

Cambridge University Press

978-0-521-87525-7 - The Cambridge Companion to Monteverdi

Edited by John Whenham and Richard Wistreich

Frontmatter

[More information](#)

---

## The Cambridge Companion to Monteverdi

Claudio Monteverdi is one of the most important figures of ‘early’ music, a composer whose music speaks powerfully and directly to modern audiences. This book provides an up-to-date and authoritative treatment of Monteverdi and his music, complementing Paolo Fabbri’s standard biography of the composer. Written by leading specialists in the field, it is aimed at students, performers and music-lovers in general and adds significantly to our understanding of Monteverdi’s music, his life and the contexts in which he worked. Chapters offering overviews of his output of sacred, secular and dramatic music are complemented by ‘intermedi’, in which contributors examine individual works, or sections of works in detail. The book draws extensively on Monteverdi’s letters and includes a select discography/videography and a complete list of Monteverdi’s works together with an index of first lines and titles.

Cambridge University Press  
978-0-521-87525-7 - The Cambridge Companion to Monteverdi  
Edited by John Whenham and Richard Wistreich  
Frontmatter  
[More information](#)

---

The Cambridge Companion to

# MONTEVERDI

.....

EDITED BY  
John Whenham  
and  
Richard Wistreich



Cambridge University Press  
978-0-521-87525-7 - The Cambridge Companion to Monteverdi  
Edited by John Whenham and Richard Wistreich  
Frontmatter  
[More information](#)

---

CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi  
Cambridge University Press  
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9780521697989](http://www.cambridge.org/9780521697989)

© Cambridge University Press 2007

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without  
the written permission of Cambridge University Press.

First published 2007

Printed in the United Kingdom at the University Press, Cambridge

*A catalogue record for this publication is available from the British Library*

ISBN 978-0-521-87525-7 hardback  
ISBN 978-0-521-69798-9 paperback

Cambridge University Press has no responsibility for the persistence or  
accuracy of URLs for external or third-party internet websites referred to  
in this book, and does not guarantee that any content on such  
websites is, or will remain, accurate or appropriate.

Cambridge University Press  
978-0-521-87525-7 - The Cambridge Companion to Monteverdi  
Edited by John Whenham and Richard Wistreich  
Frontmatter  
[More information](#)

---

*To Nigel Fortune and the memory of Denis Arnold*

Contents

<i>List of illustrations</i>	page ix
<i>Notes on contributors</i>	xi
<i>Preface</i>	xiii
<i>Chronology</i>	
<i>John Whenham</i>	xv
1 Approaching Monteverdi: his cultures and ours	
<i>Anthony Pryer</i>	1
2 Musical sources	
<i>Tim Carter</i>	20
3 A model musical education: Monteverdi’s early works	
<i>Geoffrey Chew</i>	31
INTERMEDIO I: ‘Ecco mormorar l’onde’ (1590)	
<i>Geoffrey Chew</i>	45
4 Monteverdi at Mantua, 1590–1612	
<i>Roger Bowers</i>	53
5 Spaces for music in late Renaissance Mantua	
<i>Paola Besutti</i>	76
6 The Mantuan madrigals and <i>Scherzi musicali</i>	
<i>Massimo Ossi</i>	95
INTERMEDIO II: ‘Ahi, come a un vago sol cortese giro’ (1605)	
<i>Massimo Ossi</i>	111
7 <i>Orfeo</i> (1607)	
<i>Joachim Steinheuer</i>	119
8 The Mantuan sacred music	
<i>Jeffrey Kurtzman</i>	141
INTERMEDIO III: ‘Laetatus sum’ (1610)	
<i>Jeffrey Kurtzman</i>	155
9 Music in Monteverdi’s Venice	
<i>Iain Fenlon</i>	163
10 The Venetian secular music	
<i>Tim Carter</i>	179

