



Concise History of Western Music

5th edition

Barbara Russano Hanning

CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION

Chapter

11

Vocal Music for Chamber and Church in the Early Baroque



Prelude

- Religious differences: Protestant northern Europe, Catholic south
 - reflected in seventeenth-century music
 - new genres emerge: sacred vocal concerto and oratorio
 - expanded genres in instrumental music
 - early seventeenth-century music truly experimental
 - common language created by midcentury



Vocal Chamber Music

■ Secular works in concertato medium

- solo voice, small vocal ensemble with basso continuo
 - madrigals, arias, dialogues, and duets
 - opera innovations popularized through solo song
- strophic arias, variety of treatments
 - melody repeated, rhythmic modifications
 - strophic variations:
 - new melody or same bass line
 - same harmonic and melodic plan, vary surface details
 - also favorite techniques for instrumental compositions



F11-01



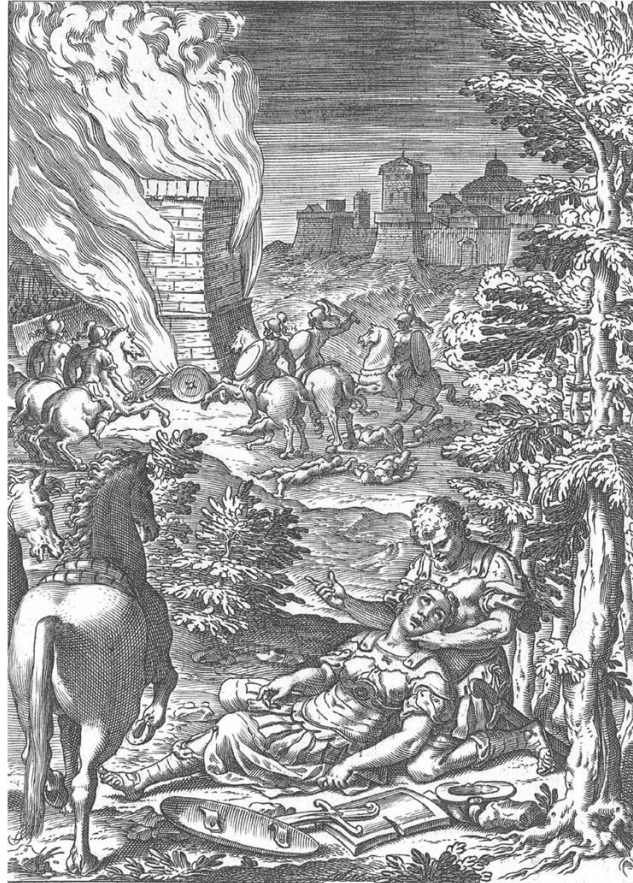


Vocal Chamber Music (cont'd)

- Secular works in concertato medium (cont'd)
 - Monteverdi's concerted madrigals, last four books
 - instrumental accompaniment, basso continuo, some with other instruments
 - solos, duets, trios set off against vocal ensemble
 - instrumental introductions, ritornellos
 - *Concerto* (1619), Book 7
 - strophic variations, canzonettas, through-composed madrigals
 - *Madrigali guerrieri et amorosi* (Madrigals of Love and War, 1638), Book 8
 - madrigals for five voices with continuo
 - solos, duets, trios with continuo
 - large works for chorus, soloists, and orchestra



F11-02





Vocal Chamber Music (cont'd)

- Secular works in concertato medium (cont'd)
 - *Combattimento di Tancredi e Clorinda* (The Combat of Tancredi and Clorinda)
 - short work blending music and mime
 - text from Tasso's epic *Gerusalemme liberata* (Jerusalem Delivered)
 - most is narrative; tenor recitative
 - tenor and soprano mime action to short speeches
 - instrumental interludes suggest action
 - *concitato genere* ("excited style")
 - rapid reiteration on a single note



Vocal Chamber Music (cont'd)

