Today’s program, selected from the following works, focuses on 16th-century Spanish and Italian composers, organists, and vihuelists who created during the Renaissance era.

**PROGRAM**

*Duo*…………………………………………………………………..Vincenzo Galilei (c.1520 -1591)

*Recercada Primera*………………………………………………………..Diego Ortiz (c.1510 - c.1570)

*Ego flow campi*………………………………………………………..Caterina Assandra (c.1590-after 1618)

*Alta Danza*…………………………………………………………………..Ferdinand de la Torre (c.1483-1507)

*Duo*………………………………………………………………..….Miguel de Fuenllana (c.1500-1579)

*Trio*………………………………………………..Anriquez de Valderravano (c. 1500-after 1557)

*Emendemus in melius*………………………………………………..Cristobal Morales (1500-1553)

*Differences sobre el Canto del Caballero*…………….Antonio de Cabezón (1510-1566)

*Facta est cum Angelo*…………………………………………..Raffaella Aleotti (c.1574-after 1646)

**ABOUT THE AGE OF CERVANTES**

The *Italian Renaissance* was a period in European history that began in Italy in the 14th century and lasted until the 17th century. It was centered in Florence, and spread to Venice which was the heart of a mediterranean empire that controlled trade routes with the east and ancient Greek culture. Italian polymaths Raphael (1483-1520), Michelangelo (1475-1564) and Leonardo da Vinci (1452-1519) flourished in this creative environment.

The *Spanish Renaissance* emerged in Italy and spread to Spain during the 15th and 16th centuries. **Miguel de Cervantes** (1547-1616) is widely recognized as one of the greatest writers in the Spanish language and world famous novelist, e.g. *Don Quixote* (1605) about a nobleman who becomes a wandering knight to revive chivalry and pursue idealistic goals. In 1569 Cervantes moved to Rome, and in 1607 relocated to Madrid.
ABOUT THE COMPOSERS

Rafaella Aleotti (c.1574-after 1646) was a late Renaissance/early Baroque Italian composer, organist, and Augustinian nun in Ferrara in northern Italy. Her motet *Facta est cum Angelo* is in concertato style in which contrasting performing bodies play in alternation that was popular in the Venetian School in the early 17th century.

Caterina Assandra (c.1590-after 1618) was a late Renaissance Italian composer, organist and nun at the convent of Saint Agata in Lomello near Milano in northern Italy who composed motets, e.g. *Ego flos campi*.

Antonio de Cabezón (1510-1566) was a Spanish Renaissance composer and organist who was blind from childhood. His more than 250 works include versos on *Kyrie* for organ, *tientos*, i.e. polyphonic instrumental music that originated in the Iberian peninsula, and sets of variations including his *Differences sobre el Canto del Caballero* published in his *Obras de música* (Madrid, 1578).

Miguel de Fuenllana (c.1500 -1579) was a Spanish Renaissance vihuelist (guitarist) and composer. Blind from birth, he published *Libro de música para vihuela intitulado Orphenica Lyra* (Seville, 1554), dedicated to Philip II of Spain.

Vincenzo Galilei (c. 1520-1591) was an Italian composer, lutenist, father of astronomer Galileo Galilei, and student of Zarlino in Venice. He was a member of the Florentine Camerata, a group of poets, musicians, philosophers who revived Greek music, and developed recitative in opera and monody, i.e. one melodic line plus instrumental accompaniment.

Cristobal Morales (c. 1500 -1553) was a Spanish Renaissance composer of masses and motets, e.g. *Emendemus in melius* born in Seville. He is one of the most influential Spanish composers before Tomás Luis de Victoria (1548-1611). From 1535 to 1545 Morales was employed in Rome as a singer in the Vatican choir.

Diego Ortiz (c. 1510-c. 1570) was a Spanish composer and musicologist working for the Spanish viceroy in Naples, Italy, and Philip II (1527-1598) who was King of Spain and King of Naples. Ortiz’ *Recercada Primera* is a series of variations.

Ferdinand de la Torre (c. 1483-1507) was a Spanish Renaissance composer active in the Kingdom of Naples, then part of the Italian peninsula south of the Papal States. He served as a singer at the Seville Cathedral from at least 1464 until 1467.

Enríquez de Valderrávano (c. 1500-after 1557) was a Spanish composer and vihuelist. His *Libro de música de vihuela intitulado Silva de Sirenas* (Valladolid, Spain, 1547) is an important resource of music of the Spanish Renaissance including transcriptions of works by contemporary composers including Cristobal de Morales and Diego Ortiz.

—notes by Dr. Miriam Zach