

Music for Chamber and Church in the Early Seventeenth Century (Chapter 15)

I. Style and Function

- A. Theorists distinguished between church, chamber, and theater music
 - 1. different styles recognized for each
 - 2. styles and techniques of opera influenced other genres

II. Italian Vocal Chamber Music

- A. Secular works in concertato style
 - 1. solo voice, small vocal ensemble with basso continuo
 - a. 1-3 voices, up to 6 or more
 - b. madrigals, canzonettas, strophic songs and arias, strophic variations, dialogues and recitatives
 - c. opera innovations popularized through secular song
 - 2. Monteverdi's concerted madrigals, last 4 books
 - a. instrumental accompaniment, basso continuo, some with other instruments
 - b. solos, duets, trios set off against vocal ensemble
 - c. instrumental introductions, ritornellos
 - d. *Concerto* (1619), Book 7
 - i. strophic variations, canzonettas, through-composed madrigals
 - e. *Madrigali guerrieri et amorosi* (Madrigals of War and Love, 1638), Book 8
 - i. madrigals for 5 voices with continuo
 - ii. solos, duets, trios
 - iii. large pieces for chorus, soloists, and instrumental ensemble
 - iv. short dramatic works
 - v. imitative polyphony, homophonic declamation
 - vi. operatic recitative and *stile concitato*

B. Ostinato basses

- 1. basso ostinato, or ground bass; repeated bass pattern, melody above changes
 - a. most in triple or compound meter, 2, 4, or 8 measures long
 - b. tradition in Spain and Italy, popular songs sung to familiar basso ostinato patterns
 - i. *Guárdame las vacas* (NAWM 68b)
- 2. descending tetrachords
 - a. stepwise descent spanning a 4th
 - b. falling contour, constant repetition: suited to a lament, inescapable sorrow
 - c. *Lamento della ninfa* (Lament of the Nymph), Monteverdi madrigal, Book 8
 - i. bass line establishes pitch center, regular phrasing
 - ii. vocal melody: distress through strong dissonances
 - iii. melody 6- or 7-measure phrases overlaps 4-measure bass
 - iv. commentary on lament, unstaged drama
- 3. chacona
 - a. vivacious dance-song from Spanish colonies in the Americas
 - b. refrain: simple repeating pattern of chords played on guitar
 - c. *Zefiro torna e di soavi accenti*, Monteverdi, from *Scherzi musicali* (pub. 1632)
 - i. rising, lightly syncopated figure, repeated 56 times
 - ii. vivid imagery suggests happy feelings inspired by nature

C. Cantata

- 1. new genre, emerged in Italy, 17th century
- 2. secular composition with continuo
 - a. usually solo voice, lyrical or quasi-dramatic text
 - b. several sections, recitatives and arias
- 3. composed for private performance, aristocratic patrons
- 4. Barbara Strozzi (1619–1677)

- a. born in Venice, daughter of poet, librettist Giulio Strozzi
 - b. student of Francesco Cavalli
 - c. supported by her father, noble patrons, publications
 - d. among most prolific composers of vocal chamber music of the century
 - e. major works 1644 to 1664: over 100 madrigals, arias, cantatas, and motets
5. *Lagrime mie* (NAWM 77), Strozzi (pub. 1659)
- a. successive sections: recitative, arioso, aria
 - b. focus on unrequited love
 - c. frequent changes of style and figuration captures moods, images of text

III. Catholic Sacred Music

A. Catholic composers adopted theatrical idioms

- 1. sacred concertos incorporated basso continuo, concertato medium, monody, operatic styles
- 2. church's message conveyed: persuasive, rhetorically effective
- 3. *stile antico*: Palestrina's style model for church music
 - a. coexisted with *stile moderno*
 - b. modernized: basso continuo added, regularized rhythms, major-minor tonality
 - c. codified, Johann Joseph Fux treatise: *Gradus ad Parnassum* (Steps to Parnassus, 1725)
 - i. most influential textbook next 2 centuries

