

A Sampler of Instrumental Music in Venice in the Sixteenth Century

for the opening of the exhibit
European Cartographers and the Ottoman World 1500-1750

performed by

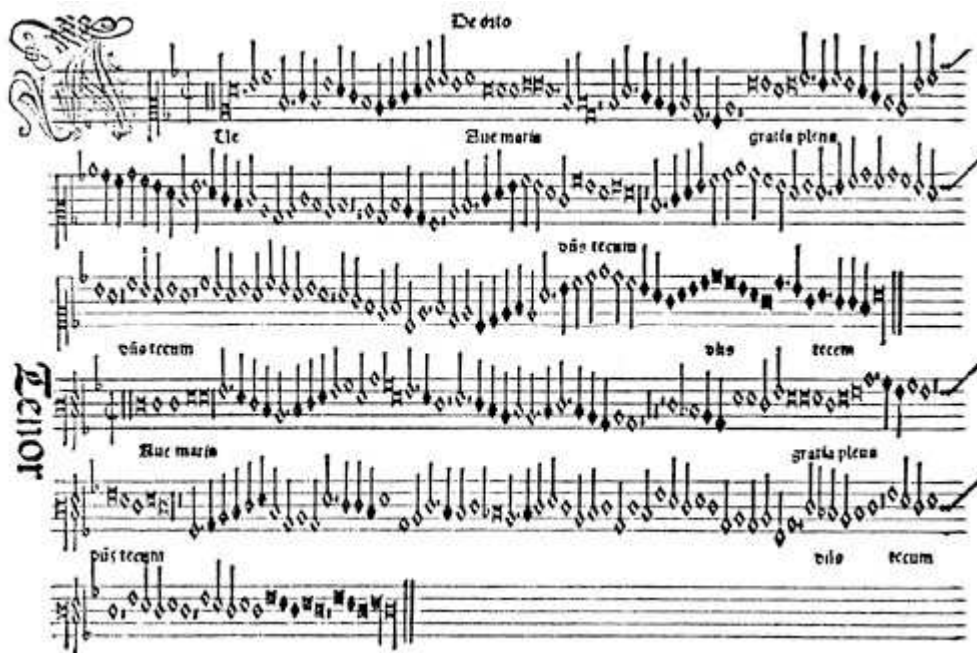
The Spirit of Gambo: A Chicago Consort of Viols
Ken Perlow, Phillip Serna, and Russell Wagner, violas da gamba

Set I: From *Harmonice Musices Odhecaton*, Ottaviano Petrucci, 1501.

The *Odhecaton* is the first known printed book of polyphonic instrumental music. This collection of Franco-Flemish repertoire – the sound which had already mesmerized Europe – in three and four parts became immediately and immensely popular and served to spread this compositional style even further. Demand was so great that within the next two years there were two reprintings of the part books. By 1504 Petrucci had published two additional anthologies.

Set II: From *Capricci a tre voce*, Vincenzo Ruffo, 1564.

Ruffo studied music in Verona, soaking up the Franco-Flemish idiom that was the dominant musical form. His compositions are full of the complex rhythms that mark this genre, but they also evidence the beginnings of a distinctly Italian style with more transparent textures and chromaticism that would find their ultimate expression at the turn of the 17th century in the works of Giovanni Gabrieli and Carlo Gesualdo. These pieces are the first known to be identified as “capricci”.



A page from Odhecaton with cantus and tenor parts (altus and bassus were on the facing page).