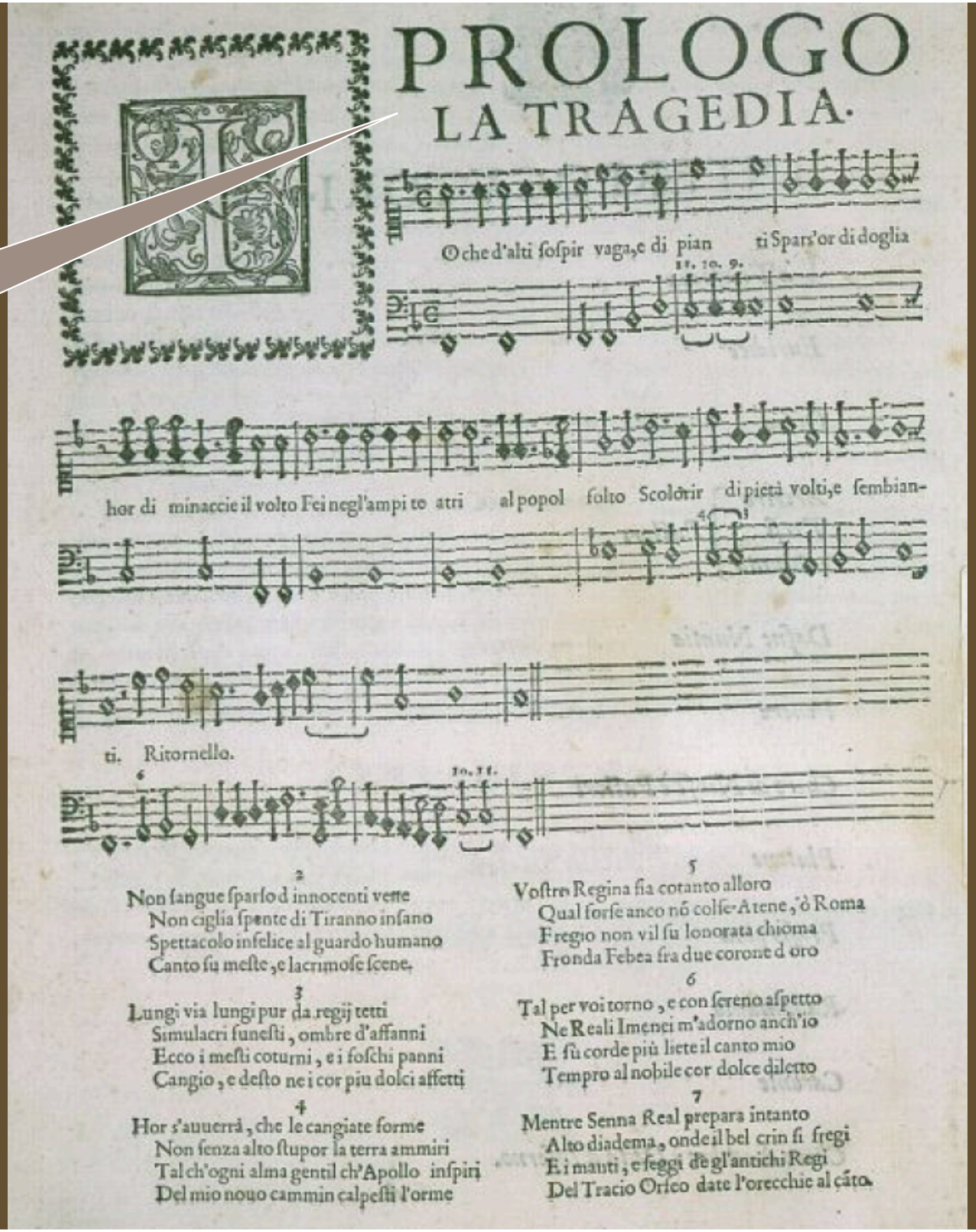
Prologue: Tragedy

1. Eurydice and Chorus (Nymphs, Shepherds)
2. + Orpheus, Acetro, Dafne (Death of Eurydice)
3. Acetro, Dafne, Chorus (Departure)

4. Venus, Orpheus, Pluto, Persephone, Charon

5. Acetro, Aminta, Chorus
6. + Orpheus and Eurydice (Return)

Introductory prologue sung by “Tragedy”



# PROLOGO
## LA TRAGEDIA.

O che d'alti ſoſpir vaga, e di pian ti Spars'or di doglia

hor di minaccie il volto Fei negl'ampi to atri al popol ſolto Scolorir di pietà volti, e ſembian-

ti. Ritornello.

2

Non ſangue ſparſo d innocenti vene
Non ciglia ſpente di Tiranno inſano
Spettacolo infelice al guardo humano
Canto ſu meſte, e lacrimoſe ſcene.

3

Lungi via lungi pur da regij tetti
Simulacri funeſti, ombre d'affanni
Ecco i meſti coturni, e i foſchi panni
Cangio, e deſto ne i cor piu dolci affetti

4

Hor s'auuerrà, che le cangiate forme
Non ſenza alto ſtupor la terra ammiri
Tal ch'ogni alma gentil ch'Apollo inſpiri
Del mio nouo cammin calpeſti l'orme

5

Voſtro Regina fia cotanto alloro
Qual forſe anco nó colſe Atene, ò Roma
Fregio non vil ſu lonorata chioma
Fronda Febea fra due corone d oro

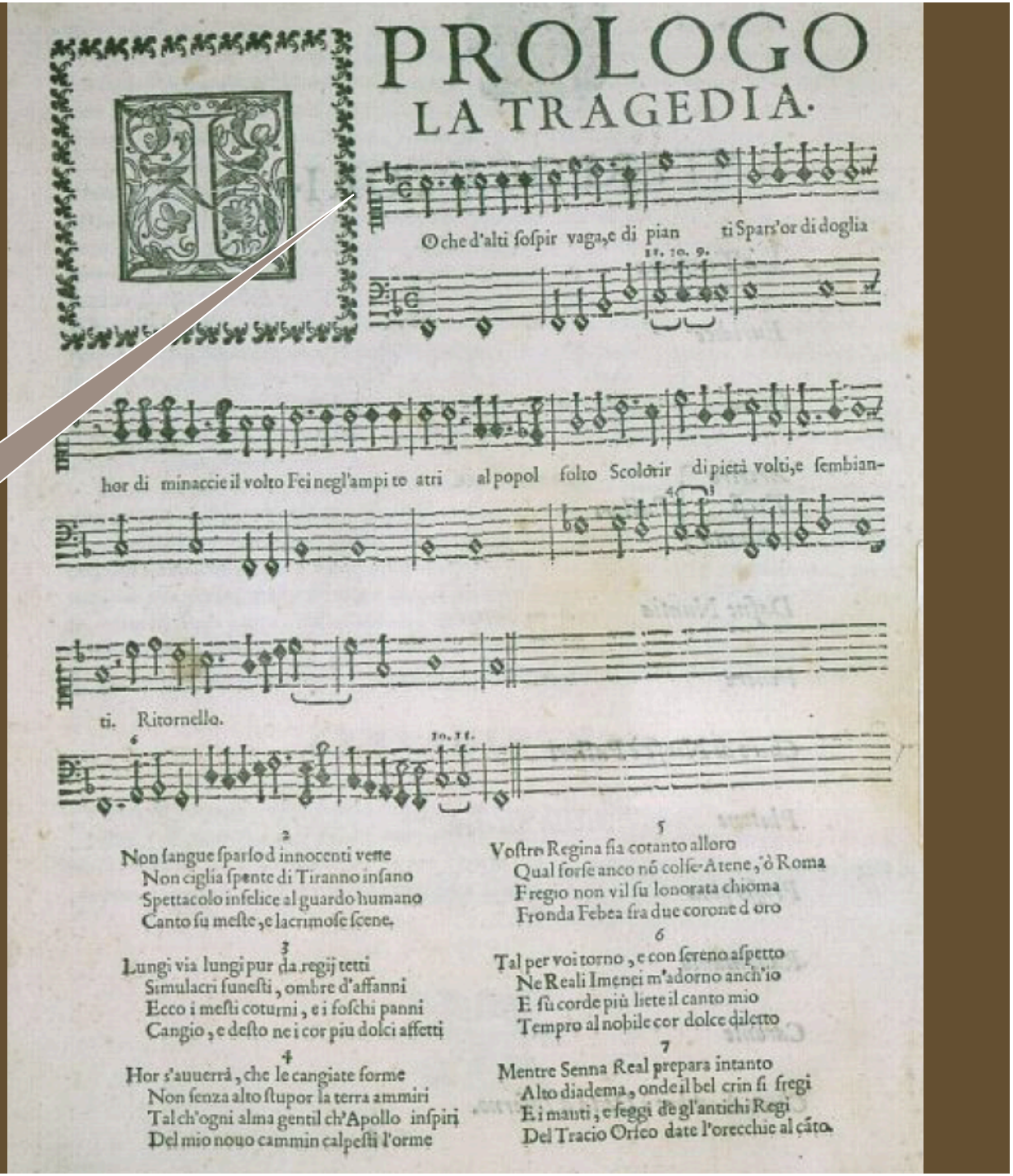
6

Tal per voi torno, e con ſereno aſpetto
Ne Reali Imenei m'adorno anch'io
E ſu corde più liete il canto mio
Tempro al nobile cor dolce diletto

7

Mentre Senna Real prepara intanto
Alto diadema, onde il bel crin ſi fregi
E i manti, e ſeggi de gl'antichi Regi
Del Tracio Orfeo date l'orecchie al cãto.

