

# Music and Society 3

OLLI FALL 2020

Cathrine Blom

## New genre: Instrumental music

### Giovanni Gabrieli (c. 1555-1612)



Wrote choral and instrumental music  
**NEW!** Specified instrumentation

Organist in St. Mark's Basilica

Exploited the acoustics of the church to create **brilliant echoes**

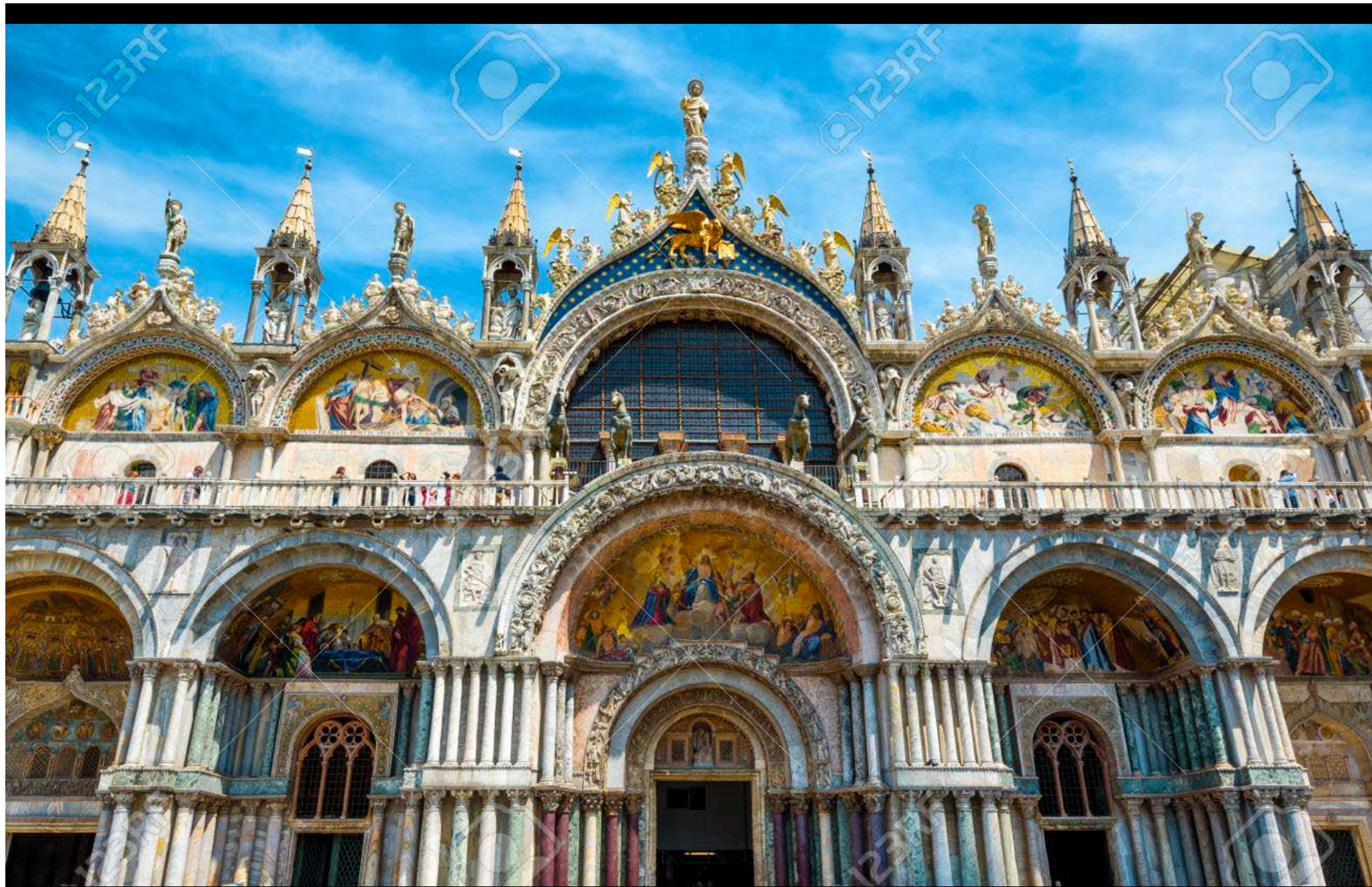
\* **antiphonal texture** = voices and instruments ``answering'' each other = *core sprezzati*

\* **chiaroscuro** = light and dark, e.g., piano and forte, **strongly contrasting texture**

\* his division of instruments into groups = forerunner for the *concerto grosso*



St. Mark's Basilica and St. Mark's Square (1720)



The Golden Lion represents the evangelist Mark and is also the symbol of the city of Venice and the former Venetian Republic

# The Golden Lion





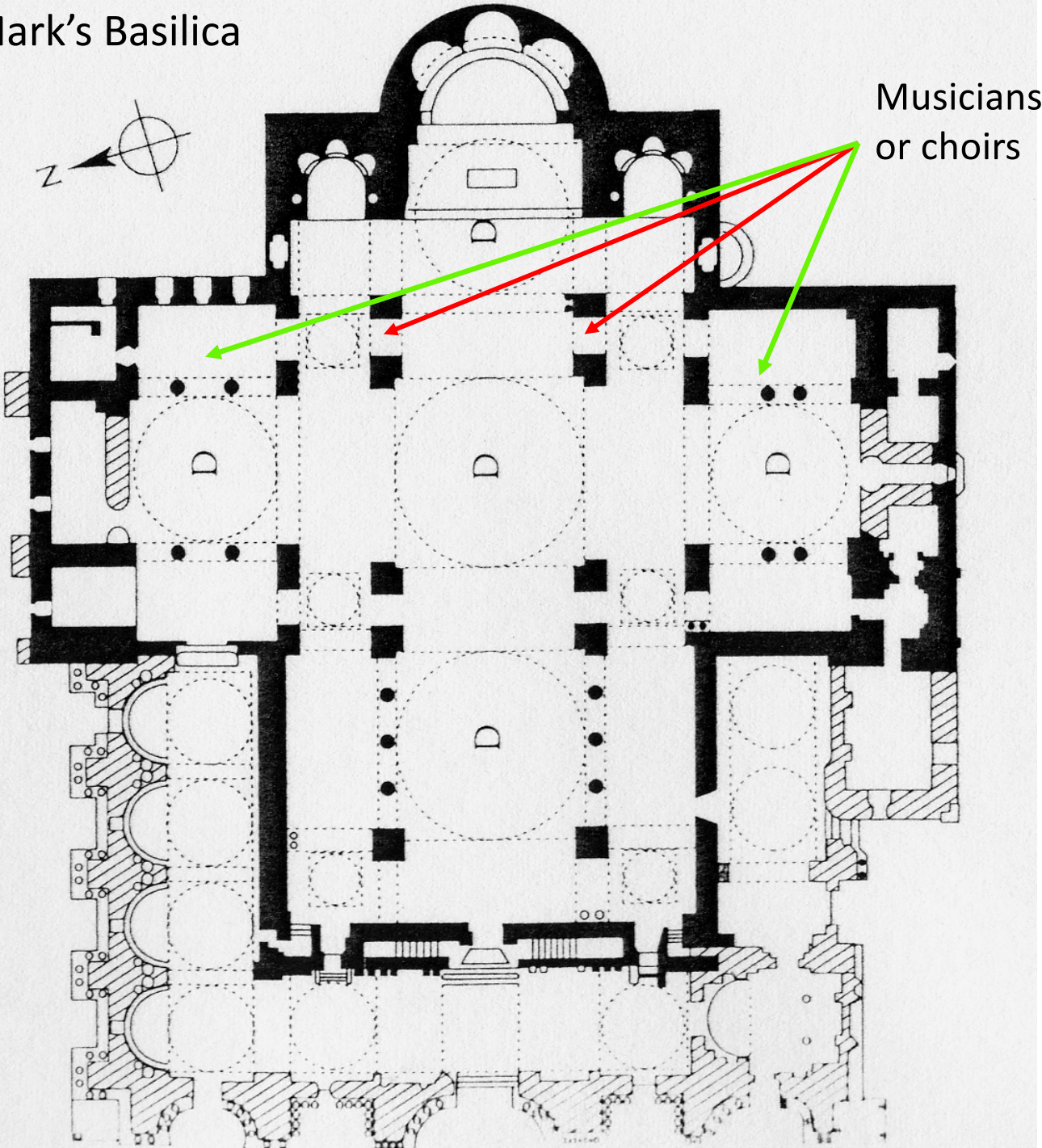
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Saint Mark's Basilica, consecrated in 1117