■ Basso ostinato, or ground bass

- repeated bass pattern, melody above changes
 - most in triple or compound meter, two, four or eight measures long
 - tradition in Spain and Italy, popular songs and dances
 - *Guárdame las vascas* (NAWM 68b)
 - romanesca
 - *Ruggiero*: epic poetry sung, repeating melodic formulas with standard harmonization
- descending tetrachord ostinatos: sorrowful affections



Vocal Chamber Music (cont'd)

■ Cantata

- new genre of vocal chamber music, seventeenth century
- developed from strophic aria and dramatic madrigal
- voice and continuo
 - intimate poetic text
 - several sections, recitatives, arias, ariosos
- leading composers: Luigi Rossi, Giacomo Carissimi, Barbara Strozzi



Vocal Chamber Music (cont'd)

■ Cantata (cont'd)

- Barbara Strozzi (1619–1677)
 - born in Venice, daughter of poet, librettist Giulio Strozzi
 - student of Pier Francesco Cavalli
 - supported by her father, noble patrons, publications
 - among most prolific composers of vocal chamber music of the century
 - major works 1644 to 1664: published eight collections of vocal music



F11-03





Ex11-01

a. opening

[Lamento]

La - - - gri-me mi - e,

Tears of mine, [what holds you back] . . . ?

b. aria over a descending tetrachord ostinato

97

Se dun-qu'è ve - ro, o - - - Di - o, è ve - ro, è ve - ro, o Di - o Che sol del

If it is true then, O God [that cruel fate thirsts only for my tears] . . .



Vocal Chamber Music (cont'd)

■ Cantata (cont'd)

- *Lagrimie mie* (NAWM 77), Strozzi (1659)
 - successive sections: recitative, arioso, aria
 - focus on unrequited love
 - changing figurations capture moods, images of text

■ Airs de cour (court air)

- most important secular vocal music genre in France
- homophonic, strophic song
- four to five voices or solo voice with lute accompaniment
- syllabic; simple, diatonic elegantly arching melodies



Catholic Sacred Music

- Catholic composers adopted theatrical idioms
 - sacred concertos incorporated basso continuo, concertato medium, monody, operatic styles
 - church's message conveyed: dramatically effective
 - *stile antico*: Palestrina's contrapuntal style
 - coexisted with *stile moderno*
 - modernized: basso continuo added, major-minor tonality
 - codified, Johann Joseph Fux treatise: *Gradus ad Parnassum* (Steps to Parnassus, 1725)
 - influential textbook next two centuries



Catholic Sacred Music (cont'd)

■ Large-scale sacred concerto

- polychoral music of Giovanni Gabrieli, Sant Mark's in Venice
 - performance forces grew to grand proportions (*grand concerto*)
 - two or more choirs, vocal soloists, instrumental ensembles
 - separated spatially: groups answered each other antiphonally
- major feast days in wealthier churches



Catholic Sacred Music (cont'd)

- Gabrieli's polychoral motets, St. Mark's in Venice
 - two or more choirs, vocal soloists, instrumental ensembles, one or more organs playing continuo
 - *In ecclesiis* (In churches; NAWM 78), published 1615
 - four soloists, 4-part chorus, 6-part instrumental ensemble, organs
 - modern arias, instrumental canzonas; Renaissance imitative polyphony
 - massive sonorous climax



Catholic Sacred Music (cont'd)

■ Small sacred concerto

- one or more soloists, organ continuo
- written for small churches
- Lodovico Viadana (1560–1627), *Cento concerti ecclesiastici* (One Hundred Church Concertos, 1602)
 - performance during Mass, replaced older-style motet during Offertory or Communion
- Monteverdi's *Vespers*, 1610
 - small and grand concerto combined
 - all varieties of solo, choral, and instrumental groupings
 - traditional psalm tones and new musical resources



F11-04





F11-05





Catholic Sacred Music (cont'd)

■ Small sacred concerto (cont'd)

- Alessandro Grandi (1586–1630), Monteverdi's deputy
 - solo motets in new styles of monody
 - *O quam tu pulchra es* (NAWM 79), published 1625
 - elements from recitative, solo madrigal, lyric aria
 - changing styles reflect moods of the text

■ Oratorio

- dramatic sacred dialogue: elements of narrative, dialogue, commentary
 - performed in the oratory
 - genre developed in Rome



Ex11-02

a. Recitative style

Oh ——— quam tu pul-chra es, o ——— quam tu pul-chra es,

The musical score for the recitative style is written for a single voice and piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line features a recitative style with a series of eighth and sixteenth notes, including a melisma (indicated by a long horizontal line) on the word 'es'. The piano accompaniment consists of chords and single notes in the right and left hands.