*viii Contents*

INTERMEDIO IV: <i>Lamento della ninfa</i> (1638)	
<i>Tim Carter</i>	195
11 The Venetian sacred music	
<i>John Whenham</i>	199
INTERMEDIO V: <i>Magnificat</i> SV281 (1641)	
<i>John Whenham</i>	219
12 Monteverdi's late operas	
<i>Ellen Rosand</i>	227
INTERMEDIO VI: <i>Il ritorno d'Ulisse</i> (1640), Act V, scene 10	
<i>Ellen Rosand</i>	243
13 Monteverdi studies and 'new' musicologies	
<i>Suzanne G. Cusick</i>	249
14 Monteverdi in performance	
<i>Richard Wistreich</i>	261
<i>Notes</i>	280
<i>Bibliography</i>	299
<i>Selected discography</i>	
<i>Compiled by Richard Wistreich</i>	310
<i>The works of Monteverdi: catalogue and index</i>	
<i>Compiled by John Whenham</i>	314
<i>Index of titles and first lines</i>	339
<i>Index of names and subjects</i>	349

Illustrations

Fig. 1.1a Portrait of Monteverdi, after Bernardo Strozzi (Innsbruck, Tiroler Landesmuseum Ferdinandeum).	page 5
Fig. 1.1b Detail of music in Fig. 1.1a.	6
Fig. 1.1c Detail from Vienna manuscript of <i>Il ritorno d’Ulisse in patria</i> (A-Wn MS 18763, folio 115 recto). Austrian National Library.	6
Fig. 4.1 Gabriele Bertazzolo, Pianta prospettiva di Mantova (1628), showing location 179, S. Croce in Corte (Mantua, Biblioteca Comunale Teresiana).	54
Fig. 4.2 Detail from Francesco Borgani, ‘St Francis intercedes for the cessation of an epidemic’, c. 1615, showing, immediately above the saint’s hand, the tower and spire of S. Croce in Corte, Mantua (Mantua, Museo di Palazzo Ducale).	55
Fig. 5.1 Mantua, Palazzo Ducale: the Hall of Mirrors at the time of its rediscovery (Foto Giovetti, 1998, reproduced by permission of the Ministero per i beni e le attività culturali, Italy).	78
Fig. 5.2 Mantua, Palazzo Ducale: Virtual reconstruction of the Hall of Mirrors (by kind permission of Roberto Soggia).	79
Fig. 5.3 Bernardino Facciotto, Plan of the Hall of Mirrors (Turin, Archivio di Stato).	80
Fig. 5.4 Jacopo Tintoretto, Le nove muse in aera (The Royal Collection ©2007 Her Majesty Queen Elizabeth II).	81
Fig. 5.5 Mantua, Palazzo Ducale: One of the small frescos in the Hall of Mirrors (Foto Giovetti, reproduced by permission of the Ministero per i beni e le attività culturali, Italy).	82
Fig. 5.6 Mantua, Palazzo Ducale: The Hall of Mirrors today with, on the left, the mass of building work still not demolished (Foto Querci, 2006, reproduced by permission of the Ministero per i beni e le attività culturali, Italy).	84
Fig. 5.7a Ludovico Checchi, Plan of the ducal palace, Mantua, 1743, showing the position of its theatres: No. 159 Teatro grande; No. 105 Teatro piccolo (Bologna, Archivio di Stato).	87
Fig. 5.7b Detail from Fig. 5.7a.	87
Fig. 5.8 Mantua, Plan of Palatine Basilica of S. Barbara (by kind permission of Giovanni Mori, architect in charge of restoration).	91
Fig. 5.9 Mantua, Palatine Basilica Palatina of S. Barbara on the eve of its re-opening, July 2006 (photograph by Paola Besutti by permission of the Diocese of Mantua (prot. 1679/07)).	92

