

## 20. (5/1) VENICE 1

1. Discussion of Second Paper
  - a. Differences between (good) pure academic writing and (good) writing for the general public.
  - b. What makes a good program note?
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.di.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 (Donati, 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
- 5. Beginnings of the Baroque Style [leaving Venice for a bit]
  - a. A Renaissance of Sorts in the late 16th century
    - i. Importance of Texts
    - ii. Re-emphasis on Greek writings (Vicentino, Galilei, etc.)
    - iii. Wanted the power of Greek music
    - iv. Realization that Greek theater was sung
  - b. Florentine **Camerata**
    - i. Salon of Count Giovanni de’ Bardi in Florence
    - ii. Experimental music studio 1573–87
    - iii. Took as their experimental pieces *intermedi* – short madrigals (sometimes only sung with one voice with the other parts covered by instruments) placed between acts of plays.

- iv. Caccini, *Perfidissimo volto* from *Le nuove musiche* (c. 1590)
  - 1. Each line of text is a phrase with a cadence
  - 2. Monody: solo voice with instrumental accompaniment
  - 3. Emphasis on line with accompaniment, rather than polyphonic effects
  - 4. Continuo (=basso continuo or thoroughbass or [un]figured bass)
    - a. Borrowed from church organ playing
    - b. Cemented primacy of outer voices
    - c. Typically performed by at least two instruments: violone or viola da gamba or cello and keyboard (harpsichord or organ); for instance, a trio sonata consists of two violins and continuo, thus a quartet
    - d. In Figured bass, numbers told *exact* intervals above the bass whenever it was not “root position.” Later, only simple intervals will be indicated
- c. Cavalieri, *Rappresentatione di Anima, et di Corpo* (1600): expanded *intermedo* into a full play.
- d. Jacopo Peri (1561–1633)
  - i. *Euridice* (1600): oldest surviving opera
  - ii. Two styles from the Camerata (solo madrigal [arioso] and aria) + one new
  - iii. Peri invented *Il stile recitativo* (recitative) from “reciting style” which he called in the preface to *Euridice* “an intermediate course, lying between the slow and suspended movements of song and the swift and rapid movements of speech.”
  - iv. Text is not repeated. Does not have to rhyme or even follow strict meter
  - v. Accompaniment moves with the rhythm of speech; harmonically without set motion or tonal design: a set of continuous tonic to dominant relations often.
- e. Together we have the *stile moderno* or the *seconda prattica*, but the *stile antico* or *prima prattica* would continue

### (5/3) Monteverdi (1567–1642) before and in Venice

*Il Combattimento di Tancredi e Clorinda* (Venice 1624/5)

*L'incoronazione di Poppea* (Venice 1642)

Fixed basses: “Zefiro torna e di soavi accenti,” ‘ciaccona’ (Rinuccini) from *Scherzi musicali cioè arie, & madrigali in stil recitativo, con una ciaccona* (Venice 1632)

#### Reading:

*main reading*: Ellen Rosand, “Venice, 1580–1680,” in *The Early Baroque Era* (Music and Society), edited by Curtis Price. (Englewood Cliffs, N.J.: Prentice Hall, 1993). pp. 75–98.

+ these 15 pages

Wright/Simms “Early Opera in Mantua and Venice,” pp. 244–50

Wright/Simms “Claudio Monteverdi and the Concerted Madrigal,” pp. 254–56

“From the Letters of Monteverdi,” W–T #48, pp. 180–84

“Castrato Singers,” W–T #61, pp. 225–229

Listening: **Website**

*Combatimento di Tancredi et Clorinda*

*L'incoronazione di Poppea*, Act I, scene 3

*Zefiro torna*

We'll try to do course evaluations on Thursday, but if there isn't time then definitely next Tuesday.

Some readings to consult in case anyone is thinking of writing about Venice in their second papers:

End of Venice: E. Selfridge-Field: 'Venice: Musical Expression in an Era of Political Decline', *The Late Baroque Era: from the 1680s to 1740*, ed. G.J. Buelow (London, 1993), 66–93

E. Rosand: 'Music in the Myth of Venice', *Renaissance Quarterly*, xxx (1977), 511–37

D. Arnold: 'Music at a Venetian Confraternity in the Renaissance', *Acta Musicologica*, xxxvii (1965), 62–72

J. Bettley: 'The Office of Holy Week at St. Mark's, Venice, in the Late Sixteenth Century', *Early Music*, xxii (1994), 45–60

D. and E. Arnold: *The Oratorio in Venice* (London, 1985)

D. Bryant: 'The *cori spezzati* of St. Mark's: Myth and Reality', *Early Music History*, i (1981), 165–86

D. Arnold: 'Ceremonial Music in Venice at the Time of the Gabrielis', *Proceedings of the Royal Musical Association*, lxxxii (1955–6), 47–59

E. Rosand: *Opera in Seventeenth-Century Venice: the Creation of a Genre* (Berkeley, 1991)

G. Ongaro: 'Sixteenth-Century Venetian Wind Instrument Makers and their Clients', *Early Music*, xiii (1985), 391–7

W. Shewring: 'Organs in Italy: Venice, Treviso, Trent', *The Organ*, xxxvi (1956–7), 18–31

J.L. Baldauf-Berdes: *Women Musicians of Venice: Musical Foundations, 1525–1855* (Oxford, 1993)