

19 BRIDGE 3: TWO MISSED TRADITIONS OF THE LATE 16TH C.

1. Sext (possibly the last?)
2. 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. Orlandus Lassus (Orlando Lasso), *Timor et Tremor* (motet) (pub. 1564)
 - e. 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,

- f. 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"
3. Michael Praetorius (1571–1621) and Instrumental Music
 - a. Enormous output especially of sacred vocal music
 - b. The exception: *Terpsichore* (1612)
 - c. Bransle Simple I
 - d. Voltas
 - e. Syntagma Musicum II: De Organographia (1619)

Topic 4: Music in Venice 1570–1660

- 20 (5/1) Maestri di cappella Venice: (Rore), Williaert
(Andrea and) Giovanni Gabrieli and Music in the Basilica of S. Marco
Cori spezzati. Gabrieli's music for brass
Preamble to the Baroque and the Rise of a New Style:
Florentine Camerata
Peri, Cavalieri, etc.: Early Monody
Basso Continuo
Reading
Chapter 23, "Renaissance Instruments:" "Instrumental Genres" (on Merulo)
Chapter 29, "Early Baroque Music"
Chapter 30, "Birth of Opera:" "Early Opera in Florence"
Chapter 31, "The Concerted Style in Venice and Dresden:" "Giovanni Gabrieli and the Concerted Motet;"
Listening: Anthology #63 Claudio Merulo, Canzona 5 (c. 1600).
Website: Giovanni Gabrieli, Sonata pian e forte a 8 from *Sacrae symphoniae* (Venice 1597);
[skim Adrian Willaert, *Aspro core* (mid 1540s)]
Giulio Caccini, *Perfidissimo volto*, "solo madrigal" (c. 1590)
Jacopo Peri, *Le musiche sopra l'Euridice*, three excerpts. (1600)