*x Illustrations*

Fig. 9.1 Upper hall of the Scuola di S. Rocco, Venice (Scuola di S. Rocco, Venice).	164
Fig. 9.2 Matteo Pagan, Procession in the Piazza San Marco (detail) (Venice, Museo Civico Correr).	168
Fig. 9.3 Giacomo Franco, The doge arrives at S. Giorgio Maggiore to hear Vespers on Christmas Day (Museo Civico Correr, Venice).	169
Fig. 9.4 S. Maria della Salute (photograph by John Whenham)	171
Fig. 9.5 Giacomo Franco, Procession in the Piazza S. Marco (Museo Civico Correr, Venice).	172
Fig. 9.6 Giacomo Franco, Gondolas in Summer (Museo Civico Correr, Venice).	177
Fig. 11.1 S. Marco, the Bigonzo, Iconostasis, Pergola and North Organ Loft (Conway Library, Courtauld Institute, London).	211
Fig. 11.2 SS. Giovanni e Paolo, Venice (photograph by John Whenham).	216

Contributors

**Paola Besutti** is Associate Professor in the Department of Communication Sciences at the University of Teramo and a member of the PhD Program on Musical Heritage at the University of Lecce. Since 2003 she has been editor of the *Rivista italiana di musicologia*. Her publications as author and editor include many articles on music and musical practice in late-Renaissance Mantua, among them *La corte musicale di Ferdinando Carlo Gonzaga ultimo duca di Mantova* (1989), *Claudio Monteverdi: Studi e prospettive* (1998) and *Quante erano le messe mantovane? Nuovi elementi e qualche precisazione su Palestrina e il repertorio musicale per S. Barbara* (2006).

**Roger Bowers** is Emeritus Reader in Medieval and Renaissance Music in the University of Cambridge. He has published articles on the history of Choral Institutions and of Musical Notation, and on English political, ecclesiastical and social history; one aspect of his work is represented by the articles collected in *English Church Polyphony: Singers and Sources from the 14th Century to the 17th* (1999).

**Tim Carter** was born in Sydney, Australia, in 1954 and studied at the Universities of Durham and Birmingham in the United Kingdom. Formerly at Royal Holloway and Bedford New College, University of London, he is now David G. Frey Distinguished Professor of Music at the University of North Carolina at Chapel Hill. He is the author and editor of numerous books on music in late Renaissance and early Baroque Italy, including *Monteverdi's Musical Theatre* (2002) and *The Cambridge History of Seventeenth-Century Music* (2005), and also of the Cambridge Opera Handbook on Mozart's *Le nozze di Figaro* (1987) and 'Oklahoma!' *The Making of an American Musical* (2007).

**Geoffrey Chew** is Emeritus Professor of Music at Royal Holloway, University of London. His publications, as author, co-author and editor, have concerned a variety of fields, including Renaissance music, the music of eighteenth-century Austria and twentieth-century Czech music, and include the *New Grove* article on Monteverdi's works.

**Suzanne G. Cusick** is Associate Professor of Music at New York University and was the first Frederick Burkhardt Residential Fellow at the Villa I Tatti, the Harvard University Center for Italian Renaissance Studies (2001–2002). She has published extensively on gender and sexuality in relation to music, and has recently completed a monograph on the seventeenth-century Florentine singer-teacher-composer Francesca Caccini.

**Iain Fenlon** is Senior Tutor and Fellow of King's College and Professor of Historical Musicology at the University of Cambridge. He is the founding editor of *Early Music History* (1981–) and his many books and articles on Italian music and culture in the Renaissance include *Music and Patronage in Sixteenth-Century Mantua* (1980, 1982) and *Music and Culture in Late Renaissance Italy* (2000).

Cambridge University Press

978-0-521-87525-7 - The Cambridge Companion to Monteverdi

Edited by John Whenham and Richard Wistreich

Frontmatter

[More information](#)

*xii Contributors*

His major study of music and society in Renaissance Venice will be published shortly.

**Jeffrey Kurtzman** is Professor of Music at Washington University in St. Louis. He was the founder and first president of the Society for Seventeenth-Century Music. He has authored books, articles, and critical editions on Monteverdi and on Italian sacred music of the sixteenth and seventeenth centuries. Among these are *The Monteverdi Vespers of 1610: Music, Context, and Performance* (1999) and the ten-volume series *Seventeenth-century Italian Music for Vespers and Compline* (1995–2003). He is the general editor of the forthcoming *Opera omnia* of Alessandro Grandi, to be published by the American Institute of Musicology.