G. Gabrieli: *Sonata Pian' et Forte*



# Plan of St. Mark's Basilica



Musicians  
or choirs



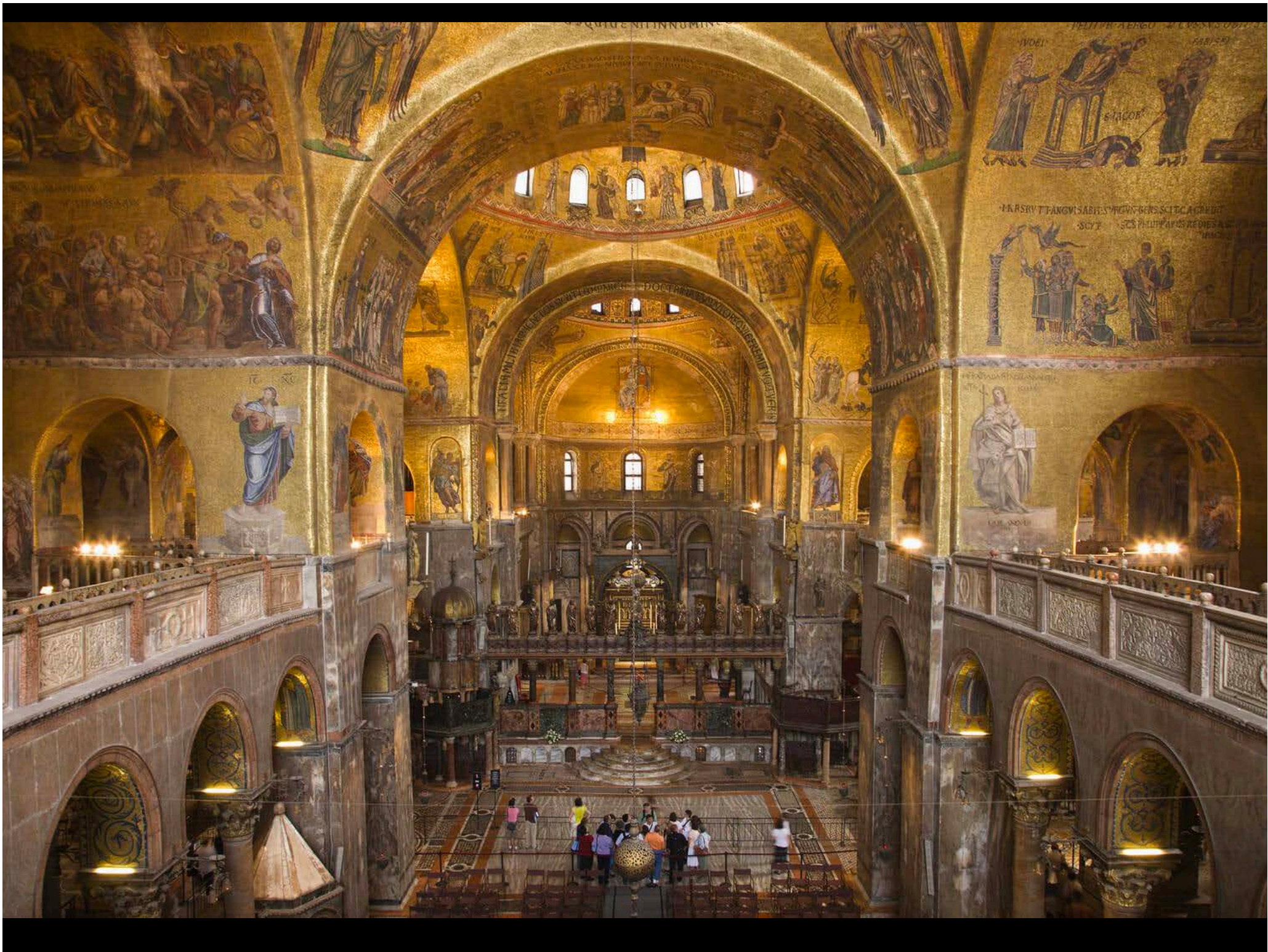


G. Gabrieli: *Sonata Pian' et Forte*



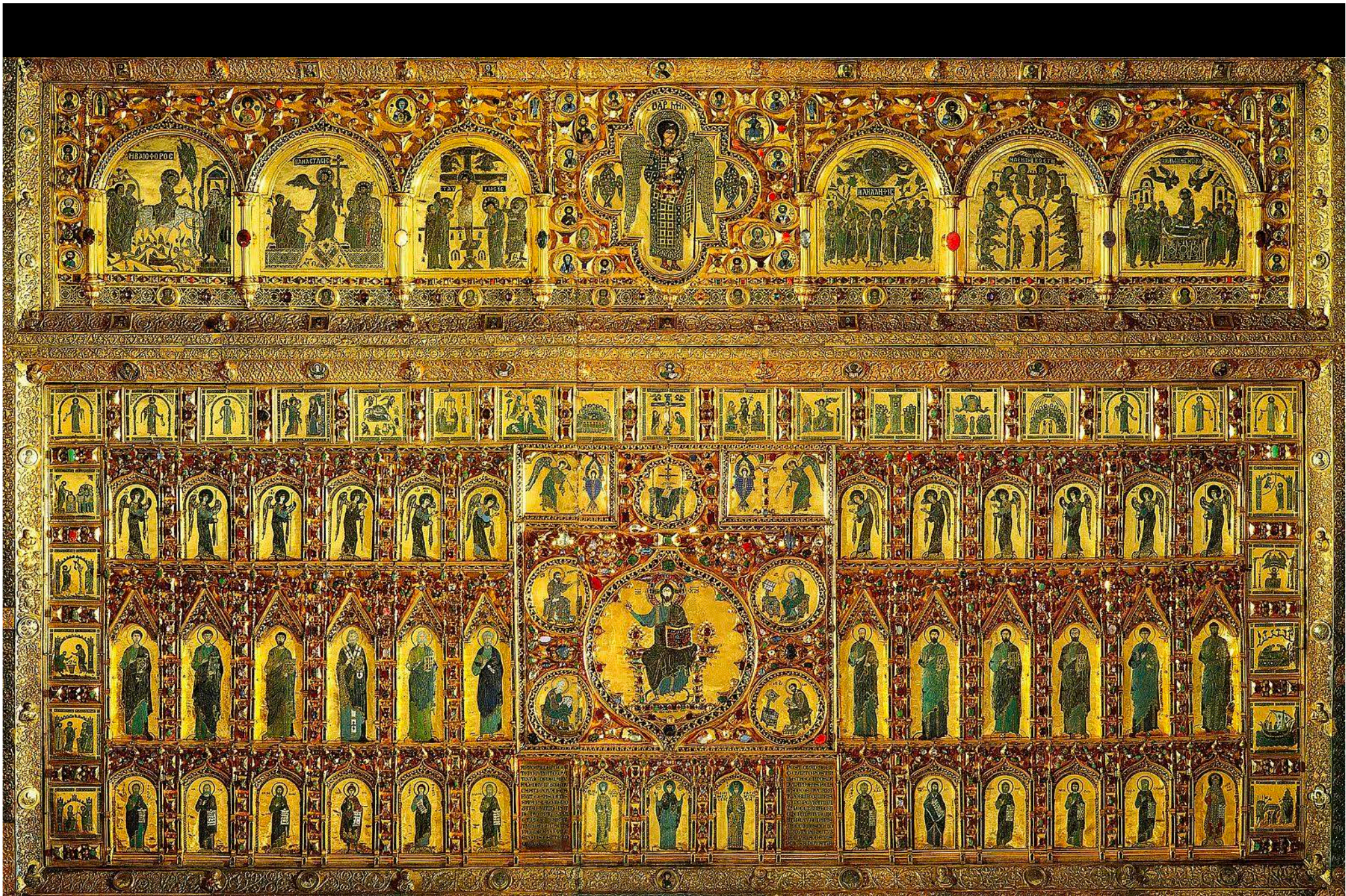
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Saint Mark's Basilica

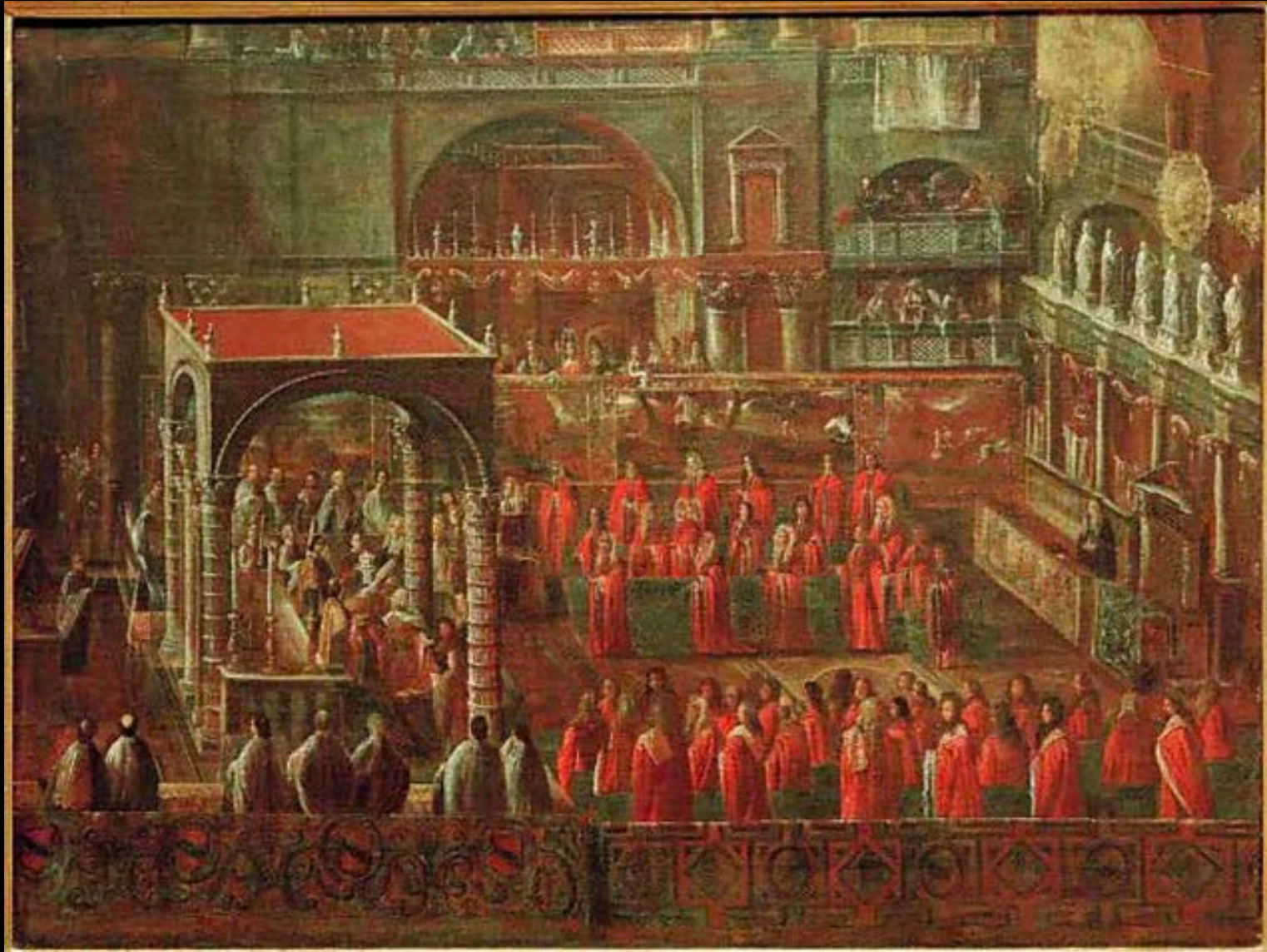








The Byzantine altarpiece Pala d' Oro (the Golden Cloth) with 1000s of precious stones



The Doge Francesco Morosini receiving the 'stocco' sword and the pileus in the Basilica ca. 1700



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OS SEMPER SERVET AB



# High Renaissance Dance, ca. 1550-1600



Vital part of good upbringing

## When did people dance?

- \* **The nobility:** on state visits, spectacles, celebrations, theatrical and public events, and as entertainment.

Performed by courtiers for courtiers and others.

- \* Daily dance practice.

Queen Elizabeth I did 6-7 gaillards every morning as warm-ups.

