

## 23 (5/15) NON-VENETIAN DEVELOPMENTS

1. Salamone Rossi
  - a. Religious Music ≠ Christian Music
  - b. Sonatas instrumental pieces, and secular music.
  - c. *Ha-shirim asher l'Shlomo [Songs of Solomon]* (Venice 1623)
    - i. Not connected with the Songs of Songs.
    - ii. Mostly settings of Psalms in Hebrew
    - iii. Combines the *stilo antico* with new ideas of clarity of text
    - iv. Publishing was unusual, but was this type of performance unusual?
      1. Yes, unusual: No record of synagogue performances of polyphony; long preface in Hebrew used to justify why he was writing this music.
      2. No, not unusual: Little record of any particular synagogue performances, period. Venetian printers were savvy—they wouldn't have published without an audience.
2. Oratorio
  - a. One of several larger church music genres to emerge in the 17th century (others include the “Grade concerto” [i.e., *Saul*] and other motet-derived styles)
  - b. Religious stories which were quasi-theatrical but couldn't find a place in church. Performed in the oratory, where confraternities and other lay societies would speak and sing.
  - c. Origin in Rome — a kind of sacred dialogue at first.
  - d. Pre-history: Emilio de' Cavalieri, *La Rappresentazione di Anima e di Corpo* (1600)
  - e. Could be either in Latin (*oratorio latino*) or Italian (*oratorio volgare*). Later when the oratorio becomes an international genre, the local vernacular would tend to be used (e.g., the oratorios of Handel).
  - f. Oratorios were generally not staged, told bible stories (usually Old Testament)
  - g. Giacomo Carissimi (bap. 1605 — d. 1674), *Jepthe*
    - i. Based on the story from Judges 11:29–40.
    - ii. Jepthe vows that if the LORD gives him victory in battle, he will sacrifice the first person to come through the doors of his house. When he returns, the first person who comes out is his daughter, his only child. He wails that she has “undone” him (your translation: betrayed). She only asks for two months to bemoan her virginity and the childless life she will lead. (The Bible passage and the oratorio leave out the scene where the father does “with her according to his vow.”)
    - iii. Like Monteverdi's *Combattimento*, important role for the narrator (*Historicus*), but the voice part changes according to the mood of the story.
    - iv. Dance music, especially dotted rhythms, appear as an important marker of the mood of a section

3. The (Church) Music You Know
  - a. Continuity with the Past
    - i. Plainsong in Catholic Music.
    - ii. Palestrina and the *stile antico* (Prima Prattica).
  - b. Connections to Secular Genres
    - i. Recitative
    - ii. Aria
    - iii. Popular music in Church: the perpetual “problem.”
    - iv. An example of popular influence: Church music in the New World and the **villancico** *Los coflades de la esteya* of Juan de Araujo. NAWM 81.
  - c. Religious (not just church music) — Similar new music in the Synagogue.
  
4. An example of the music you know: France
  - a. Different terms for genres similar to those seen in other countries.
  - b. *petit motet* (few voices with continuo) and *grand motet* (many soloists, orchestra, usually chorus or double chorus; similar in style to those of Gabrieli (Italy) and Schütz (Germany) slightly before).
  - c. Composers: best mostly known from Opera (Lully and Marc-Antoine Charpentier) and indeed borrowed what they knew from opera.
  
5. England, the Service, the Anthem, and other Anglican Church Music:
  - a. Service remains important from pre-1600 until the end of our period and beyond
  - b. Service = Combination of parts of the “Communion” (= Anglican version of the Catholic Mass in English) and two sections of the Anglican Office, Matins and Evensong (=Vespers + Compline) in the same mode and style.
  - c. Although the sections of the Service are in English. Many sections are referred to by their old Latin names. A setting of one of these sections is called an Anthem.
  - d. Matthew Locke (*ca.* 1621–77), Verse Anthem: “O be Joyful in the Lord.”
  - e. Non-liturgical settings also important, especially Coronation ceremonies.
  
  - f. Other contemporaries of Locke: Henry Purcell, Pelham Humfrey (French Influence), and John Blow.