**Massimo Ossi** is Chair of the Department of Musicology at Indiana University. His research interests include early seventeenth-century Italian music theory and aesthetics, Italian lyric poetry, opera, and the Italian madrigal. He is general editor of *Music at the Courts of Italy*, past editor of the newsletter of the Society for Seventeenth-Century Music, and author of *Divining the Oracle: Aspects of Monteverdi's seconda prattica* (2003).

**Anthony Pryer** is a lecturer at Goldsmiths' College, University of London, where he directs the Masters' degree in historical musicology. Recently he has published on Mozart, Vivaldi and on the philosophy of music. He has been an elected member of the executive committee of the British Society of Aesthetics for the past six years, and is a trustee of the Accademia Monteverdiana.

**Ellen Rosand** is Professor of Music at Yale University, and the author of *Opera in Seventeenth-Century Venice: the Creation of a Genre* (1991) and *Monteverdi's Last Operas: a Venetian Trilogy* (2007). She has published essays on Barbara Strozzi, Monteverdi, Cavalli, Vivaldi, Handel, and music in sixteenth-century Venice.

**Joachim Steinheuer** is Akademischer Oberrat in Musicology at Ruprecht Karls-Universität, Heidelberg. His publications as author, co-author and editor include works on the secular vocal music of Tarquinio Merula, on Monteverdi reception in seventeenth-century Europe, a chapter on songs, canons and concert arias in the *Mozart Handbuch* and numerous contributions to the *Encyclopedia Die Musik in Geschichte und Gegenwart*.

**John Whenham** is Professor of Music History and Head of the Department of Music at the University of Birmingham. As author and editor he has published books on early seventeenth-century duets and dialogue settings, on Monteverdi's *Orfeo* and the Vespers of 1610. He has published articles on music at Venice and by Monteverdi's Venetian contemporaries Giovanni Rovetta and Martino Pesenti, and CD notes for the projected complete recordings of Monteverdi's madrigals by the Consort of Musicke and of his sacred music by The King's Consort.

**Richard Wistreich** is Senior Lecturer and Head of Performance at the International Centre for Music Studies at Newcastle University. He is a professional singer and co-founder of the ensemble Red Byrd. His book, *Warrior, Courtier, Singer: Giulio Cesare Brancaccio and the Performance of Identity in the Late Renaissance* was published in 2007.

Preface

It is now more than twenty years since the appearance of *The New Monteverdi Companion*, edited by Denis Arnold and Nigel Fortune, to whom this book is dedicated. During those years the re-evaluation of Monteverdi and his work by performers and historians alike has proceeded apace and shows no sign of abating. New generations of performers now work comfortably with the instruments of Monteverdi's day and continue to explore the types of vocal production with which he might have been familiar; and listeners can now experience a wide range of live and recorded interpretations of Monteverdi's music. More is known now about the context in which Monteverdi worked, and fresh questions have been asked about his musical output, not least those arising from the so-called 'New Musicology'. On his operas alone three new books have appeared within the last five years.

Monteverdi is now a familiar figure on the musical scene, and one whose music seems to speak directly and powerfully across the centuries to present-day audiences. Nevertheless, the world in which he worked was in many respects very different from our own, and the differences are themselves worth exploring. The present *Companion*, while centred on Monteverdi's music, seeks to place it in the context of the institutions for which Monteverdi worked and his intellectual, social and religious environment. It draws together many of the new strands of thought on the composer developed over the last twenty years and, indeed, adds to them. Monteverdi's own letters form a constant source of reference in the essays of this book, and we have all benefited from the availability not only of Éva Lax's edition of the Italian texts (Florence, 1994), but also of Denis Stevens's English translations (London, 1980, revised edn. Oxford, 1995); in order that readers can easily consult any of these editions, the letters are referred to in the text by date only, or by date and recipient if more than one letter survives from the same date.