At least one dancing master in the court. Created dances, instructed dances, and taught good manners!

- \* Dominance of Italian dances in the 16<sup>th</sup> Century. Their manuals were the most sophisticated.



## Tauola de i balli, e brandi del Trattato Terzo.

<b>B</b> Alletto detto lo Spagnoletto. a fogli	116	Laura Gentile.	209
Il Villanico.	119	Alta Mendozza.	213
La Barrera.	122	Alta felice.	217
Brando gentile.	126	Il Bizzarro.	218
Pauaniglia alla Romana.	132	Sò ben mi chi ha bon tempo.	222
Il Gratiofo.	137	Il Pastor leggiadro.	226
Il Torneo amoroso.	140	Alta Somaglia.	230
Il Bianco fiore.	145	Il Bigarà.	234
Il Cesarino.	149	Leggiadra Marina.	238
Brando di Cales.	152	Fedeltà d' Amore.	242
Pauaniglia all' vso di Milano.	157	Leggiadra Gioiofa.	246
Cortesia Amorosa.	161	Nobiltà d' Amore.	250
La Bifla amorosa.	165	Bizzarria d' Amore.	254
Bassa Gioiofa.	170	La Battaglia.	257
Bassa delle Ninfe.	174	La Correnta.	265
Amor felice.	178	La Nizzarda.	268
Alta Visconte.	182	Ballo fatto da sei Dame.	271
Alemata d' Amore.	185	Ballo fatto da sei Cavalieri.	274
Gallaria d' Amore.	189	La Catena d' Amore.	277
Tordiglione nouuo.	193	La Caccia d' Amore.	281
Il Canario.	198	Intermedio d' Armenia Pastorale.	285
Bassa Imperiale.	204	Brando detto Alta Regina.	291



Dopò il foglio 214. s'è fatto errore nella Stampa, nel numero de fogli, & segue sino al fine dell'opera.



## What did they dance?

Large groups of people: processional pavanes, circular branles, risqué voltas, and old dance pairs, e.g.,

- \* Pavane

- \* Allemande

- \* Basse danse

Slow 2/4 meter

- \* Galliard

- \* Courante

- \* Saltarello

Fast 3/4 meter

- \* Pair of dances grouped together, one slow, one fast danced by couples.
- \* Country dances, lively group dances with changing partners

Dance was split in two parts: **social** (ballroom) **dancing** and **theatrical dancing** (ballet)

From the movie *Elizabeth*



## Why did people dance?

To find a suitable, attractive, and accomplished mate, i.e., a charming and graceful woman and a desirable man, through “joyous flirtation and the exhibition through dance of feminine charms and lusty male prowess.”

“Dance was looked upon as a healthy and desirable social intercourse.” It also revealed whether a potential lover was in good health.

**Basic social skill for nobility – acceptance at court**

From: Shakespeare in Love






## Most of the dance steps were common to all dances

**Rule of symmetry:** Everything danced with the left foot had to be repeated with the right. This symmetry was reflected in the music, which was set in the same key and either in 2/4 or 3/4 meter. A set of dances, usually six, was called a suite.



Michael Praetorius

Set of Renaissance Dances



Arranged for lute and recorder

by Alain Veylit

## Difference in instrumentation by country:

**France:** sackbuts, recorders, pipe and tabor, violins, flutes, spinets, plus hautboys (oboes), bassoons, bagpipes, drums, and singers

**Italy:** as above, but without drums, hautboys, bassoons, and bagpipes (considered grotesque or peasant-like)

**England:** mainly as in France

## 16th Century ``Opera”: *the Intermedio*

a musical spectacle performed between the acts of a play

- \* performed at princely events and important royal visits
- \* mythological or allegorical
- \* extravagant and costly
- \* soloists, choruses, dancers, large number of instruments
- \* elaborate settings
- \* staged outdoors
- \* ``food for the masses”

The most famous: the eight intermedi from the wedding of Christina of Lorraine and Ferdinando I of Medici in 1589, performed between the acts of the comedy *La Pellegrina*

## First intermedio: The Harmony of the Spheres



“From the highest spheres I am Harmony who comes to you, o mortals.” Shows an orderly Platonic cosmos, populated by heavenly bodies and mythological figures all sitting on clouds and singing nuptial blessings for Ferdinando and Christina

# Harmony

0  
n: I

In capo sette gioie sopra le trece e affrisate  
vestita tutina di lionato. et adorna di nel  
dalti color che campe sino e lionato.  
In mano l'arpe  
sopra una nuvola a sedere