Voice and B.C.



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## LA TRAGEDIA.

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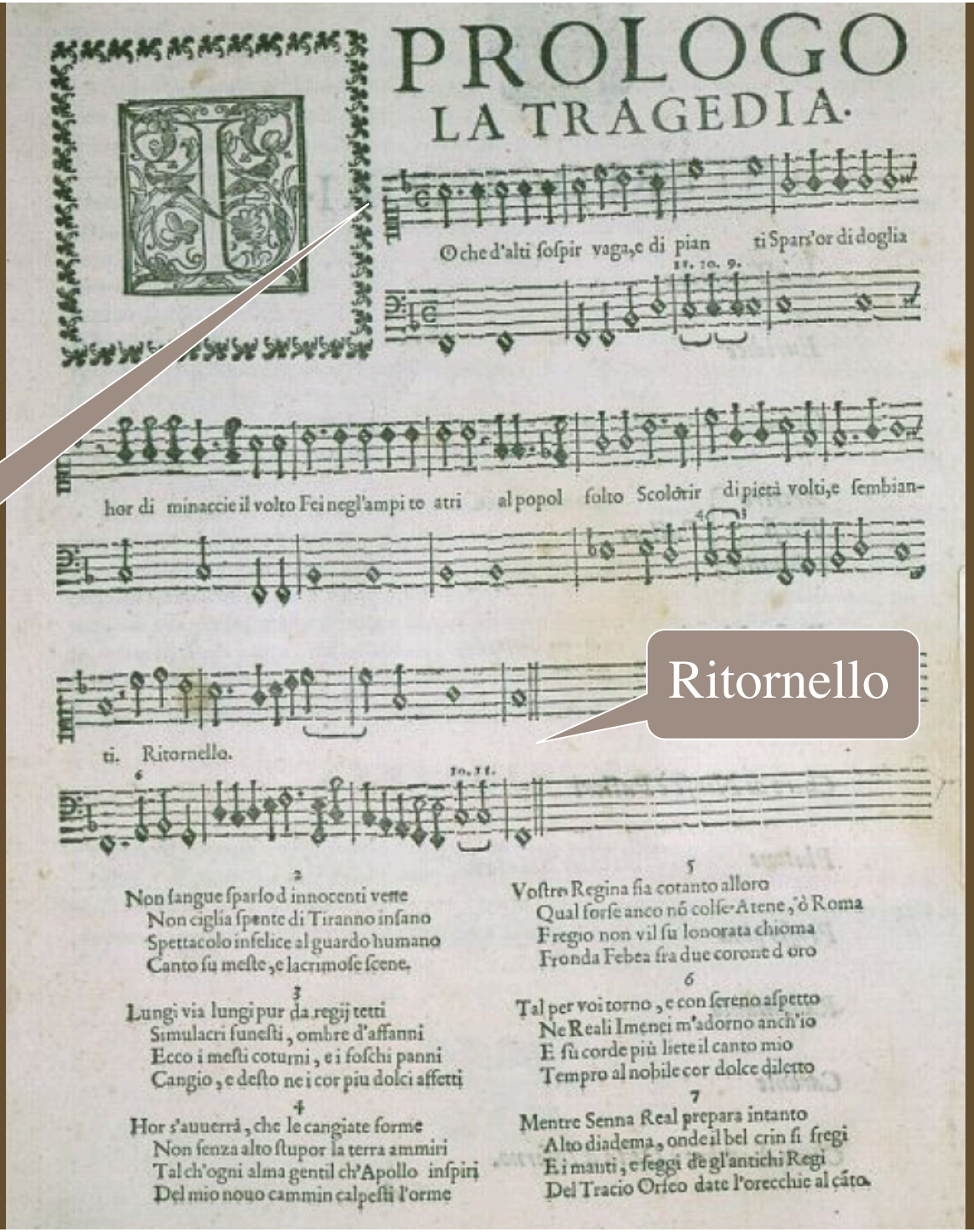
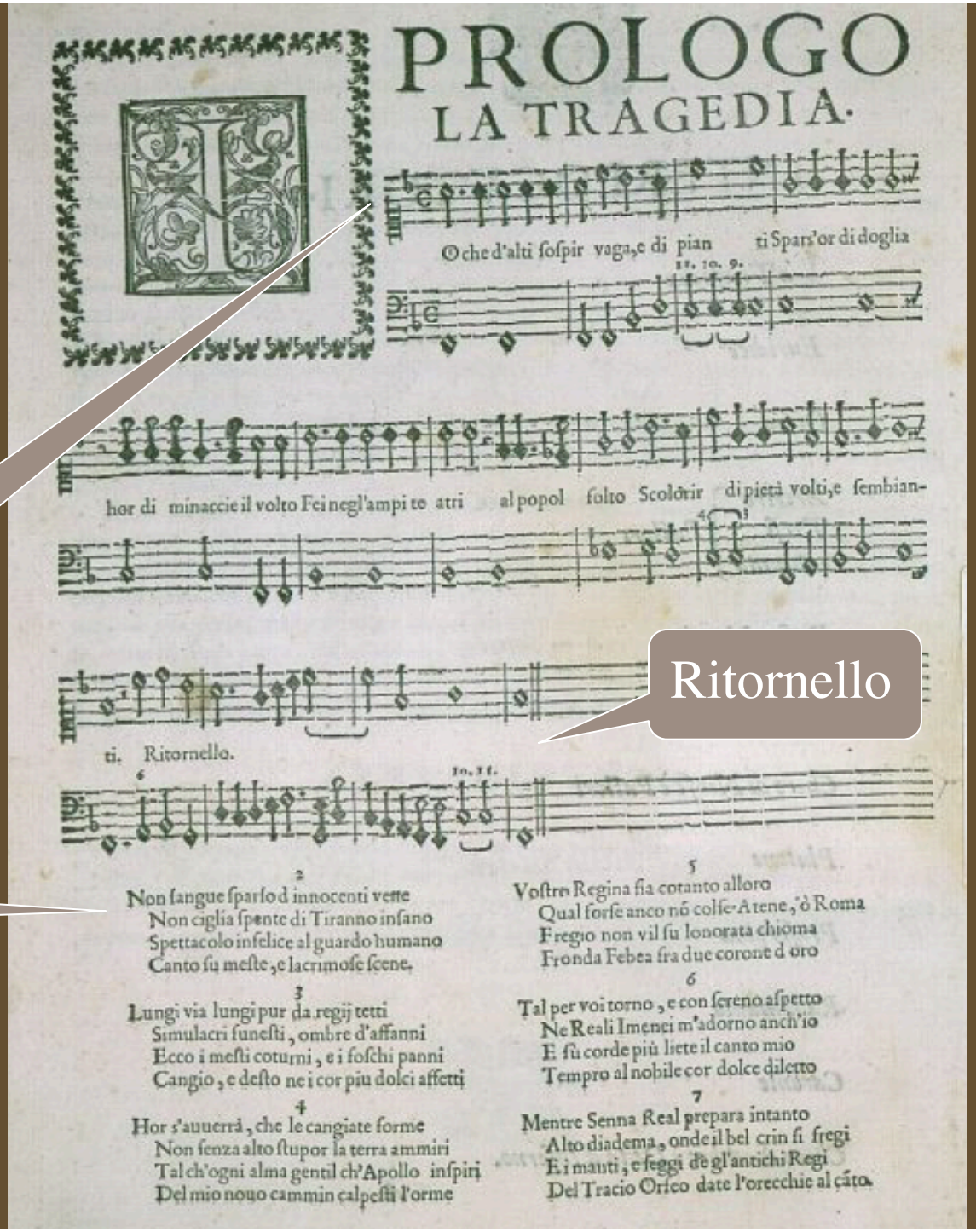

PROLOGO
LA TRAGEDIA.
O che d'alti sospir vaga, e di pian ti Spars'or di doglia
hor di minaccie il volto Fei negl'ampi to atri al popol solto Scolorir di pietà volti, e sembian-
ti. Ritornello.
Non sangue sparso d innocenti vene
Non ciglia spente di Tiranno insano
Spettacolo infelice al guardo humano
Canto su meste, e lacrimose scene.
Lungi via lungi pur da regij tetti
Simulacri funesti, ombre d'affanni
Ecco i mesti coturni, e i foschi panni
Cangio, e desto ne i cor piu dolci affetti
Hor s'auuerrà, che le cangiate forme
Non senza alto stupor la terra ammiri
Tal ch'ogni alma gentil ch'Apollo inspiri
Del mio nouo cammin calpesti l'orme
Vostro Regina fia cotanto alloro
Qual forse anco nó colse Atene, ò Roma
Fregio non vil su lonorata chioma
Fronda Febea fra due corone d oro
Tal per voi torno, e con sereno aspetto
Ne Reali Imenei m'adorno anch'io
E su corde più liete il canto mio
Tempro al nobile cor dolce diletto
Mentre Senna Real prepara intanto
Alto diadema, onde il bel crin si fregi
E i manti, e seggi de gl'antichi Regi
Del Tracio Orfeo date l'orecchie al cãto.
Voice and B.C.
Ritornello




Voice and B.C.