Books in the *Cambridge Companion* series are aimed at the general reader, as well as students of music, and do not normally include detailed musical analyses. We felt, however, that when dealing with music of this early period, and with settings of Italian and Latin texts, students in particular might value some guidance on how to approach the study of individual works, or excerpts from works. We thus invited those of our contributors dealing with the larger *corpora* of Monteverdi's work to

Cambridge University Press

978-0-521-87525-7 - The Cambridge Companion to Monteverdi

Edited by John Whenham and Richard Wistreich

Frontmatter

[More information](#)

---

*xiv Preface*

contribute short, analytical, *intermedi*, placed between the main chapters of the book, rather as musical *intermedi* were placed between the acts of spoken plays in the sixteenth and seventeenth centuries. In order to make it easy both to find individual works by Monteverdi and modern editions of them, the list of Monteverdi's works at the end of the book has been arranged in chronological order, rather than by type of work, and an index of titles and first lines also supplied. This also means that we have been able to include in a single sequence works that are now lost. Manuscripts and sacred *contrafacta* are also listed.

It remains to thank all our authors for their expert contributions to this book, and to Victoria Cooper, Rebecca Jones, Liz Davey and Michael Downes of Cambridge University Press for their support in seeing the book through the press.

John Whenham  
Richard Wistreich

Chronology

1567	Monteverdi born in Cremona, then under Spanish control as part of the state of Milan. Baptised Claudio Zuan [Giovanni] Antonio Monteverdi on 15 May 1567 in the church of SS Nazaro e Celso, Cremona. He was the first of three children born to Baldassare Monteverdi, an apothecary, physician and surgeon, and Maddalena Zignani.
c.1576	Monteverdi’s mother dies. His father remarries in this or the following year, and two further children are born to him and Giovanna Gadio.
1582	Claudio’s <i>Sacrae cantiunculae</i> , a volume of three-voice motets, is published by Angelo Gardano at Venice, then the major centre of music publishing in Italy. The dedication was signed from Cremona, 1 August 1582, when Monteverdi was fifteen years old. On the title-page of this, and all his publications up to the Second Book of Madrigals (1590), Monteverdi describes himself as a pupil of Marc’Antonio Ingegneri, <i>maestro di cappella</i> of Cremona Cathedral.
1583	<i>Madrigali spirituali</i> for four voices published in Brescia by Vincenzo Sabbio.
after 1583	Monteverdi’s father marries Francesca Como following the death of his second wife.
1584	Monteverdi’s first publication of secular music, <i>Canzonette</i> for three voices, published at Venice by Giacomo Vincenti and Ricciardo Amadino.
1587	Monteverdi, still only nineteen, publishes his First Book of five-part Madrigals, dedicated to Count Marco Verità of Verona, suggesting that he may have begun looking for employment outside Cremona.
1590	The Second Book of Madrigals is published by Angelo Gardano at Venice. The dedication is signed from Cremona, 1 January 1590, and addressed to Giacomo Ricardi, President of the Milanese senate. In it Monteverdi refers to himself as a player of the <i>vivuo</i> la.