B. Large-scale sacred concerto

- 1. major feast days, grand-scale celebrations
 - a. Vespers, psalms, mass movements
 - b. many voices with instruments; often using *cori spezzati*
- 2. Giovanni Gabrieli polychoral motets, St. Mark's in Venice
 - a. 2 or more choirs, vocal soloists, instrumental ensembles, one or more organs playing continuo
 - b. *In ecclesiis* (NAWM 78), published 1615
 - i. 4 soloists, 4-part chorus, 6-part instrumental ensemble, organs
 - ii. modern arias, instrumental canzonas; Renaissance imitative polyphony
 - iii. massive sonorous climax

C. Small sacred concerto

- 1. one or more soloists, continuo, 1-2 violins
- 2. written for small churches
- 3. Lodovico Viadana (ca. 1560–1627), *Cento concerti ecclesiastici* (One Hundred Church Concertos)
 - a. first volume of sacred vocal music printed with basso continuo
 - b. melodic style, imitative textures of 16th-century polyphony, reduced forces
 - c. *Exsultate Deo*
 - i. continuo may add voices; full harmony
 - ii. unnecessary to double or replace vocal parts with instruments
 - iii. pieces for 2-4 singers sound complete even with one voice omitted
 - iv. adaptability, usable by almost any church
- 4. Alessandro Grandi (1586–1630), Monteverdi's deputy at St. Mark's
 - a. solo motets in new styles of monody
 - b. *O quam tu pulchra es* (NAWM 79), published 1625
 - i. elements from recitative, solo madrigal, lyric aria
 - ii. changing styles reflect moods of the text

D. Music in convents

- 1. church officially restricted music in convents
- 2. Lucrezia Vizzana (1590–1662), Santa Cristina, Bologna
 - a. *Componimenti musicali* (Musical Compositions), published 1623
 - b. 20 motets, 1 or 2 sopranos with basso continuo
 - c. elements of theatrical monody
- 3. Santa Radegonda, Milan: public could attend services

- a. nuns' music-making on feast days known all over Europe
 - b. Chiara Margarita Cozzolani (1602–ca. 1677), published 4 collections of sacred concertos
- E. Oratorio
1. religious dramatic music: combined narrative, dialogue, commentary
 - a. *oratorio*, prayer hall where lay societies met
 - b. genre developed in Rome; spread to Vienna, Germany, France, Spain, and England
 2. recitatives, arias, duets, instrumental preludes and ritornellos
 - a. religious subject matter
 - b. not staged
 - c. action described rather than played out
 - d. often a narrator
 - e. various roles of the chorus
 3. Italian oratorio
 - a. useful tool for church to spread message of faith
 - b. longer than Latin oratorio; 2 parts, sermon in the middle
 - c. resembled opera in style, high-minded alternative
 - d. not as carefully preserved
 4. Latin oratorio
 - a. cherished by church elites
 - b. presented by invitation only, sparing no expense
 - c. in one extended part
 - d. Latin (and vernacular) oratorios most often performed during Lent
 5. Giacomo Carissimi
 - a. *Historia di Jephthe* (ca. 1648), exemplifies midcentury Latin oratorio
 - b. libretto: biblical text, paraphrasing and added material
 - c. various styles: narrator in recitative, *stile concitato*, solo arias, duets, ensembles
 - d. final scene (NAWM 80)

IV. Lutheran Church Music

- A. Sacred music in Austria and Catholic southern Germany, strong Italian influence
1. church took up new techniques alongside polyphonic chorale motets and motets on biblical texts
 2. sacred concertos in Germany
 - a. early 17th century, biblical motets were in large-scale concerto medium
 - b. small sacred concerto more common
 - c. Hermann Schein (1586–1630), two collections, *Opella nova* (New Little Works), 1618 and 1626
 - i. Lutheran chorale tradition blended with modern Italian style
 - ii. set precedent for similar works by Lutheran composers
- B. Henrich Schütz (1585–1672)
1. master at applying new Italian styles to church music
 - a. studied in Venice with Giovanni Gabrieli
 - b. 1615–1672: chapelmaster at Saxon court in Dresden
 - c. renowned for capturing meanings, imagery of text
 - d. seldom used chorale melodies in sacred works; texts from Bible, other sources
 - e. 1627: wrote first German opera
 - f. major works: *Psalmen Davids*, *Cantiones sacrae*, *Symphoniae sacrae*, *Musikalische Exequien*, *3 Passions*
 2. early sacred works, series of collections
 - a. *Psalmen Davids* (Psalms of David, 1619)
 - i. sensitive treatment of German texts, magnificence of large-scale Venetian concerto
 - ii. 2 or more choruses, soloists, instruments
 - b. *Cantiones sacrae* (Sacred Songs, 1625)
 - i. polyphonic Latin motets, harmonic novelties, madrigal-like word-painting