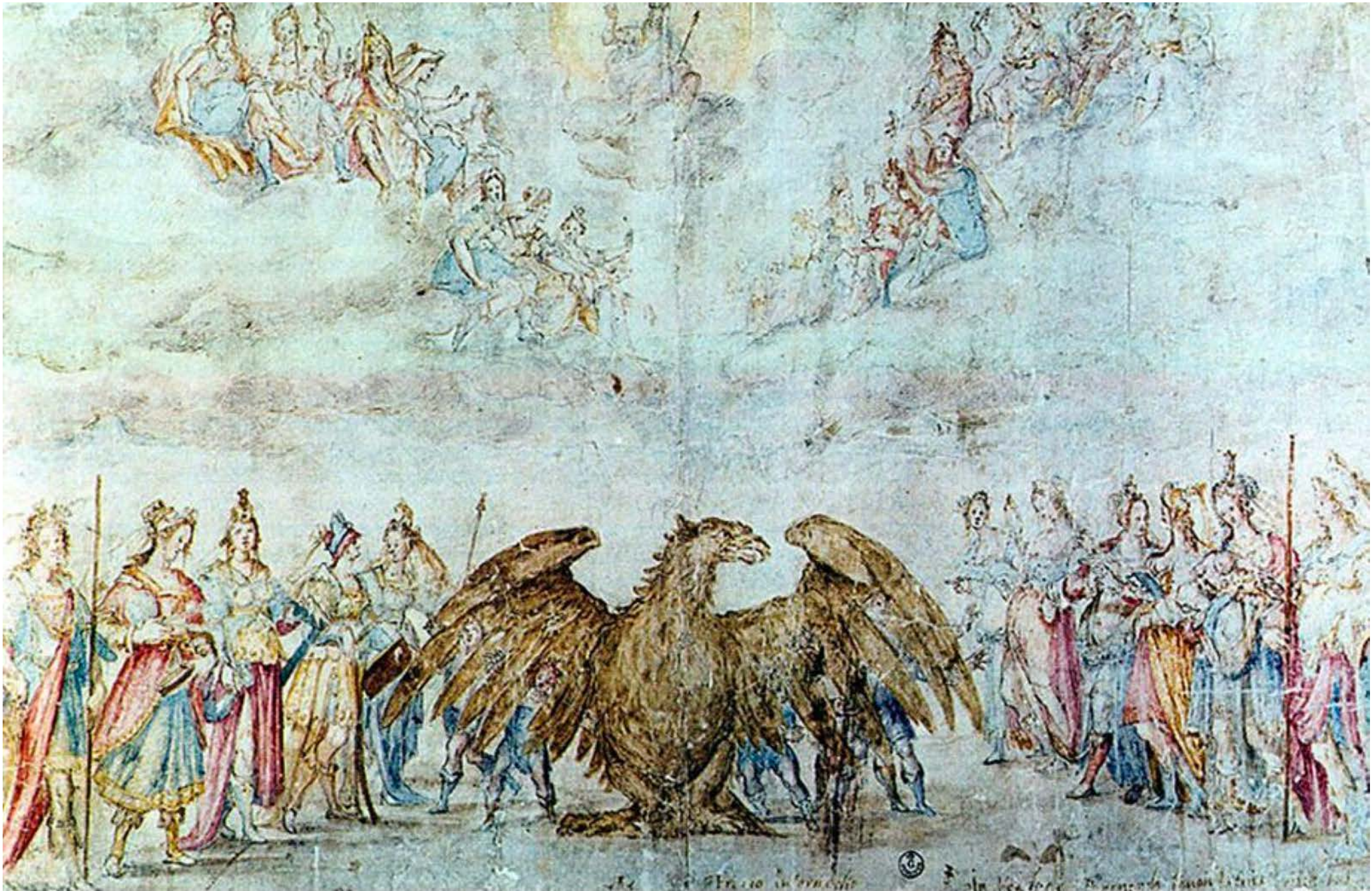


## Intermedio 1: Harmony descends from the highest spheres





Intermedio 2: The singing contest between the Muses and the Pierides. Calliope, one of the nine music muses, won and turned the nine Pierides into birds