Ritornello

Strophes (7)

# Tirsi: “Nel puro ardor”

[Aria]

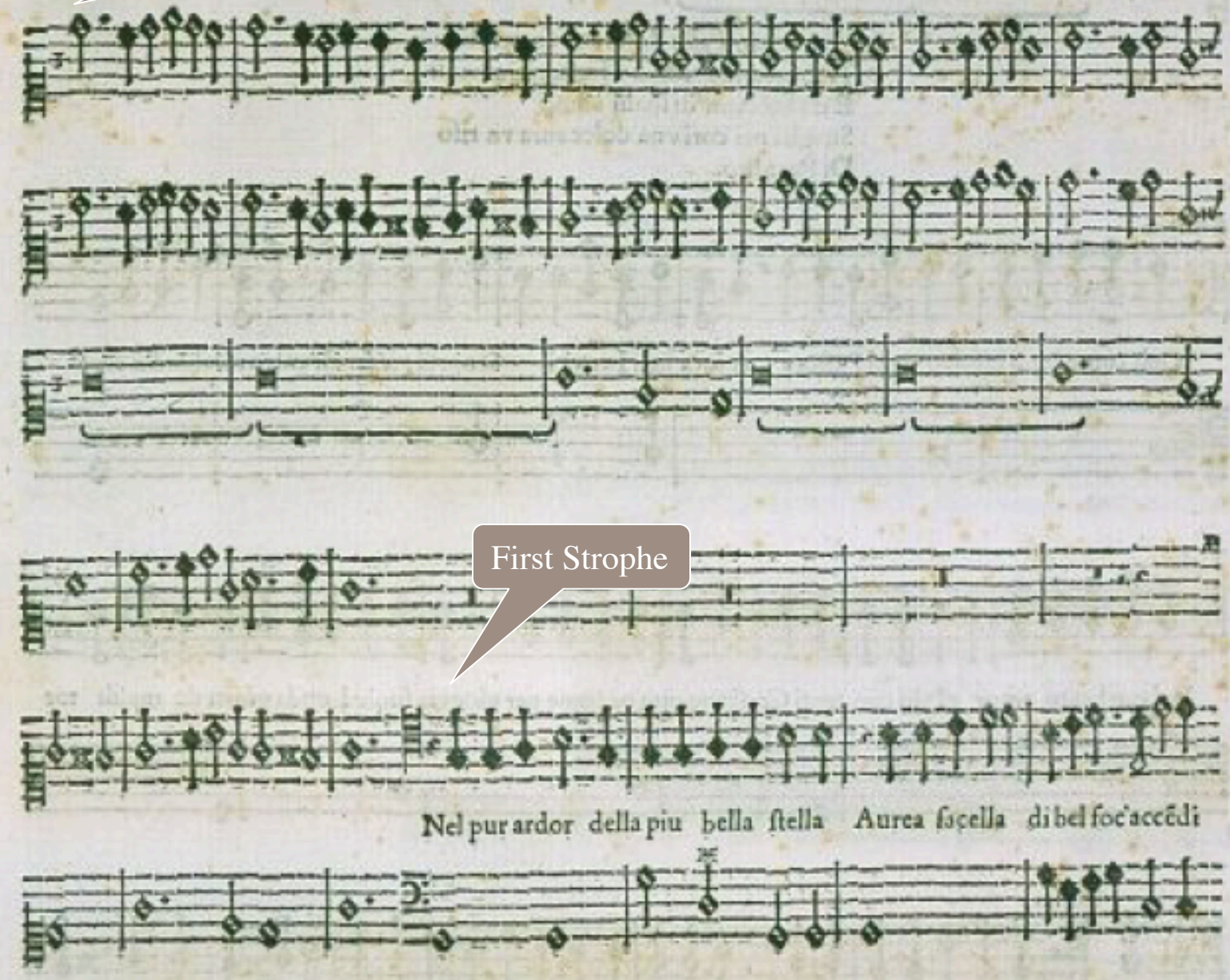
# STROPHIC ARIA

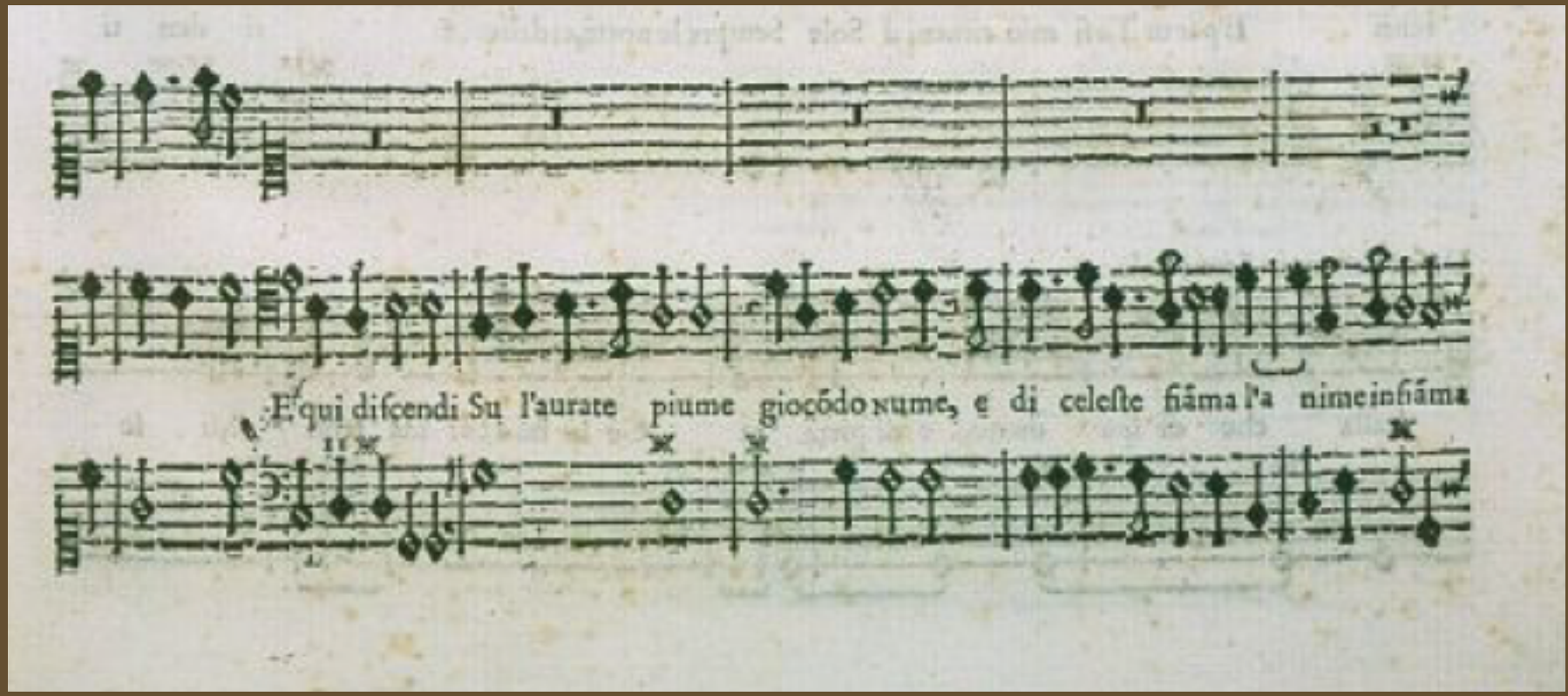
Ritornello [instr.]
Strophe 1
Ritornello
Strophe 2
Ritornello