- c. *Symphoniae sacrae* (Sacred Symphonies, 1629)
 - i. concerted Latin motets: small combinations of voices and instruments
 - ii. Monteverdi influence: combines recitative, aria, concerted madrigal styles
- 3. *Kleine gestliche Konzerte* (Small Sacred Concertos, 1636 and 1639)
 - a. Thirty Years' War, reduced chapel
 - b. 1-5 solo voices, no instruments beyond continuo
 - c. popular throughout Germany
- 4. *Symphoniae sacrae* II and III, 1647 and 1650
 - a. sacred concertos in German
 - b. *Saul, Saul was verfolgst du mich* (NAWM 81), large-scale concerto
 - i. 2 choirs doubled by instruments, 6 solo voices, 2 violins and continuo
 - ii. polychoral style of Gabrieli, dissonance of Monteverdi
- 5. musical figures convey meaning of words
 - a. catalogued by Christoph Bernhard (1627–1692)
 - i. *cadentiae duriusculae* (harsh cadential notes): unusual dissonances at cadences
 - ii. *saltus duriusculus* (harsh leap): leap to unresolved dissonance
- 6. *historia*: musical setting on biblical narrative
 - a. *The Seven Last Words of Christ* (1650s?); *Christmas History* (1664)
 - b. *Passions*, most common type of *historia*
 - i. story of Jesus' crucifixion
- 7. Schütz's legacy
 - a. music revived in 19th and 20th centuries
 - b. synthesis of German and Italian elements
 - c. laid foundation for later German composers

V. Jewish Music

- A. Faith bound by tradition
 - 1. early 1600s, musical practices changed
 - 2. Leon Modena (1571–1648), humanist, scholar, rabbi, and cantor
 - a. improvised polyphony in Ferrara, then Venice
 - 3. *Hashirim asher lish'lomo* (The Songs of Solomon, 1622–23), Salamone Rossi
 - a. first book of Jewish liturgical polyphonic music
 - b. Italian influence, elements of Italian Jewish chant
 - c. equally well-known for his madrigals

VI. Instrumental Music

- A. Increasing focus on abstract genres
 - 1. deemphasizing vocal models; instrumental music gained stature
 - 2. elements borrowed from vocal idioms
 - a. use of basso continuo
 - b. moving the affections
 - c. focus on soloist, virtuosic embellishment
 - d. idiomatic composition, stylistic contrast
 - e. styles: recitative, aria
- B. Types of instrumental music, categorizing
 - 1. performing forces
 - a. solo works: keyboard, lute, theorbo, guitar, harp
 - b. chamber works: soloist or chamber group with continuo
 - c. large-ensemble works: 2 or more players per part, significant after 1650
 - 2. venue or social function: church, chamber, theater
 - 3. nationality: Italian, French, German, English, Spanish
 - a. stylistic elements vary
 - 4. types of work, broad categories