xvi *Chronology*

- 1590 Early in this year (see Chapter 4, note 1, below) Monteverdi is appointed as singer and instrumentalist (bowed strings and theorbo) to the *cappella* of Vincenzo Gonzaga, Duke of Mantua. Here he works under Giaches de Wert, one of Italy’s most eminent composers, and alongside musicians such as Salamone Rossi, Benedetto Pallavicino and Giovanni Giacomo Gastoldi, who was choirmaster of Santa Barbara.
- 1592 The Third Book of Madrigals published and dedicated to the Duke of Mantua.
- 1595 June–November, travels with Vincenzo Gonzaga on a military expedition to Hungary as part of a *cappella* of eight – three priests and five singers.
- 1596 Wert dies on 6 May; succeeded as *maestro* of the duke’s *cappella* by Benedetto Pallavicino.
- 1599 On 20 May marries Claudia Cattaneo, a court singer at Mantua, daughter of Giacomo Cattaneo, a string player. 7 June–15 October, travels with Duke Vincenzo to Spa in Flanders where he encounters the ‘canto alla francese’ (song in the French manner) which, his brother Giulio Cesare was to claim in 1607, he was the first to bring back to Italy.
- 1600 Giovanni Maria Artusi criticises works by Monteverdi in *L’Artusi, overo Delle imperfettioni della moderna musica* (The Artusi, or, On the Imperfections of Modern Music), Venice, 1600.
- 1601 His first son, Francesco Baldassare, born (baptised 27 August). 26 November, Pallavicino dies; in a letter of 28 November Monteverdi petitions the duke to appoint him *maestro* both of the chamber and of the church. He succeeds to the post of *maestro di cappella* in December.
- 1603 His daughter Leonora Camilla born (baptised 20 February). The Fourth Book of Madrigals published. On its title-page he styles himself *maestro della musica* of the duke. Artusi issues further criticism of Monteverdi’s work in the *Seconda parte dell’Artusi*, Venice, 1603.
- 1604 His second son, Massimiliano Giacomo, born (baptised 10 May).
- 1605 Monteverdi’s Fifth Book of Madrigals published – the first in which he includes madrigals with *basso continuo* accompaniment. It includes a statement in which Monteverdi responds to Artusi’s criticisms and claims to be

xvii *Chronology*

- preparing a treatise entitled *Seconda pratica, overo Perfectione della moderna musica* (The Second Practice, or The Perfection of Modern Music). The treatise was never published.
- 1607 Monteverdi's first opera, *Orfeo*, performed on 24 February and repeated on 1 March. The *Scherzi musicali* for three voices, two violins and continuo published summer 1607. It includes a gloss by Giulio Cesare Monteverdi on the statement published in the Fifth Book. In this a distinction is drawn between the 'first practice . . . which turns on the perfection of the harmony' and the 'second practice . . . which makes the [words] the mistress of the harmony'. 10 September: his wife, Claudia, dies in Cremona; buried in S. Nazaro. 24 September: Monteverdi summoned back to Mantua to begin preparations for the celebrations attending the wedding of Francesco Gonzaga to Margherita of Savoy, scheduled for early 1608.
- 1608 After much delay the wedding celebrations take place in May and June. Monteverdi's contributions include the opera *Arianna*, the Prologue to *L'idropica* and the *Mascherata dell'ingrate*. By July he is seriously ill and retires to his father's house at Cremona. On 9 November his father petitions the duke either to restrict Monteverdi's work to church music or to release him from service. On 30 November, however, Monteverdi is summoned back to Mantua.
- 1610 The *Missa . . . ac Vesperae* published, perhaps with the intention of demonstrating Monteverdi's ability as a composer of church music and his fitness to be employed as a church musician. In October he travels to Rome to present the volume to its dedicatee, Pope Paul V.
- 1611 In his letter of 22 January Monteverdi mentions that his son Francesco is showing promise as a singer.
- 1612 8 February: Duke Vincenzo Gonzaga dies. He is succeeded by Duke Francesco who dismisses Claudio and Giulio Cesare from his service on 29 July. Claudio returns to Cremona.
- 1613 Auditioned for the post of *maestro di cappella* at S. Marco, Venice, 1 August 1613, performing a Mass by him which he had rehearsed at S. Giorgio Maggiore on the preceding days. 19 August: the Procurators of S. Marco approve his