Oh how beautiful you are

b. Aria style

⁴⁰
Sur - ge, sur - ge, pro - pe-ra, sur - ge, spon - sa me - a,

The musical score for the aria style is written for a single voice and piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with a measure rest marked '40'. The melody is more rhythmic and melodic than the recitative style, featuring eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Arise, hasten, arise, my bride



Catholic Sacred Music (cont'd)

■ Oratorio (cont'd)

- recitatives, arias, duets, instrumental preludes and ritornellos
 - religious subject matter
 - seldom if ever staged
 - action described rather than mimed
 - often a narrator, *storicus* (“storyteller”) or *testo* (“text”)
 - various roles of the chorus
- Giacomo Carissimi: leading composer of Latin oratorios
 - *Jephthe* (ca. 1648), exemplifies midcentury Latin oratorio



Catholic Sacred Music (cont'd)

■ Oratorio (cont'd)

- libretto: biblical text, paraphrasing and added material
- various styles: narrator in recitative, solo arias, duets, choruses
- final scene (NAWM 80)



Lutheran Church Music

- Sacred music in Austria and Catholic southern Germany, strong Italian influence
 - Italian composers active in Munich, Salzburg, Prague, Vienna
 - *stile moderno*, using chorale tunes
 - polyphonic chorale motets, motets on biblical texts without chorale melodies
- Henrich Schütz (1585–1672)
 - master at applying new Italian styles to church music
 - 1609: studied in Venice with Giovanni Gabrieli



F11-06



© 2014 W. W. Norton & Company, Inc.



Lutheran Church Music (cont'd)

■ Henrich Schütz (1585–1672) (cont'd)

- 1615–1672: chapel master at Saxon court in Dresden
- renowned for capturing meanings of text
- seldom used chorale melodies; texts from Bible, other sources
- 1627: wrote first German opera
- major works: *Psalmen Davids*, *Cantiones sacrae*, *Symphoniae sacrae*, *Musikalische Exequien*, *Passions*
- early sacred works, series of collections
 - *Psalmen Davids* (Psalms of David, 1619)
 - sensitive treatment of German texts, magnificent large-scale Venetian concerto
 - two or more choruses, soloists, instruments



Lutheran Church Music (cont'd)

■ Henrich Schütz (1585–1672) (cont'd)

- *Symphoniae sacrae* (Sacred Symphonies, 1629)
 - concerted Latin motets: various small combinations of voices and instruments
 - combines recitative, aria, concerted madrigal styles
- *Kleine geistliche Konzerte* (Small Sacred Concertos, 1636 and 1639)
 - Thirty Years' War, reduced court chapel
 - one to five solo voices without continuo
- *Symphoniae sacrae II and III*, 1647 and 1650
 - sacred concertos in German
 - after Thirty Years' War, full musical resources



Lutheran Church Music (cont'd)

■ Henrich Schütz (1585–1672) (cont'd)

- Saul, was verfolgst du mich (NAWM 81), large-scale concerto
 - two choirs doubled by instruments, six solo voices, two violins and continuo
 - polychoral style of Gabrieli, dissonance of Monteverdi
- historia: musical setting on biblical narrative
 - *The Seven Last Words of Christ* (1650s?); *Christmas History* (1644)
 - *Passions*, most common type of historia
 - story of Jesus' crucifixion
 - older German tradition: narrative in plainsong; others in polyphonic motet style