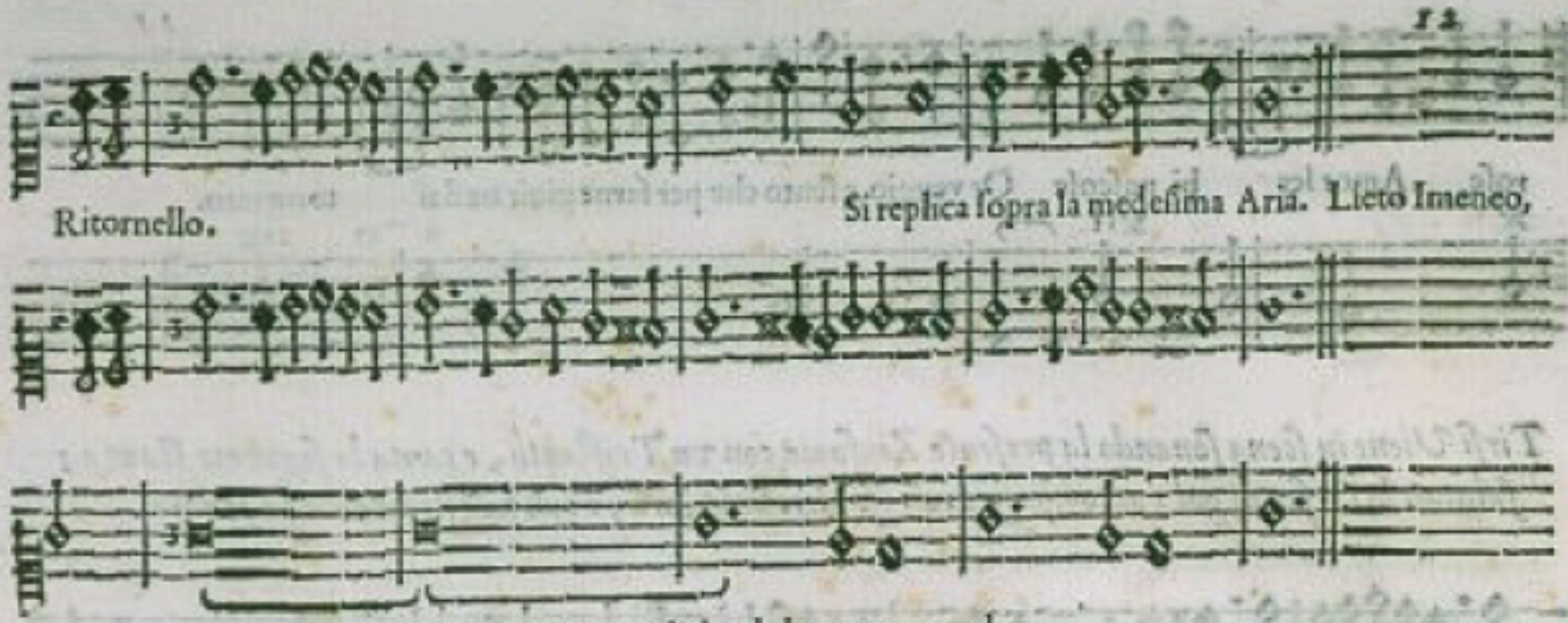
Tirsi Viene in scena sonando la presente Zinfonia con vn Trisiauto, e canta la seguente stanza; di poi s'accompagna con gli altri del Coro, e con tale strumento fu sonata.

Ritornello

First Strophe




E'qui discendi Su l'aurate piume giocõdo nume, e di celeste fiãma l'a nime infiãma



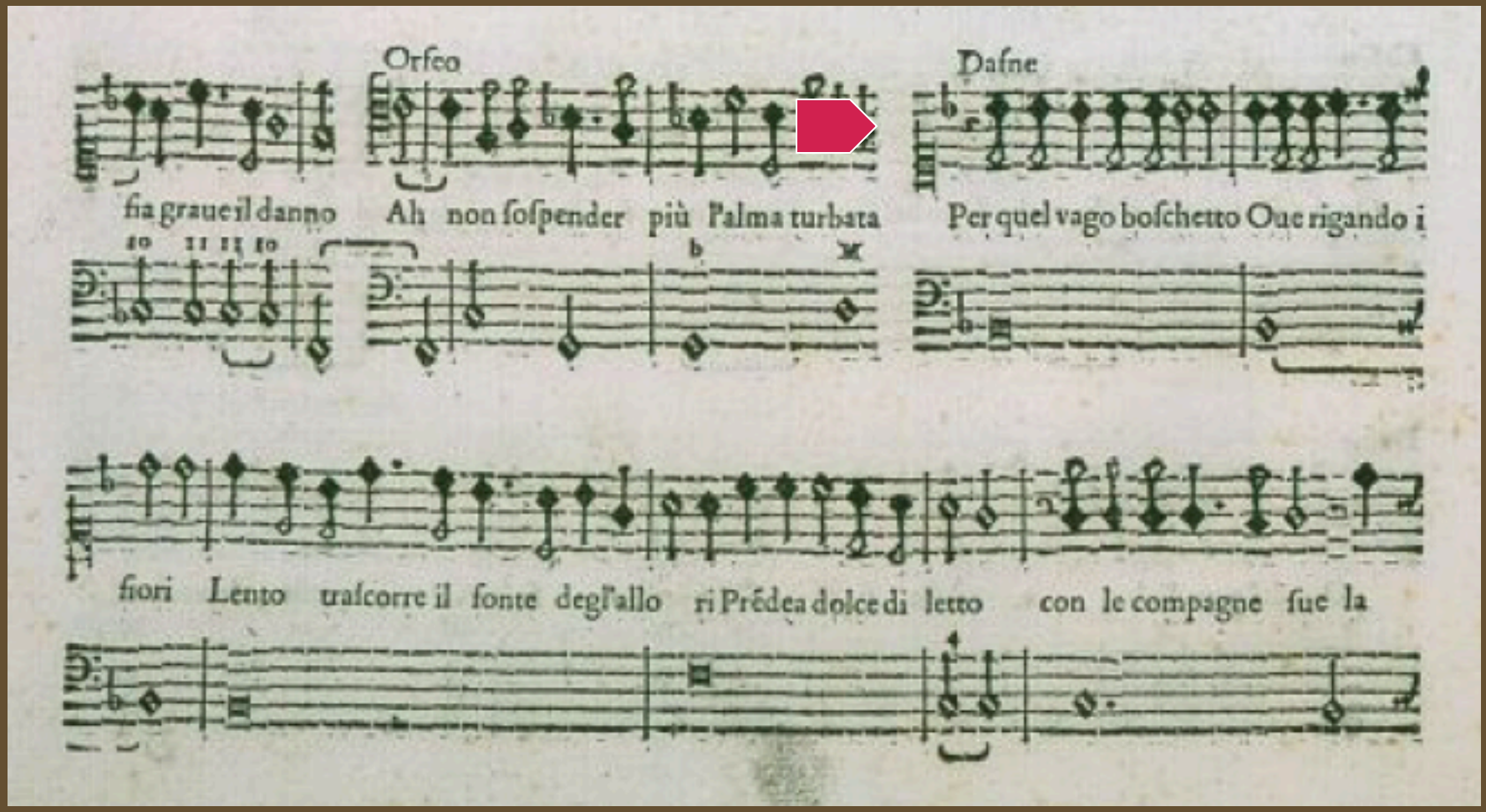
Ritornello.