xviii Chronology

- appointment, ‘confirmed in this opinion . . . both by his works that are found in print and by those which . . . Their Most Illustrious Lordships have sought to hear to their complete satisfaction’. He travels to Venice to take up his position around 10 October.
- 1614 The Sixth Book of Madrigals published, preparation of which may have begun as early as 1610.
- 1616 The ballet *Tirsi e Clori* (published 1619) performed for Duke Ferdinando Gonzaga (crowned Duke of Mantua January 1616).
- 1617 His prologue to *La Maddalena* performed at Mantua for the wedding celebrations of Ferdinando Gonzaga and Caterina de’ Medici (married 7 February 1617).
- 1619 His Seventh Book of Madrigals published, and dedicated to Caterina de’ Medici. Monteverdi moves his son Francesco, now an able singer and, according to his father, in danger of being distracted from his study of jurisprudence, from Padua University to the University of Bologna, lodging him at the monastery of S. Maria dei Servi. Approached to return to Mantua. His reaction reflected in his letters of 8 and 13 March 1620.
- 1620 In early March the opera *Andromeda* and the ballet *Apollo* performed at Mantua. 13 June: attends a meeting of the *Accademia dei Floridi* held in his honour at S. Michele in Bosco, Bologna. 24 June: directs Vespers for the Feast of St John the Baptist, probably for the Florentine community at Venice and at SS Giovanni e Paolo (see Chapter 11, below). The occasion reported by Constantijn Huygens (see Chapter 14, below). 4 November: directs Vespers for the Feast of S. Carlo Borromeo for the Milanese community at Venice, probably at the church of S. Maria Gloriosa dei Frari. Francesco Monteverdi abandons his legal studies at Bologna to join the order of the Discalced Carmelite Fathers.
- 1621 25 May: directs music for the obsequies celebrated by the Florentine community at SS Giovanni e Paolo, Venice, for Grand Duke Cosimo II of Tuscany. His son Francesco sings the introductory “O vos omnes attendite” . . . with the rest of the Introit’.
- 1622 18 January: contributes to *intermedi* performed at Mantua for the wedding celebrations of Eleonora Gonzaga and

*xix Chronology*

	Emperor Ferdinand II. In letter of 26 February 1622 confirms that his son Massimiliano has been accepted to study medicine at Cardinal Montalto's college in Bologna.
1623	directs music for the state visit to Venice of the Duke and Duchess of Mantua (20–30 May) and publishes the monodic version of the <i>Lamento d'Arianna</i> .
after 1623	Denounced anonymously to the Venetian State Inquisitors for insulting the doge and the clergy and uttering treacherous support for the Holy Roman Emperor. The denunciation seems to have been ignored.
1624	The <i>Combattimento di Tancredi e Clorinda</i> , in which he introduces his new <i>genere concitato</i> , played at the Palazzo Dandolo (now the Danieli Hotel), Venice, home of Monteverdi's patron Girolamo Mocenigo.
1625	March: directs music for the private visit to Venice of Władisław Sigismund, heir to the throne of Poland.
1625–6	In a group of letters from 23 August 1625 to 28 March 1626 Monteverdi reveals his interest in alchemy. Enrolled in the Accademia dei Filomusi, Bologna.
1626	Early in the year Monteverdi's son Massimiliano graduates in medicine at Bologna. 15 June: a trio by Monteverdi sung at the Venetian state banquet for St Vitus' Day includes a refrain 'One cannot believe them because there is no faith there', which gives offence to the French ambassador. Late in the year Massimiliano Monteverdi imprisoned by the Inquisition for reading a prohibited book.
1627	May–September: Monteverdi works on the music for the comic opera <i>La finta pazza Licori</i> , to a libretto by Giulio Strozzi, for a proposed performance at Mantua. Project abandoned. 15 July: provides music for Georg Wilhelm, Elector of Brandenburg, then staying incognito at the house of the English ambassador.
1627–8	Commissioned to write music for the wedding celebrations at Parma in December 1628 for Duke Odoardo Farnese and Margherita de' Medici. Stays at Parma October–mid-December 1627, mid-January–March 1628 and December 1628. His work for Parma included a prologue and five <i>intermedi</i> for a performance of Torquato Tasso's <i>Aminta</i> and a tournament <i>Mercurio e Marte</i> . In a letter of 27 November 1627 to the Marquis Enzo Bentivoglio, Antonio Goretti wrote of Monteverdi: 'Signor Claudio composes only in the