TIMELINE

TIMELINE Vocal Music for Chamber and Church in the Early Baroque

Musical Events

1601–1602

Caccini, *Le nuove musiche*

1607

Monteverdi, *Orfeo* (NAWM 74), in Mantua

1613

Monteverdi appointed maestro di cappella at Saint Mark's, Venice

1615

Gabrieli, *Sacrae symphoniae II*

1625

Grandi, *O quam tu pulchra es* (NAWM 79)

1629

Schütz, *Symphoniae sacrae I*

1636

Schütz, *Kleine geistliche Konzerte*

1638

Monteverdi, *Madrigali guerrieri et amorosi*

1642

Monteverdi, *L'incoronazione di Poppea* (NAWM 75), in Venice

1650

Schütz, *Symphoniae sacrae III* (NAWM 81); Carissimi, *Jephthe* (NAWM 80)

1659

Strozzi, *Lagrimie mie* (NAWM 77)

1600

1650

Historical Events

1590

Guarini, *Il pastor fido*

1609

Kepler sets forth his astronomical laws

1618–1648

Thirty Years' War (religious wars in Germany)

1632

Galileo charged with heresy for claiming Earth revolves around the sun

1635–40

Poussin, *The Rape of the Sabine Women* (Figure III. 7); Rubens, *The Rape of the Sabine Women* (Figure III. 8)

1637

Descartes, *Discourse on Method*

1645–1652

Bernini, *The Ecstasy of Saint Teresa* (Figure 11.4)



Lutheran Church Music (cont'd)

- Henrich Schütz (1585–1672) (cont'd)
 - Schütz's legacy
 - music revived in nineteenth and twentieth centuries
 - synthesis of German and Italian elements
 - laid foundation for later German composers



Postlude

- Early seventeenth century: drew deeply on sixteenth-century traditions
 - redefined existing genres, combined with new styles and technique
 - monody and madrigal in church music
 - form: organization of bass and harmonies
 - use of ritornellos, ostinato patterns, variation techniques
 - basso-continuo texture varied by contrasts in concertato medium



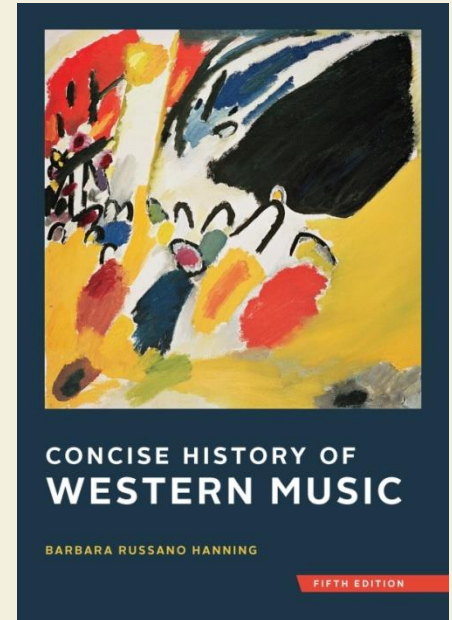
Postlude (cont'd)

- Early seventeenth century: drew deeply on sixteenth-century traditions (cont'd)
 - new genres and techniques set pattern for several generations
 - oratorio, sacred vocal concerto, cantata
 - different styles appropriate for different purposes



Concise History of Western Music

StudySpace



Visit StudySpace!

<http://www.wwnorton.com/college/music/conchis5/>

This site provides access to all music selections referenced in the textbook and *The Norton Anthology of Western Music*, 7th Edition. Each new copy of the textbook includes a registration code, valid for 2 years. Your Total Access registration code provides access to

- Chapter Playlists that organize each chapter's listening examples and selections, by NAWM identifier. Met Opera scenes are also available.
- An online EBook, identical to the print copy, with links to all referenced media.
- Review Materials, including chapter quizzes, listening quizzes, outlines, and flashcards



Concise History of Western Music, 5th edition

This concludes the Lecture Slide Set
for Chapter 11

by

Barbara Russano Hanning

© 2014 W. W. Norton & Company, Inc

Independent and Employee-Owned