Si replica ſopra la medeſima Aria. Lieto Imeneo,

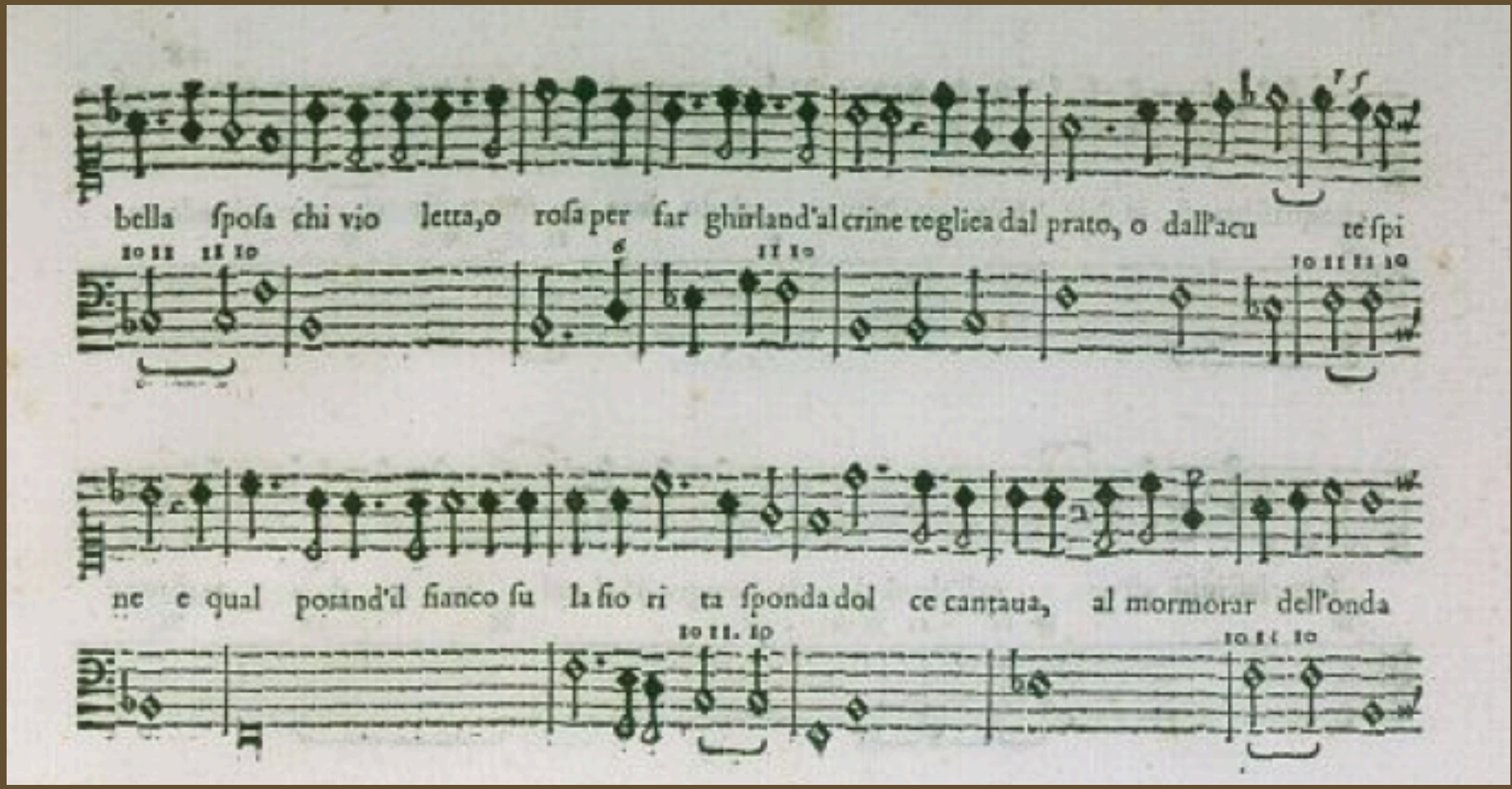
Lieto Imeneo d'alta dolcezza vn nembo
Trabocca in grembo a fortunati amanti
E tra bei canti di ſoaui amori
Sueglia nei cori vna dolce aura vn riſo
Di Paradiſo.

“Per quel vago boschetto”

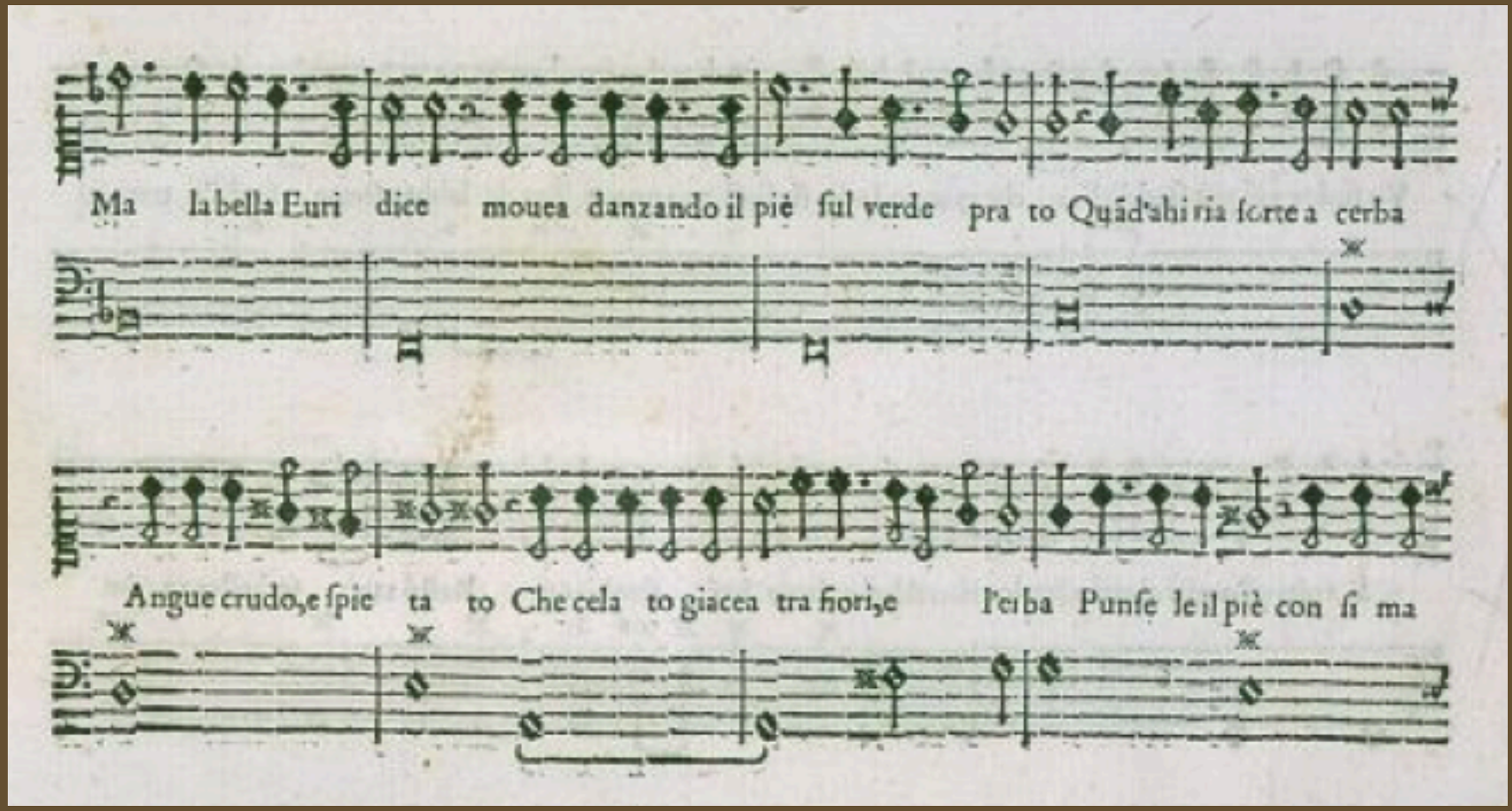
[Recitative]



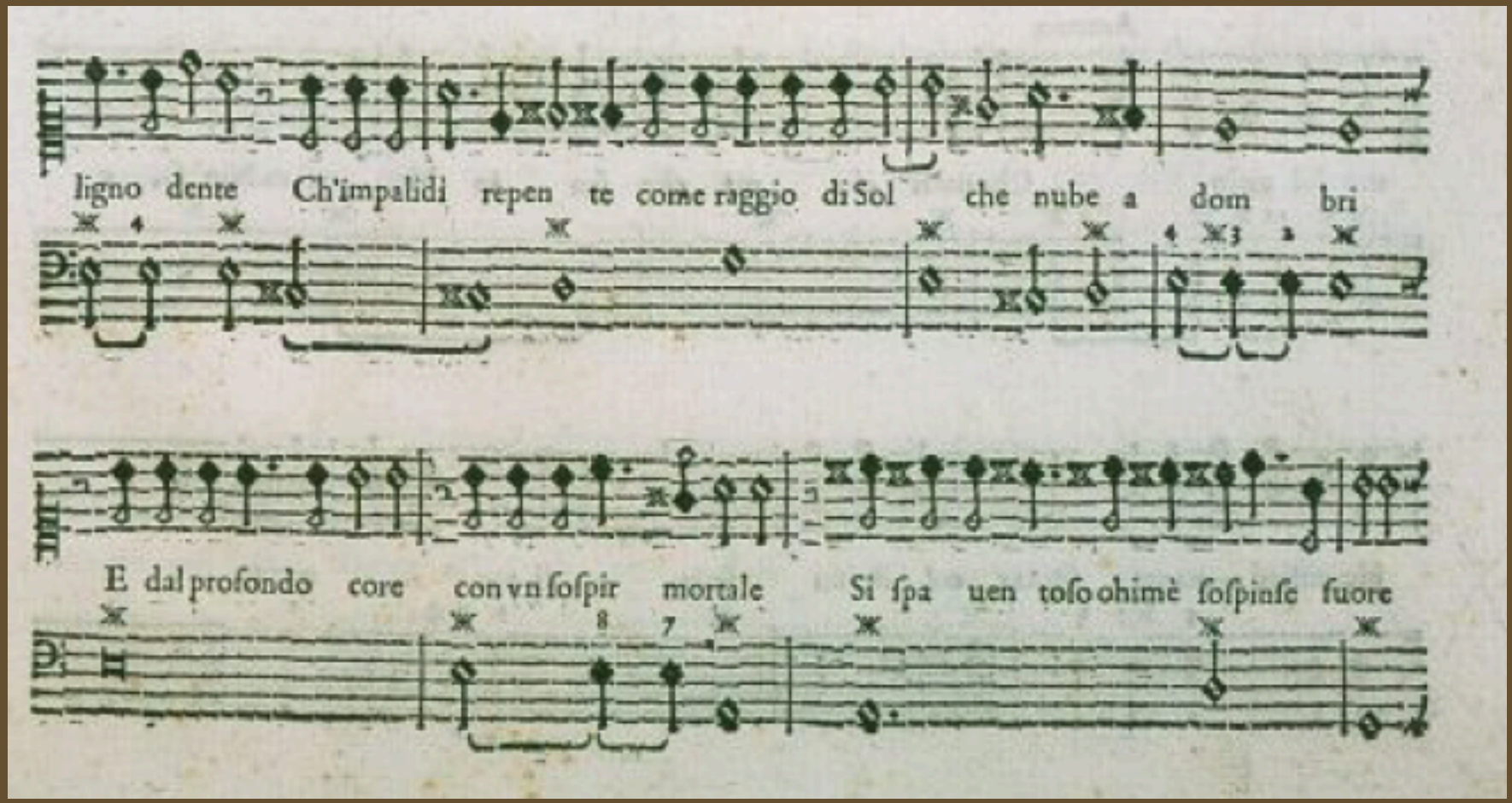

In the beautiful thicket, where, watering the flowers, slowly courses the spring of the laurel, she took sweet delight with her companions,