xx Chronology

	morning and the evening: during the afternoon he does not wish to do anything at all . . . It is true that the labour is great, and tedious; but still, he is a man who likes to talk things over in company at great length (and about this I make it a rule to take the opportunity away from him during working hours).' 8 April 1628: his sonnet cycle for two voices, <i>I cinque fratelli</i> , is performed at a banquet at the Arsenale, Venice, to honour the state visit of the Grand Duke of Tuscany.
1630	16 April: his first opera for Venice, <i>Proserpina rapita</i> , commissioned by Girolamo Mocenigo, is performed in the upper solar of Palazzo Dandolo (now the Danieli Hotel), Venice, as part of wedding festivities for Giustiniana Mocenigo and Lorenzo Giustiniani.
1630–1	The imperial troops who sacked Mantua in July 1630 bring an epidemic of plague which sweeps through northern Italy. The illness is brought to Venice by a diplomatic mission headed by Count Alessandro Striggio, Monteverdi's Mantuan confidant and librettist of his <i>Orfeo</i> . The plague kills nearly fifty thousand in Venice alone, and in Bergamo, Alessandro Grandi, who had been Monteverdi's assistant at S. Marco, is another victim. The Venetians vow to found a church in honour of the Blessed Virgin to seek her intercession. The foundation stone of Santa Maria della Salute (St Mary of Health) is laid on 1 April 1631, and on 21 November a solemn Mass of Thanksgiving held in S. Marco, with music by Monteverdi.
1631	9 March: admitted by Patriarch Giovanni Tiepolo to the clerical tonsure and the four minor orders in the chapel of the patriarchal palace at S. Pietro di Castello, Venice.
1632	10 April: Monteverdi ordained sub-deacon by Monsignor Sebastiano Querini at the church of S. Maurizio, Venice. 13 April: ordained deacon by Monsignor Querini at the church of Santa Maria del Giglio, and on 16 April, at the same church (which is also called S. Maria Zobenigo), ordained priest. He was, however, aggregated to the clergy of Cremona, and clearly had the intention of retiring there. The Venetian music publisher Bartolomeo Magni issues a volume of <i>Scherzi musicali</i> by Monteverdi that he has collected.

xxi *Chronology*

1635	3 and 4 November: directs music for the Feast of S. Carlo Borromeo at the church of S. Maria Gloriosa dei Frari for the Milanese community at Venice.
1636	May have responded to the celebrations in honour of the coronation of Ferdinand III as Holy Roman Emperor in December with the <i>ballo</i> ‘Volgendo il ciel’ and possibly the revised <i>Ballo delle ingrate</i> , both published in 1638.
1637–1638	Provides music for Giulio and Barbara Strozzi’s <i>Accademia degli Unisoni</i> .
1638	The Eighth Book of Madrigals – <i>Madrigali guerrieri ed amorosi</i> – published, with a preface in which he explains the genesis of his <i>genere concitato</i> . The volume is dedicated to the Holy Roman Emperor Ferdinand III.
Carnival 1639–40	<i>Arianna</i> revived at the Teatro San Moisè, Venice.
1640	Before 22 February: <i>Il ritorno d’Ulisse</i> premiered, probably at the Teatro SS Giovanni e Paolo, Venice.
Carnival 1640–1	<i>Le nozze d’Enea e Lavinia</i> premiered, probably at the Teatro SS Giovanni e Paolo, Venice.
1641	7 February: the ballet <i>Vittoria d’Amore</i> performed at Piacenza to celebrate the birth of the seventh child of Duke Odoardo Farnese. The <i>Selva morale e spirituale</i> published at Venice and dedicated to Eleanora Gonzaga, widow of the Holy Roman Emperor Ferdinand II.
1643	<i>L’incoronazione di Poppea</i> performed at the Teatro SS Giovanni e Paolo. 29 November: dies in Venice and is buried in Santa Maria Gloriosa dei Frari in the chapel of the Milanese. His funeral is commemorated in the <i>Fiori poetici raccolti nel funerale del molto illustre e molto reverendo signor Claudio Monteverdi</i> , ed. Giovan Battista Marinoni and published at Venice in 1644.