5. second half of century instrumentation specified
 - a. keyboard: prelude, toccata, fugue, chorale or chant setting, variations, suite
 - b. ensemble: sonata and related genres, suite and related genres
 - c. large ensembles: suites, sinfonias, instrumental concerto
- C. Toccata
1. Girolamo Frescobaldi (1583–1643)
 - a. best-known for his keyboard music
 - b. organist at St. Peter's in Rome, 1608
 - c. published keyboard collections dedicated to various patrons
 - d. keyboard music model for later composers
 - e. major works: keyboard toccatas, fantasias, ricercares, canzonas, partitas, *Fiori musicali*, ensemble canzonas, and other vocal works
 2. Toccata No. 3 for harpsichord (1615; NAWM 82), Frescobaldi
 - a. succession of brief sections, each subtly varied
 - b. virtuoso passage work, ideas passed between voices
 - c. sections end with weakened cadence, sustains momentum
 - d. beat modified according to mood, character
 - e. sought to convey variety of affections
 3. *Fiori musicali* (Musical Flowers, 1635), Frescobaldi, set of three organ masses
 - a. includes shorter toccatas; just as sectional as his ones for harpsichord
 - b. published in open score
 4. Johann Jacob Froberger (1616–1667)
 - a. Frescobaldi's student, organist at imperial court in Vienna
 - b. toccatas: improvisatory passages alternate with imitative counterpoint
 - c. model for later merging of toccata and fugue, Buxtehude (NAWM 97); or prelude and fugue Bach (NAWM 102)
- D. Ricercare and fugue
1. serious composition for organ or harpsichord
 2. one subject (theme) continuously developed in imitation
 3. style example: Mass for the Madonna in *Fiori musicali* (NAWM 83), Ricercare after the Credo
 4. fugue: term applied in Germany, early 17th century
- E. Fantasia
1. imitative keyboard work, larger scale than ricercare, more complex organization
 2. Jan Pieterszoon Sweelinck (1562–1621)
 - a. fugal expositions lead to successive sections, different countersubjects
 - b. subjects in rhythmic augmentation or diminution
 3. Samuel Scheidt (1587–1654)
 - a. *Tabulatura nova* (New Tablature, 1624)
 - b. modern Italian practice, each voice notated on separate staff
 4. English consort fantasias
 - a. imitative fantasia music for viol consort, *fancy*
 - b. popular composers: Alfonso Ferrabosco the Younger (ca. 1575–1628), John Coprario (ca. 1570–1626)
- F. Canzona
1. imitative piece for keyboard or ensemble
 - a. ensemble canzona: 4 or more parts, could be played without continuo
 - b. more formal aspects of Renaissance polyphony
 2. church or chamber music
 3. several contrasting sections
 4. markedly rhythmic themes, lively character
 5. variation canzona: transformation of a single theme in successive sections

G. Sonata

1. 1 or 2 melody instruments (violins) with basso continuo
2. exploited idiomatic possibilities of a particular instrument
3. imitated modern expressive vocal style
4. Biagio Marini (1594–1663)
 - a. violinist under Monteverdi, St. Mark's
 - b. various posts in Italy and Germany
 - c. published 22 collections of vocal and instrumental music
 - i. first to designate collection as an opus
 - d. *Sonata IV per il violino per sonar con due corde*, from Op. 8 (NAWM 84, pub. 1629)
 - i. early example of “instrumental monody”
5. by mid-17th century, canzona and sonata merged: sonata stood for both

H. Settings of existing melodies

1. settings of liturgical music, Catholic and Lutheran
2. Gregorian chants set in Frescobaldi organ masses
3. settings of chorales: organ chorales, chorale preludes
4. examples: Scheidt's *Tabulatura nova*; works of Sweelinck

I. Variations or *partite*

1. keyboard and lute composers; borrowed or newly composed themes
2. common variation techniques
 - a. cantus-firmus variations
 - b. melody embellished, harmonies remain unchanged
 - c. bass or harmonic progression held constant, figuration changes
3. chaconne and passacaglia
 - a. *Partite sopra ciaccona* and *Partite sopra passacaglia*, by Frescobaldi (1627)
 - b. variations over a ground bass
 - i. traditional or newly composed
 - ii. 4 measures, triple meter, slow tempo
 - c. by 1700, terms interchangeable

I. Dance music

1. social dancing, theatrical spectacles
2. stylized form for chamber music for lute, keyboard, or ensemble
3. dance rhythms permeated instrumental and vocal music, sacred and secular
4. suites: several dances linked together
 - a. *Banchetto musicale* (Musical Banquet, 1617), Johann Hermann Schein
 - i. 20 suites for 5 instruments with continuo
 - ii. padouana, gagliarda, courante, allemande, tripla

VII. Tradition and Innovation

- A. Early 17th century: drew deeply on 16th-century traditions
 1. redefined existing genres, combined with new styles and techniques
 2. new genres and techniques set pattern for several generations
 3. fascination with the new, music fell out of fashion by end of the century
 4. music rediscovered in late 19th century, throughout the 20th