il fior de lino



Castle Baroque Players

St Mary's, Hinckley 2 September 2026

Claudio Monteverdi (1567 – 1643)
Toccata from *L'Orfeo*

Gasparo Zanetti (after 1600 – c. 1660)
'La bergamasca' from *Il Scolaro*

Claudio Monteverdi
'Pur te miro' from *L'incoronazione di Poppea*

Gasparo Zanetti
'Saltarello detta il fior de lino' from *Il Scolaro*

Francesca Caccini (1587-1640)
Sinfonia from *La liberazione di Ruggiero*

Giacomo Finetti (fl. 1605 – c. 1630)
'O Maria, quae rapis corda hominum' from *Concerti ecclesiastici*

Tarquinio Merula (1595 – 1665)
***Ciaconna*, op. 12 no. 20**

Gasparo Zanetti
'Saltarello della frascada' from *Il Scolaro*

Biagio Marini (1594 – 1663)
Sonata in Ecco con tre Violini

Gasparo Zanetti
'La Mantovana' from *Il Scolaro*

Claudio Monteverdi
Zefiro Torna* e *di soave accenti
Moresca from *L'Orfeo*

Claudio Monteverdi (1567 – 1643) is often referred to as the father of opera. Much of his output, including many stage works, has been lost. However, we still have a wide range of surviving music, including madrigals, large-scale religious works, and three complete operas. His opera *L'Orfeo* (1607), described by Monteverdi as a *favola in musica*, literally 'fairy tale in music', is the earliest of its genre that is still regularly performed.

Gasparo Zanetti (after 1600 – c. 1660) is most widely known for his publication *Il Scolaro*, published in 1645 with Carlo Camagno in Milan. It includes a wide variety of dances intended for students of violin to learn technique and playing with others. A lot of the dances are *saltarelli*, a fast triple metre dance characterised by jumping from one foot to the other.

Francesca Caccini (1587 – 1640), known sometimes by the nickname *La Cecchina*, composed the opera *La liberazione di Ruggiero dall'isola d'Alcina*, first performed in 1625, and is considered to be the earliest opera by a female composer, although very little of her other music survives. Her activities as a composer contributed to the cultural environment of the Medici court, led by Christina of Lorraine.

Giacomo Finetti (fl. 1605 – c. 1630), a native of Ancona, is best known for his sacred vocal music, that gained popularity beyond Italy, appearing in several northern European anthologies. One such anthology, *Concerti Ecclesiastici*, was published in Antwerp in 1621, rather than in Venice where many of his other works had been published, demonstrating the widespread esteem in which he was held.

Tarquinio Merula (1595 – 1665) was one of the most progressive Italian composers of the seventeenth century, especially in applying newly developed techniques to sacred music, such as writing solo motets with string accompaniment. A large amount of his output consists of *canzoni*, the precursor to the *sonata da chiesa*, of which Arcangelo Corelli was a prominent composer.

Biagio Marini (1594 – 1663) was a virtuoso violinist and composer best known for his innovative instrumental compositions. His compositions expanded the performance range of the solo and accompanied violin, incorporating slurs, double and triple stopping, and explicitly notated *tremolo*. His work *Sonata in Ecco con tre Violini* involves a virtuosic solo violin line that is responded to by two violins placed at a distance, creating a ghostly echo effect.

Castle Baroque Players

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Seb Carrington

‘Il fior de lino’, Leicester Cathedral, 13 June 2026
Photo: Grace Elkin



Support Castle Baroque Players

Our tour *Il fior de lino* is in aid of our continued musicmaking in Leicester. Upcoming projects include a performance of Handel's *Dixit Dominus* and a concert of Dowland lute-songs and viol consort music in September, and our fully-staged opera in August 2027.

We don't receive regular funding or sponsorship and rely on the generosity of our supporters and patrons in order to perform. We are so grateful for every penny of your donations, so please don't hesitate to donate!

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