

VENICE 1

1. Chromaticism

- a. Justification from Ancient Greeks: rediscovery of non-diatonic music
- b. Nicola Vicentino, mid-16th c. theorist, wanted to bring back the three genera of Greek tetrachords. Built a keyboard to play them.
- c. Integrated well with madrigal's quest for new sounds
- d. Already seen: Orlandus Lassus (Orlando Lasso), *Timor et Tremor* (motet) (pub. 1564)
- e. Willaert, *Quid non ebreitas* (early! ca. 1524)
 - i. The secret art of chromatic ficta (recording: from 0:22–0:46; 1:40–2:15)
- f. Luca Marenzio, *Solo e Pensoso* (ninth book of madrigals, 1599)

Solo e pensoso i più deserti campi
vo misurando a passi tardi e lenti,
e gl'occhi porto per fuggir intenti
dove vestigio human l'arena stampi.

Alone and pensive I measure the fields
the most deserted with tarrying and slow steps,
and turn my eyes to try to elude
any human signs imprinted in the sand,

- g. Carlo Gesualdo (Gesualdo da Venosa), “Moro, lasso, al mio duolo” (Book six, 1611)
 - i. Gesualdo's life
 - ii. Murders (Maria d'Avalos (cousin) and Duke of Andria) in Naples
 - iii. Isolation, Study in Ferrara, Isolation
 - iv. Late Compositions, “Moro, lasso”

2. Venice as a city and as a musical center

- a. Geography and history
- b. Early history: mostly visitors
 - i. Tribute by Marchetto of Padua in the early 14th c.
 - ii. Visit by Francesco (Landini), mid-late 14th c.
 - iii. Compositions by Ciconia after the conquest of Padua (1406–1412)
 - iv. Mostly minor composers in the 15th century.
- c. Cultural rise in the 16th century
- d. St. Mark's Basilica (La Basilica di San Marco)
 - i. Il Maestro di Cappella and the Organist
 - ii. Detachment from Rome (stuff it Palestrina and the Counter-Reformation!)
- e. Other Musical Activities
 - i. Il Doge
 - ii. Le Scuole
 1. charitable *confraternities*
 2. paid singers and instrumentalists for their services in processions and other celebrations
 3. Famed throughout Europe. Used large ensembles (20 singers and 24 instruments not uncommon)
 4. Paid huge sums for important composers and performers (Monteverdi: 1 day at a scuola = 1 month as *maestro*)

3. Maestri di Cappella

- a. Adrian Willaert (m.d.c. 1527–62), Cipriano de Rore (m.d.c. only 1562–63)
 - i. Willaert, *Aspro Core* (mid 1540s)
 - ii. Text by Petrarch — meaning? Connected to what movement?
 - iii. harsh = major 3rds and 6ths, improper resolution of the 6th [should go to octave, not 5th]; sweet = minor intervals.
 - iv. Day = Major (C-major); Night = minor (a-minor)
 - v. Every hour = sixteen repetitions
 - vi. No overtly madrigalistic effects (unlike Vecchi); no extreme chromaticism, why?
- b. Gioseffo Zarlino (m.d.c. 1565–90)
 - i. Important music theorist
 - ii. *Le istitutioni harmoniche* (1558) — united speculative music theory with composition
 - iii. Written based on the compositions based on people such as Willaert
 - iv. First important theory of the use of 3rds and 6ths. (Theory behind practice)
- c. Minor figures (Donato, Croce, and Martinengo) led up to: **Monteverdi** 1613–44.

4. Organists

- a. Claudio Merulo (organist 1557–160)
 - i. Cansona a 5 (c. 1600)
 - ii. Shows increasing importance of instrumental music
 - iii. Persistent imitation, but not a mechanical canon
 - iv. Few interesting rhythms
- b. Andrea Gabrieli (“other” organist 1566–90)
- c. Giovanni Gabrieli (organist 1585–1612)
 - i. nephew of Andrea
 - ii. major composer for voices and instruments
 - iii. Sonata pian e forte a 8 from *Sacrae symphoniae* (Venice 1597)
 1. Early use of the term sonata, but not particularly meaningful
 2. Two choirs; each with three trombones and one high instrument (cornetto or violino)
 3. One of the earliest purely instrumental pieces to specify particular instruments
 4. *Cori spizzati*: Perfectly suited to the divided organ/choir lofts of San Marco.
 5. Earliest piece to use dynamic markings; single choir sections tend to be piano; dual = forte
 6. As piece progresses, (1) descending scales answered by ascending scales (2) more repeated note passages and finally (3) dotted figures; all serve to increase the tension

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