Intermedio 3: The combat between Python and Apollo

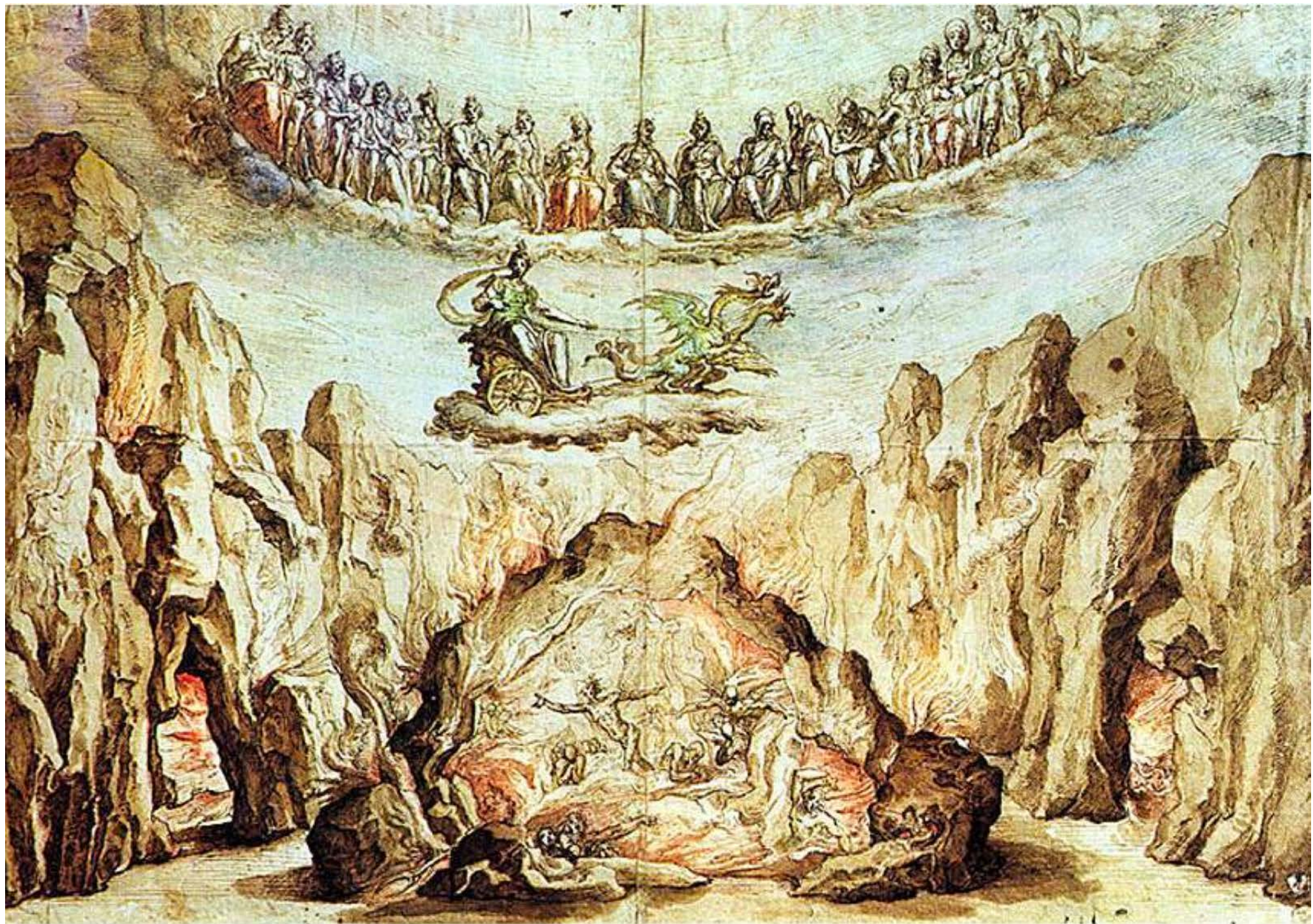




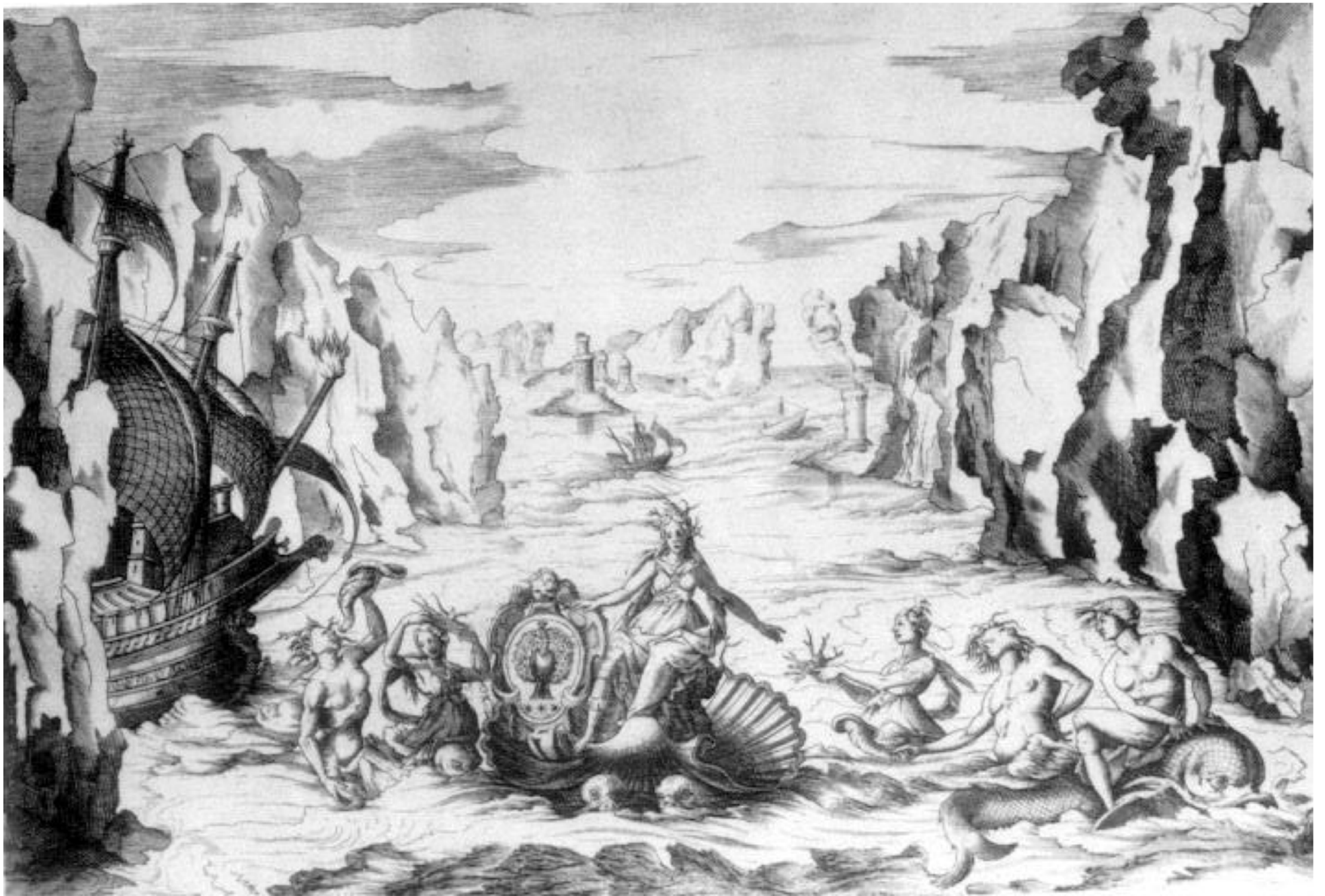
Apollo's victory over Python  
Apollo represented Grand Duke Ferdinando