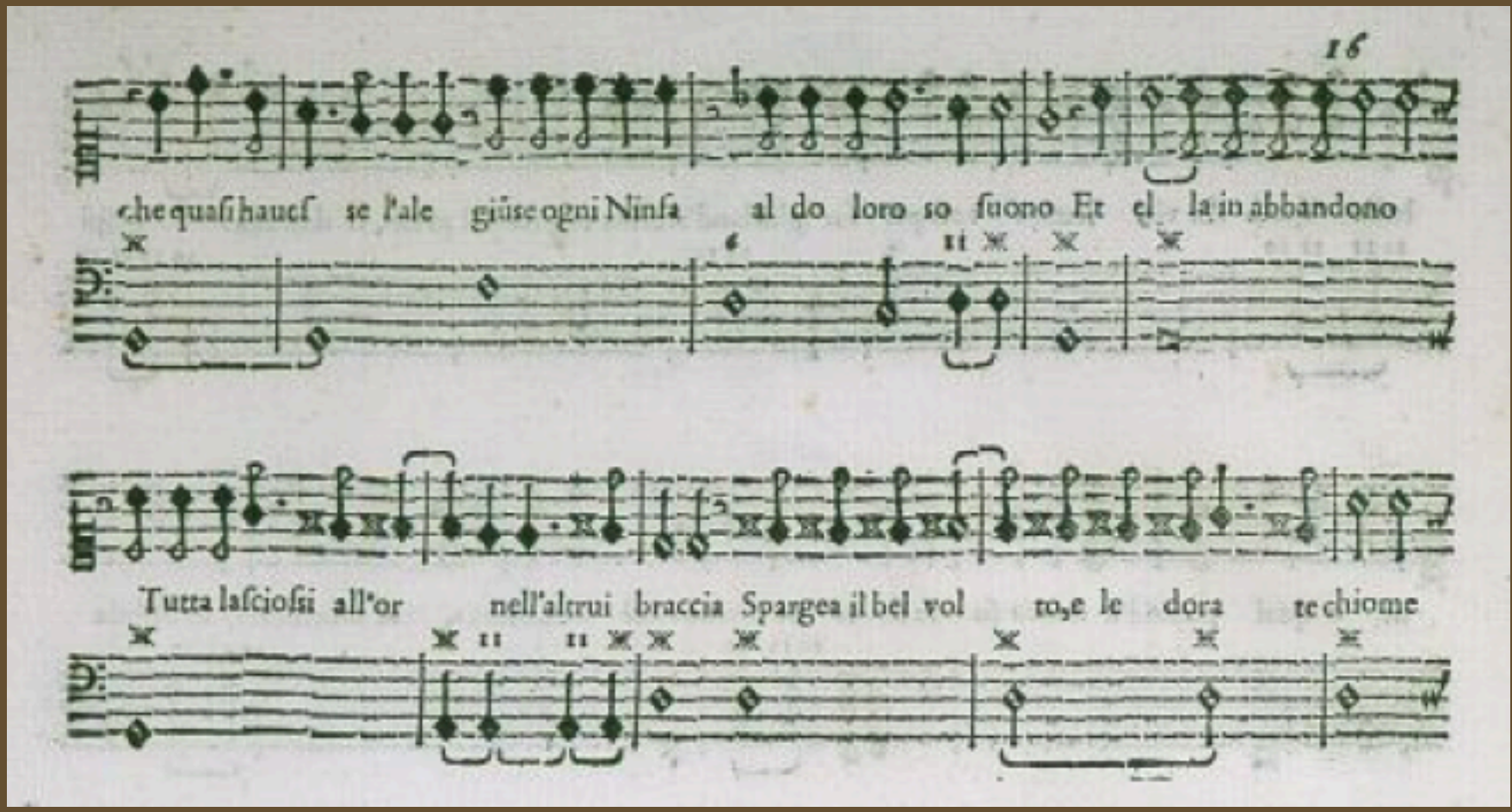

your beautiful bride, as some picked violets, others roses, to make garlands for their hair, in the meadow or among the sharp thorns, and on the flowered bank, sang sweetly to the murmur of waves,



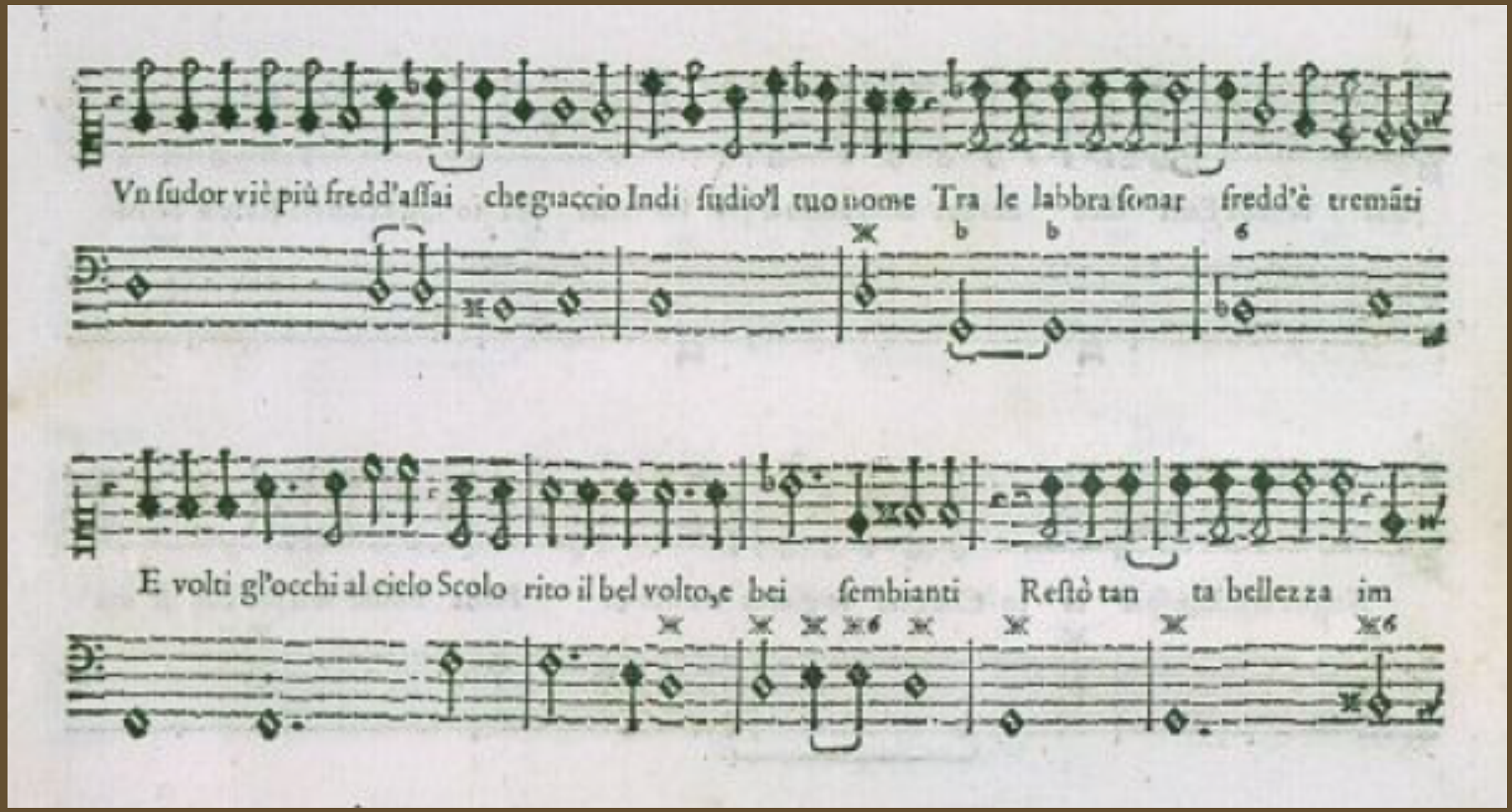

But the lovely Eurydice, dancingly moved her feet on the green grass, when—O bitter, angry fate!– a snake, cruel and merciless, that lay hidden among the flowers and grass, bit her foot with an evil tooth,



