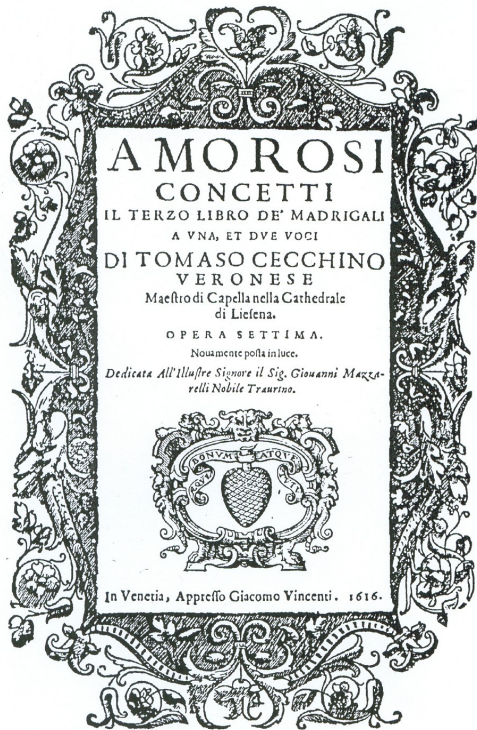


«Vaghe ninfe»

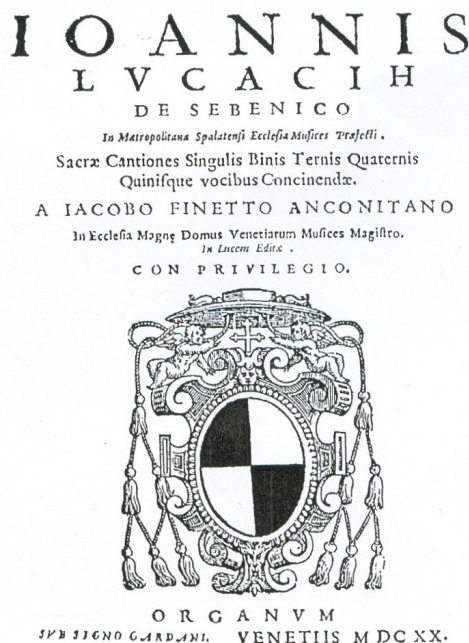
Early Baroque Music of Istria and Dalmatia



The early 17th century musical life of Istria and Dalmatia is characterized by the emergence of a new style. The rich renaissance tradition and the intense musical activity of Istrian and Dalmatian towns (J. Skjavetić, L. Courtoys) are both based on the cultural exchange with their overseas neighbours. It was from Italian music centers, mainly Florence and Venice, that the new musical trends reached the Croatian shore of the Adriatic Sea.

Gabriello Puliti, born around 1575 in Montepulciano, Tuscany, arrived in Istria in 1604 and was thereafter active as an organist in numerous Istrian towns (Triest, Kopar, Labin). Puliti was also a very prolific composer. Two particular collections from his large opus are considered to be of major importance for the Croatian history of music. They include: «*Ghirlanda odorifera*» from 1612 and «*Armonici accenti*» from 1621, both dedicated to the Negri noble family from Labin. «*Ghirlanda odorifera*» is a collection of three-part *mascherattas* – a form that developed from carnival festivities and contains some elements of *Commedia dell'Arte*. The themes of Puliti's *mascherattas* are of satirical

nature («*The Gardeners*», «*The Inconsolable Widows*», «*The Robbed Soldiers*»...) and are structurally similar to the works by Orazio Vecchi and Adriano Banchieri. The collection «*Armonici accenti*», written during Puliti's employment in Labin, includes a three-part madrigal «*Negra e candida sposa*» which Puliti composed for the wedding ceremony of Antonio Bragadino and Agnesina Negri of Labin. We can assume that it was performed on the same occasion around 1620.



The work of **Tomaso Cecchini** is exclusively related to Dalmatia. In fact Cecchini spent almost 40 years of his life as a *maestro di capella* and organist in the cathedrals of Split and Hvar. Accepting the invitation by the Split archbishop Markantun de Dominis, Cecchini left his hometown Verona to arrive in Split in 1603. In the Split humanistic circles Cecchini soon gained numerous significant acquaintances. Of particular importance was his friendship with the Capogrossi noble family to whom he dedicated his first collection of monodic madrigals «*Amorosi concetti*» printed 1612 in Venice in which we find the madrigals «*All'aura d'un dolcissimo sospiro*» and «*Rosa d'Amor*». Cecchini moved to Hvar in 1614 where he composed the great majority of his works. Outstanding among them is the third book of madrigals «*Amorosi concetti. Libro terzo*» from 1616 which also contains the madrigal «*Mori mi dite*» by the Split organist and Cecchini's contemporary **Marcantonio Romano**. In 1617 Cecchini

published the collection «*Madrigali et Canzonette a tre voci...Libro primo*» which he dedicated to the Croatian nobleman Budimir Lupo-Budić of Hvar. This collection is composed in the late-Renaissance style and contains the baroque innovation of the basso continuo. In some madrigals («*Cor mio, la bianca mano*») Cecchini achieves the extraordinary effect of highlighting the lyrics by introducing imaginative changes of meter and harmonic solutions in the cadenzas. Eight sonatas dating back to 1628, composed for the treble instrument and the basso continuo are a fine example of Cecchini's musical versatility.

There are no relevant data on the life of **Vincenzo Komnen** of Dubrovnik. In his romanticised (auto)biography we find three madrigals on the same text «*Vaghe Nimfe*» which represent the only preserved piece of music in Dubrovnik from this period.

Besides Cecchini, **Ivan Lukačić** is surely the most prominent composer of baroque monodies in Croatia. After his studies in Italy he returned to his native Split to hold the position of cathedral organist. In 1620 Lukačić published his masterpiece collection «*Sacrae Cantiones*» in which the mottet «*Coeli enarrant*» is to be found.

The most prominent of the Croatian baroque composers working abroad was **Vinko Jelić** of Rijeka. Serving as a court musician to the archduke Leopold of Austria he published his most famous work «*Parnassia militia*» in Strasbourg in 1622. This collection of spiritual concerts contains also the mottet «*Sancti et justii*» which is a perfect example of Jelić's brilliant musical style.

Gabriello Puliti: «**Ghirlanda odorifera**» (1612)
(1575-1643)

Vedove sconsolate
Cantori sventurati
Pantaloni innamorai

Tomaso Cecchini: Sonata Prima

Gabriello Puliti: Negra e Candida Sposa
Non Al Ciel
Formo Celeste Amore

Vincenzo Komnen: Vaghe ninfe voce sola

Gabriello Puliti: Ortolani
Astrologi
Matti

* * *

Tomaso Cecchini: All'aura d'un dolcissimo sospiro
(1580-1644) Rosa d'Amor

Sonata Seconda

Ivan Lukacic: Coeli enarrant
(1584-1648)

Vincenzo Komnen: Vaghe ninfe a due
(1590-1667)

Marcantonio Romano:
(fl. 1609-1636)

Mori mi dite

Tomaso Cecchini:

Cor mio la bianca mano
Per la bella Licori
O sospetto falace
Vezzose mie Nimfe

Sonata Settima

Gabriello Puliti:

Soldati svaligiati