## Intermedio 3: The combat between Python and Apollo





Intermedio 4: The Region of the Demons



Intermedio 5: The Salvation of Arione



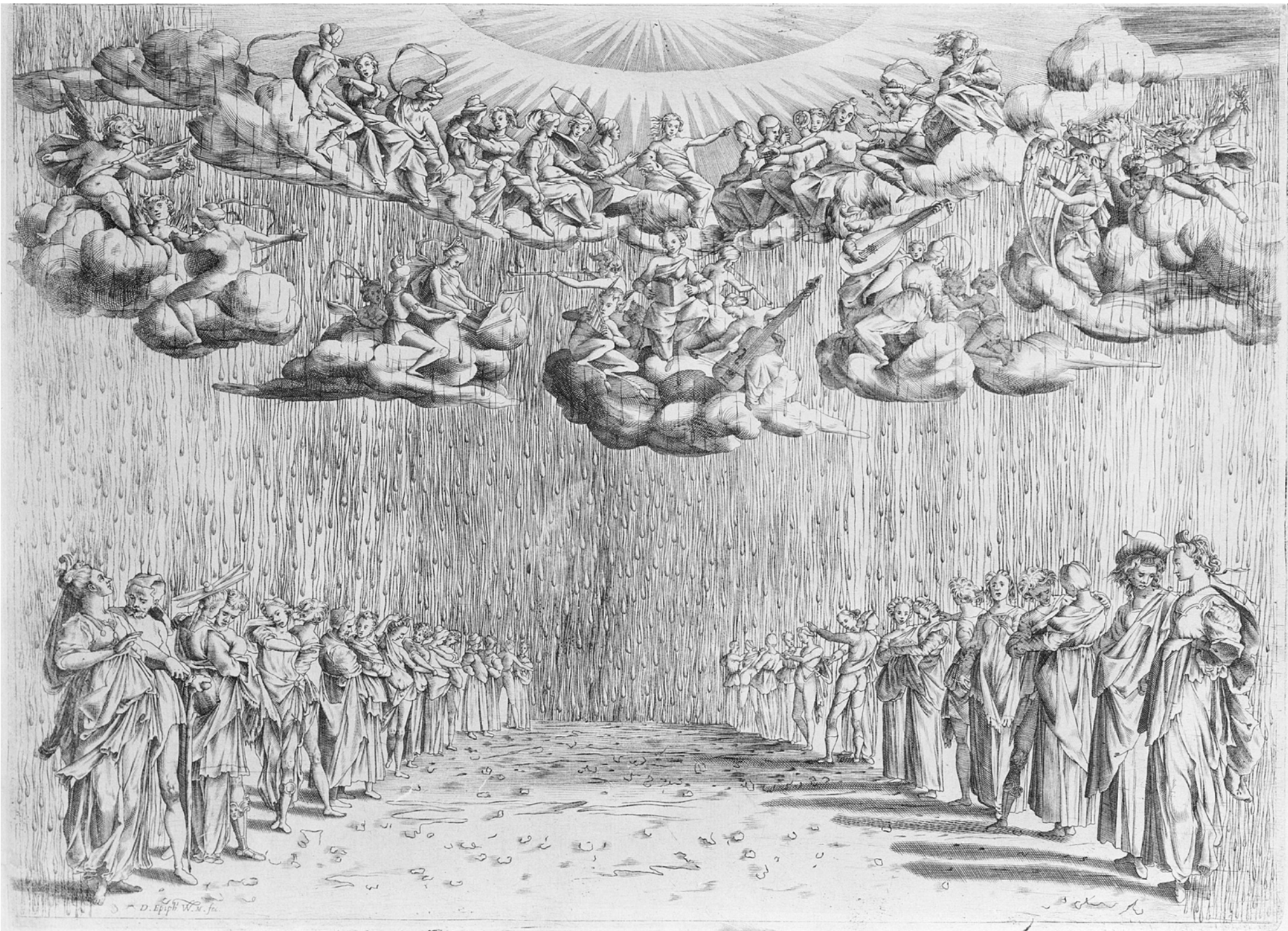
Costume for Arione



and a sea nymph

## Intermedio 5: The Salvation of Arione

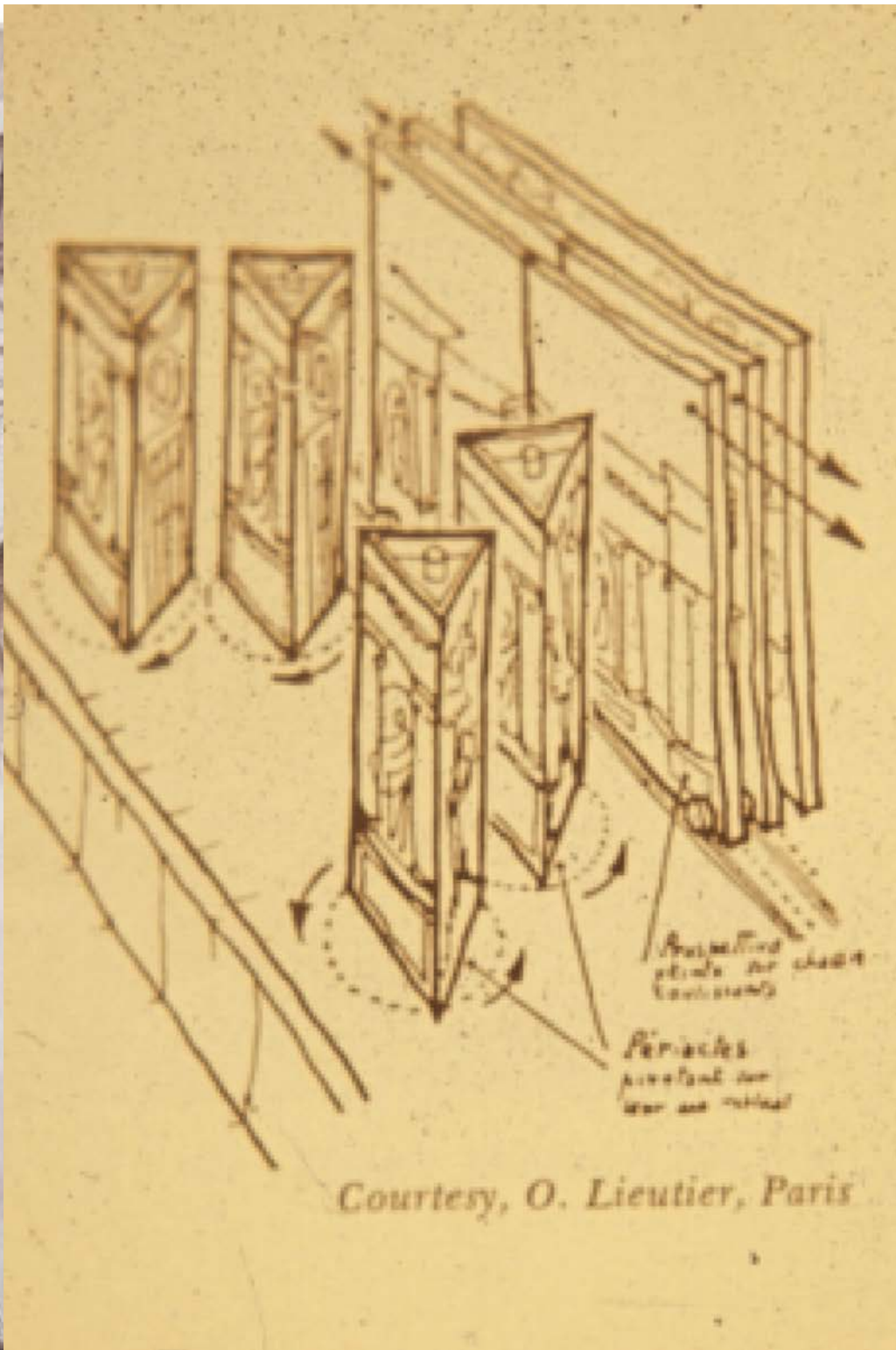
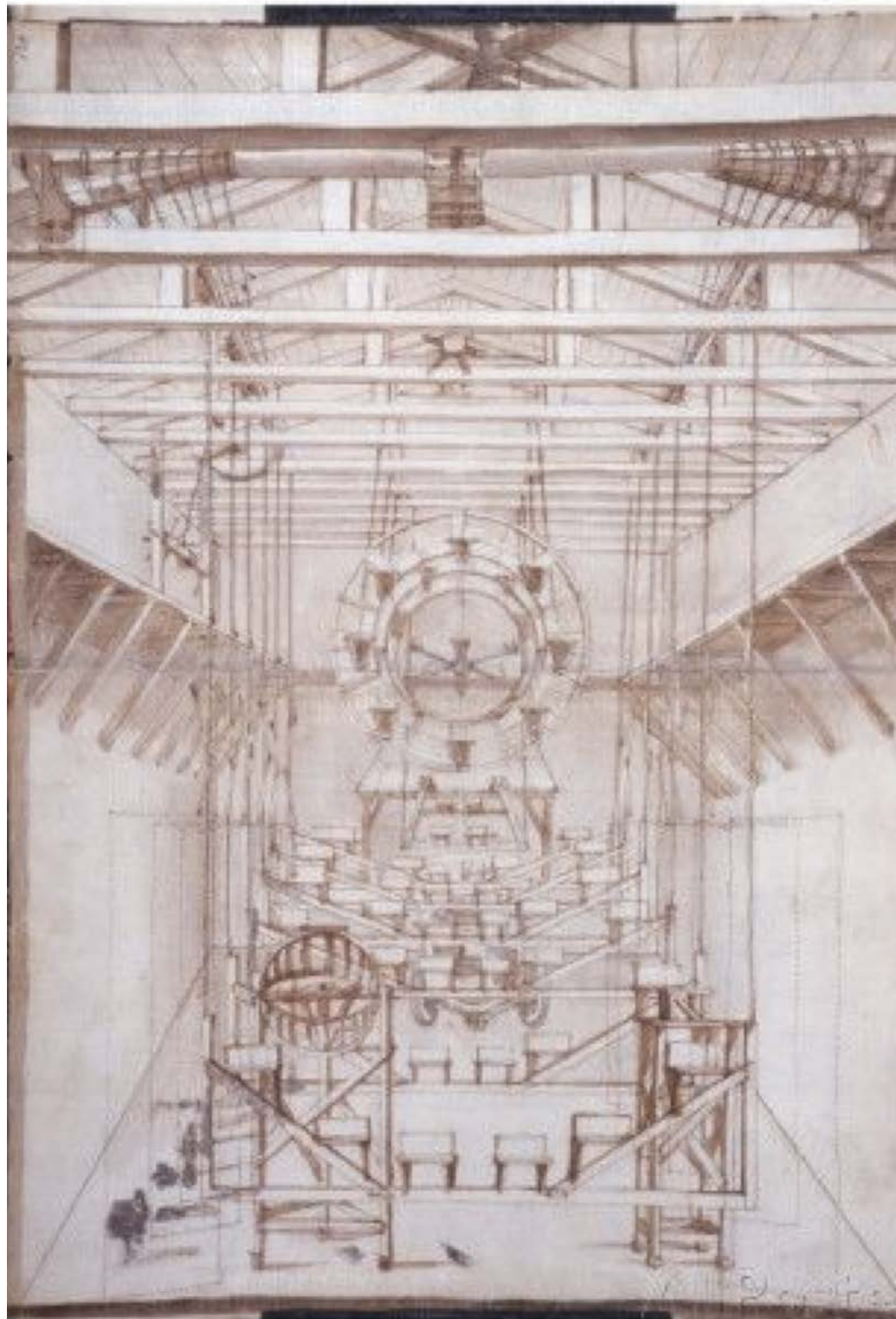