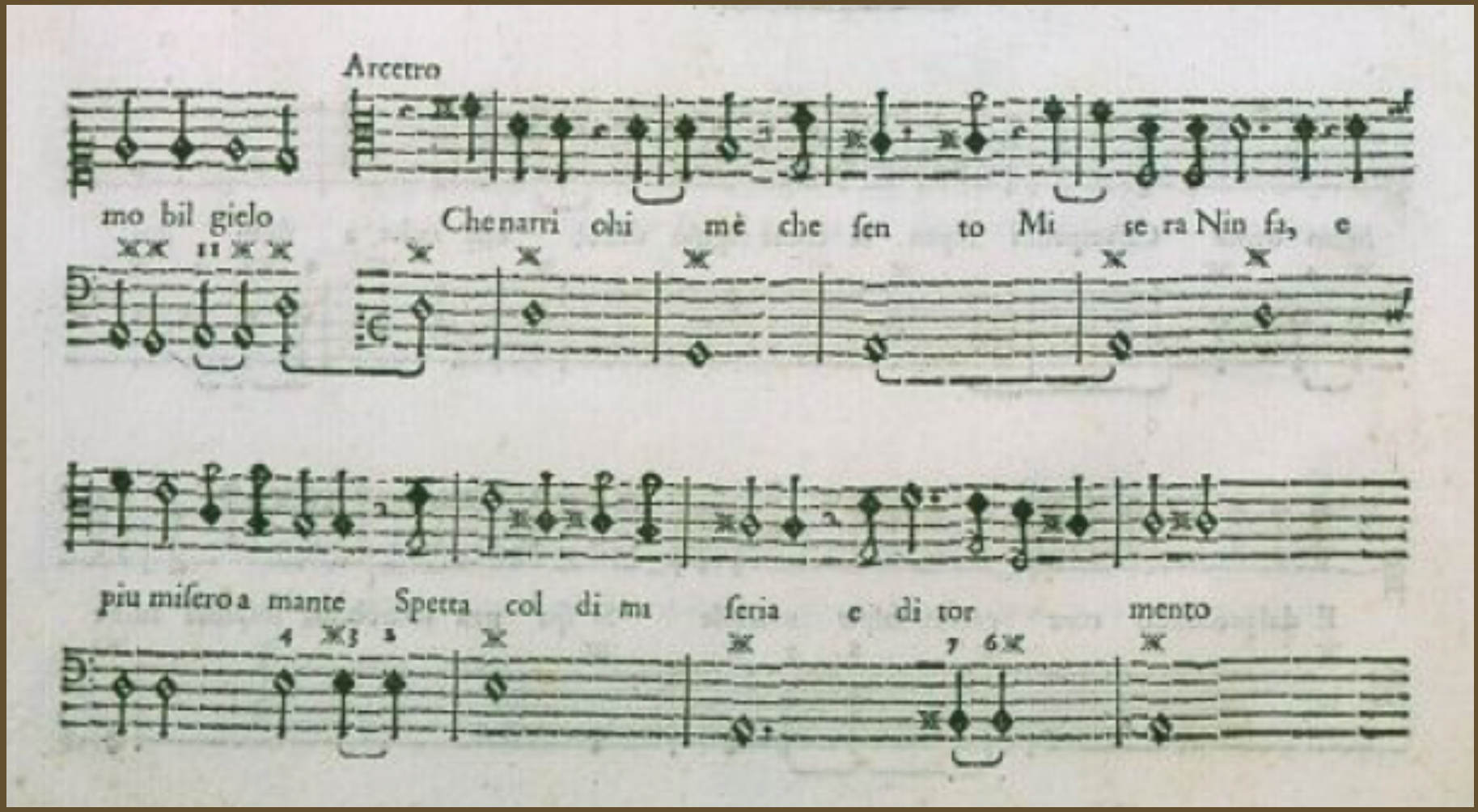

That she suddenly became pale, like a ray of sunshine that a cloud darkens, And from the depths of her heart, a mortal sigh, so frightful, alas, flew forth,



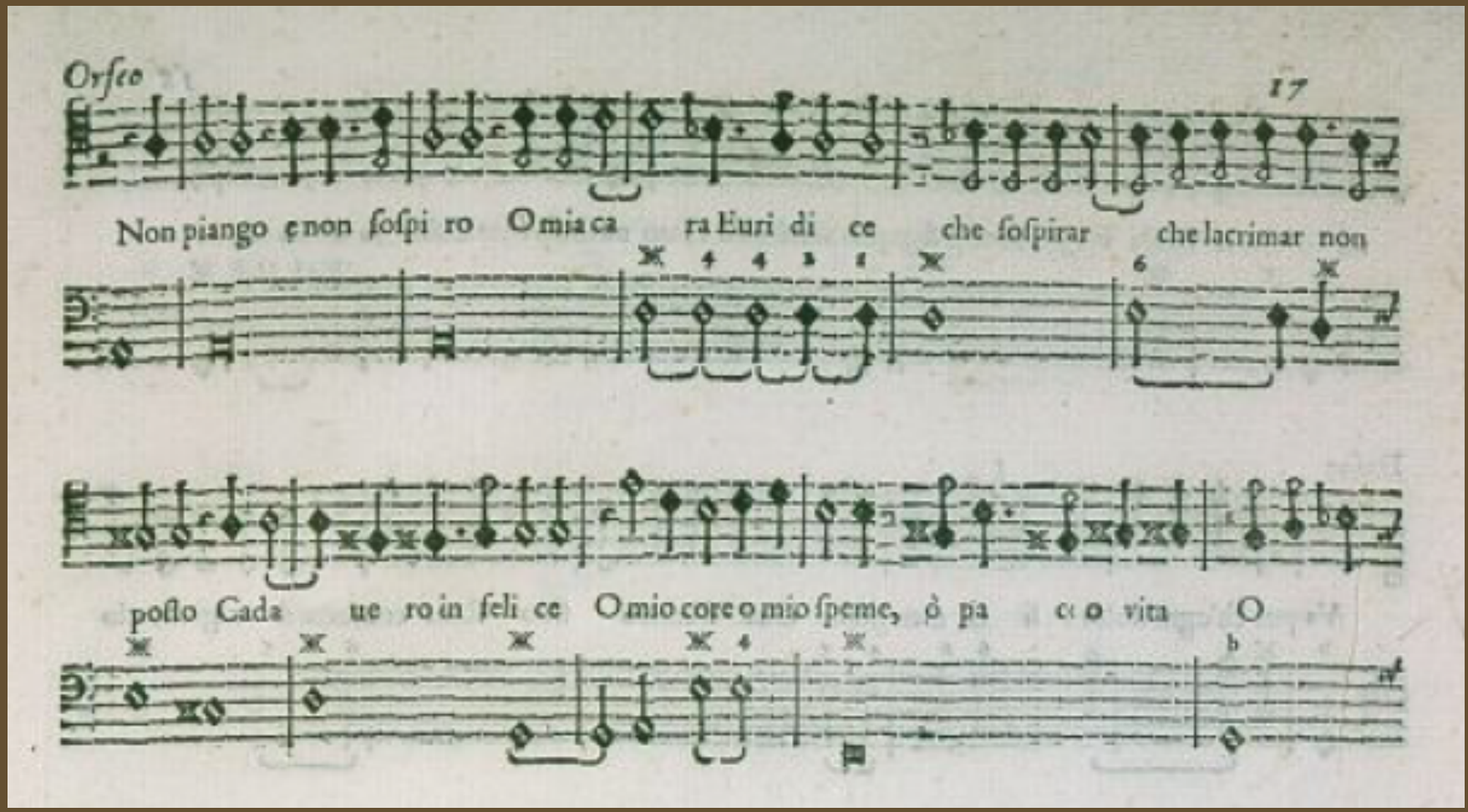

That, almost as if they had wings, every nymph rushed to the painful Sound. And she, fainting, let herself fall into another's arms. Then Spread over her beautiful face, and golden tresses...



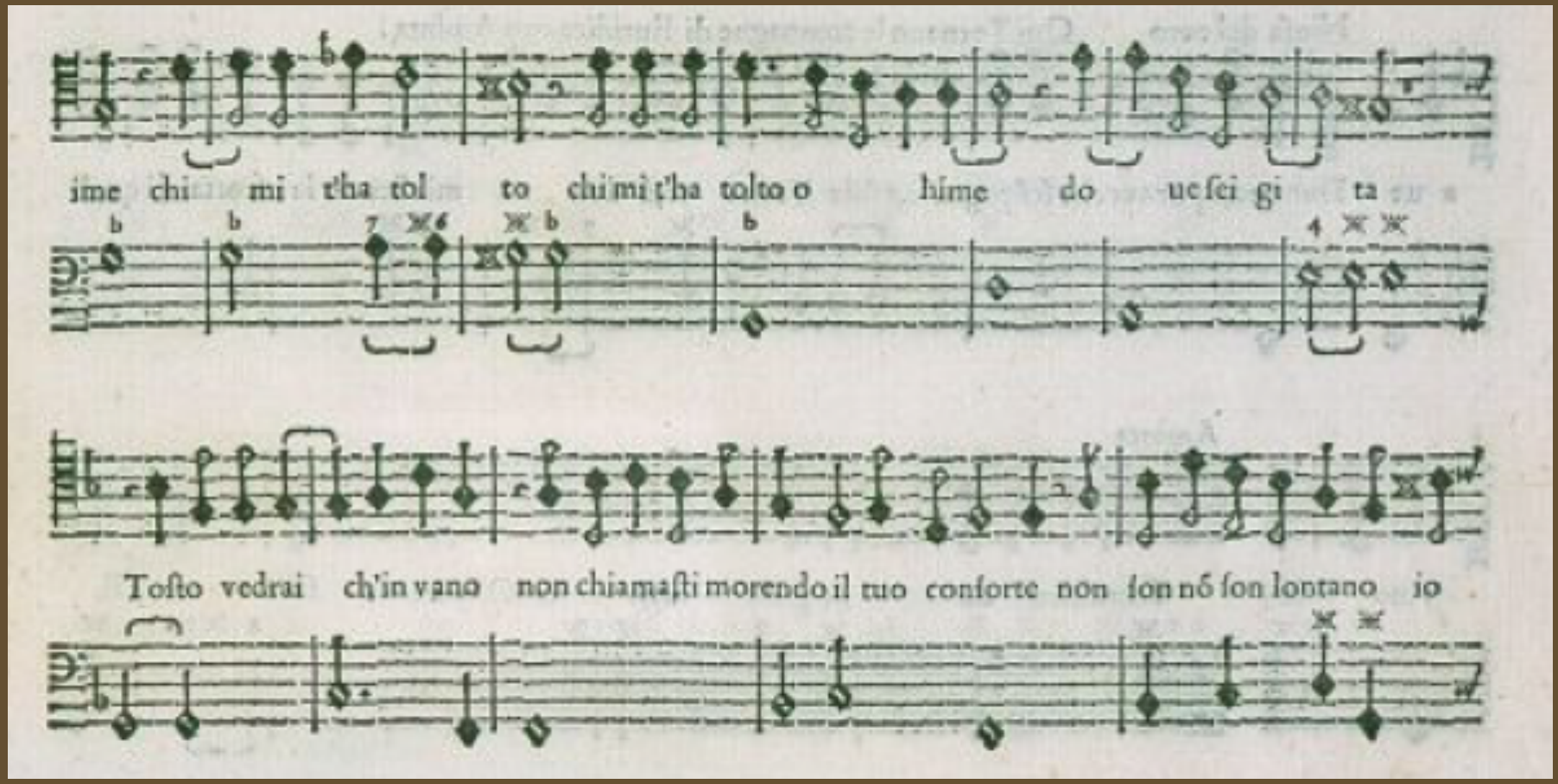

A sweat colder by far than ice. And then was heard your name, sounding between her lips, cold and trembling, and her eyes turned towards heaven, her beautiful face and appearance discolored, this great beauty was transformed into…



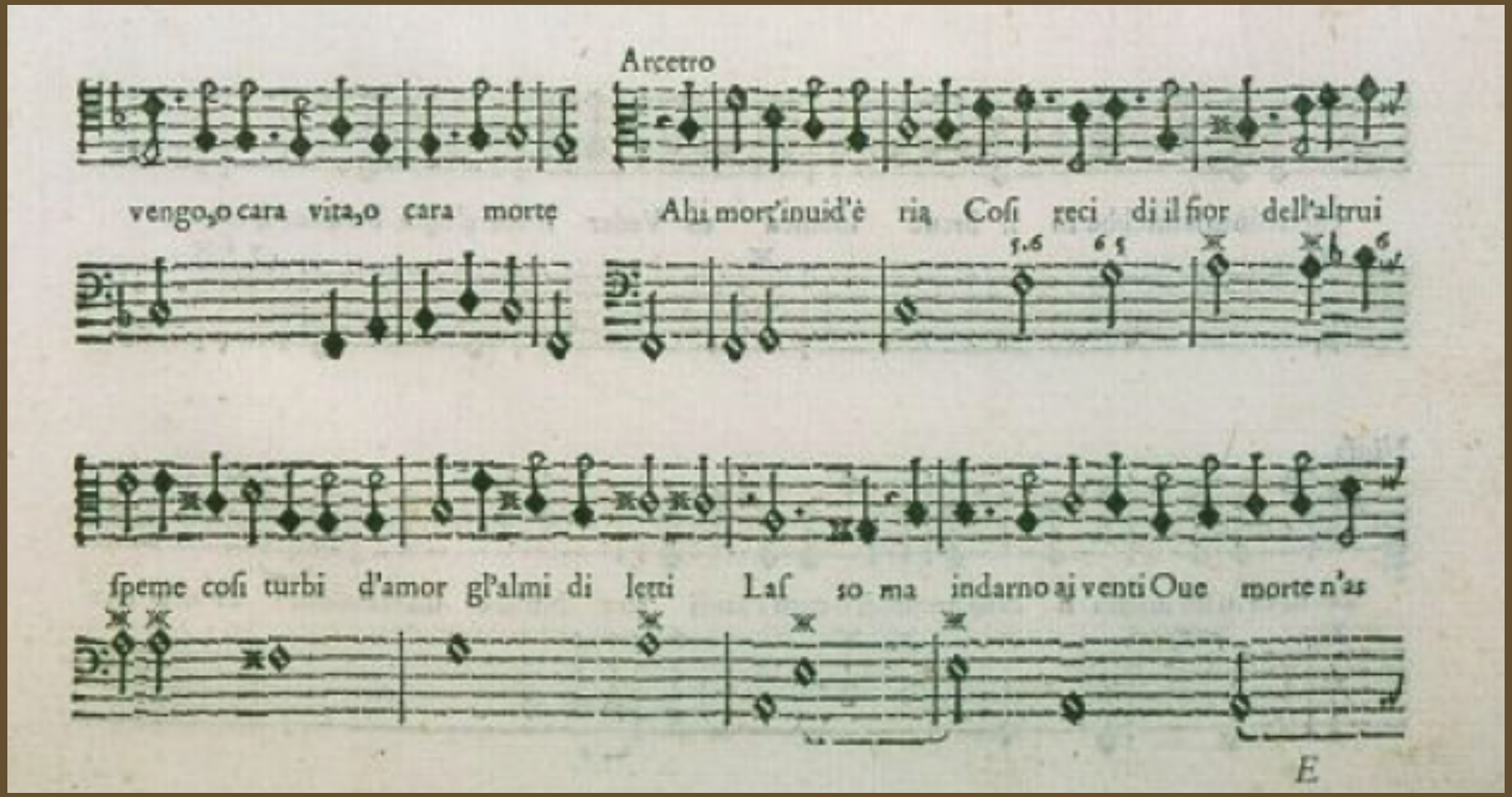

motionless ice. What do you relate, alas, what do I hear? Miserable Nymph, and more unhappy lover, spectacle of sorrow and torment!




I do not weep, nor do I sigh. O beloved Eurydice…I am unable to sigh, to weep. Unhappy corpse… O my heart, O my hope, O my peace, O my life!




Alas, who has taken you from me? Who has taken you away, alas? Where have you gone to? Soon you will see, not in vain did you, dying, call your spouse. I am not far away…




I come, O my beloved life, O my beloved dead one!

# Monody & Opera

CACCINI, *L'Euridice* (pub. Dec. 1600)
PERI, *L'Euridice* (pub. Feb. 1601)

CACCINI, *Le Nuove Musiche*
(pub. 1602)

# Monody & Opera

CAVALIERI,
*Rappresentatione di Anima e di Corpo*
(February, 1600)

# Monody & Opera

*Who invented monody?*

Caccini > Caccini

# Monody & Opera

*Who invented monody?*

Caccini > Caccini
Cavalieri > Cavalieri

# Monody & Opera

*Who invented monody?*

Caccini > Caccini
Cavalieri > Cavalieri
Rinuccini > Peri

# Monody & Opera

*Who invented monody?*

Caccini > Caccini
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Peri > Cavalieri

# Monody & Opera

*Who invented monody?*

Caccini > Caccini
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Rinuccini > Peri
Peri > Cavalieri

CAVALIERI