Intermedio 6: The Descent of Apollo and Bacchus with Rhythm and Harmony

## Intermedio 6: The Devine Gifts of Rhythm and Harmony





# The descent of Apollo and Bacchus with Rhythm and Harmony



## *The Florentine Camerata (1573-92), an Academy of humanists:*

\* Count Giovanni de' Bardi (1534-1612): literary critic, writer, mathematician, composer. Wrote plays and intermedii \*\*

\* Giulio Caccini (1551-1618): composer, singer, instrumentalist, scholar, and writer. Wrote second version of *Euridice*, 1600 \*

\* Emilio Cavaleri (1550-1602): composer, choreographer, dancer, producer, organist \*

\* Jacopo Peri (1561-1633): composer and singer. Wrote the first opera *Daphne* in 1597 (lost) and *Euridice*, first version, 1600 \*

\* Vincenzo Galilei (c. 1520 –1591): lutenist, composer, and music theorist, father of astronomer Galileo Galilei. Wrote the musical treatise *Dialogo della musica antica e della moderna*

\* Girolamo Mei (1519 – 1594) historian and humanist, adviser to the *Camerata*, e.g., Galilei, specialist on ancient Greek music theory

The Academy -- the Florentine Camerata -- and in particular Galilei and Peri, wanted to create vocal music modeled on their notion of classical Greek music. Based on the advice of Girolamo Mei they concluded that \*Greek dramas and comedies were sung.\* They decided to

- \* return to **monody**, one voice with minimal accompaniment (lute, kithara) used in ancient Greek plays
- \* use “natural declamation” in song (imitate human speech)
- \* use melody to interpret human feelings, e.g., *for impassioned scenes use stronger and more rapid melodies with steadily changing harmonies*. In this way music would move the soul and stir the listener’s emotions

\* *music should serve the text, not the other way around*

*stile rappresentativo* = RECITATIVE

Sarah Bernhard reciting *Phaedra*

Francesco I de' Medici commissioned the opera (literally work) *L'Euridice*, written in the new style, for the festivities for his daughter Maria's wedding to Henry IV of France in 1600



*L'Euridice* was performed at **the Pitti palace in Florence** on 6 October, 1600, in the entrance hall to the royal apartments

Written for a wedding => **happy ending!**



*L'Euridice* was performed again on 6 October, 2000, at the University of Illinois, 400 years after its first performance

## ORPHEUS

I do not weep, I do not sigh,  
O my dear Eurydice,  
For I can neither weep nor sigh,  
O unlucky corpse;  
O my heart, o my hope, o peace, o life!  
Alas! Who has torn you from me,  
Who has torn you from me, alas?  
Where are you?  
Soon you will see that it was not in vain  
That you called upon your husband as you  
died.  
I am not far from you: I come,  
So dear to me in life, so dear to me in death.





# The Baroque: 1600-1750



*Baroque:*  
*elaborate, heavily ornamented*

Two opposing trends:

Extravagance vs. Control

\* art, décor,  
performance

\* rigid musical form

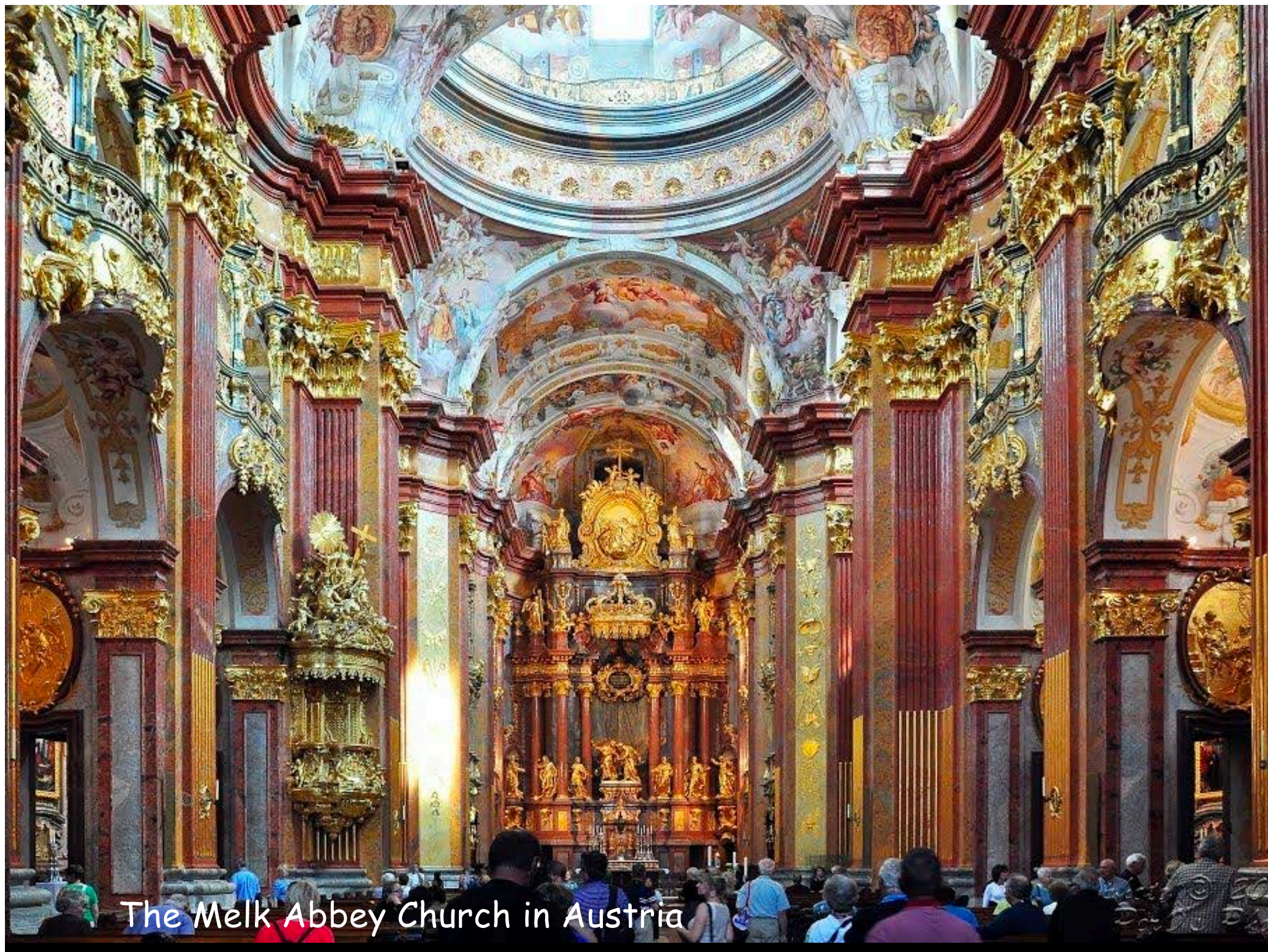






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MITTELSTÜCK DER SÜDWAND  
SEINE ANNE MIT IHM

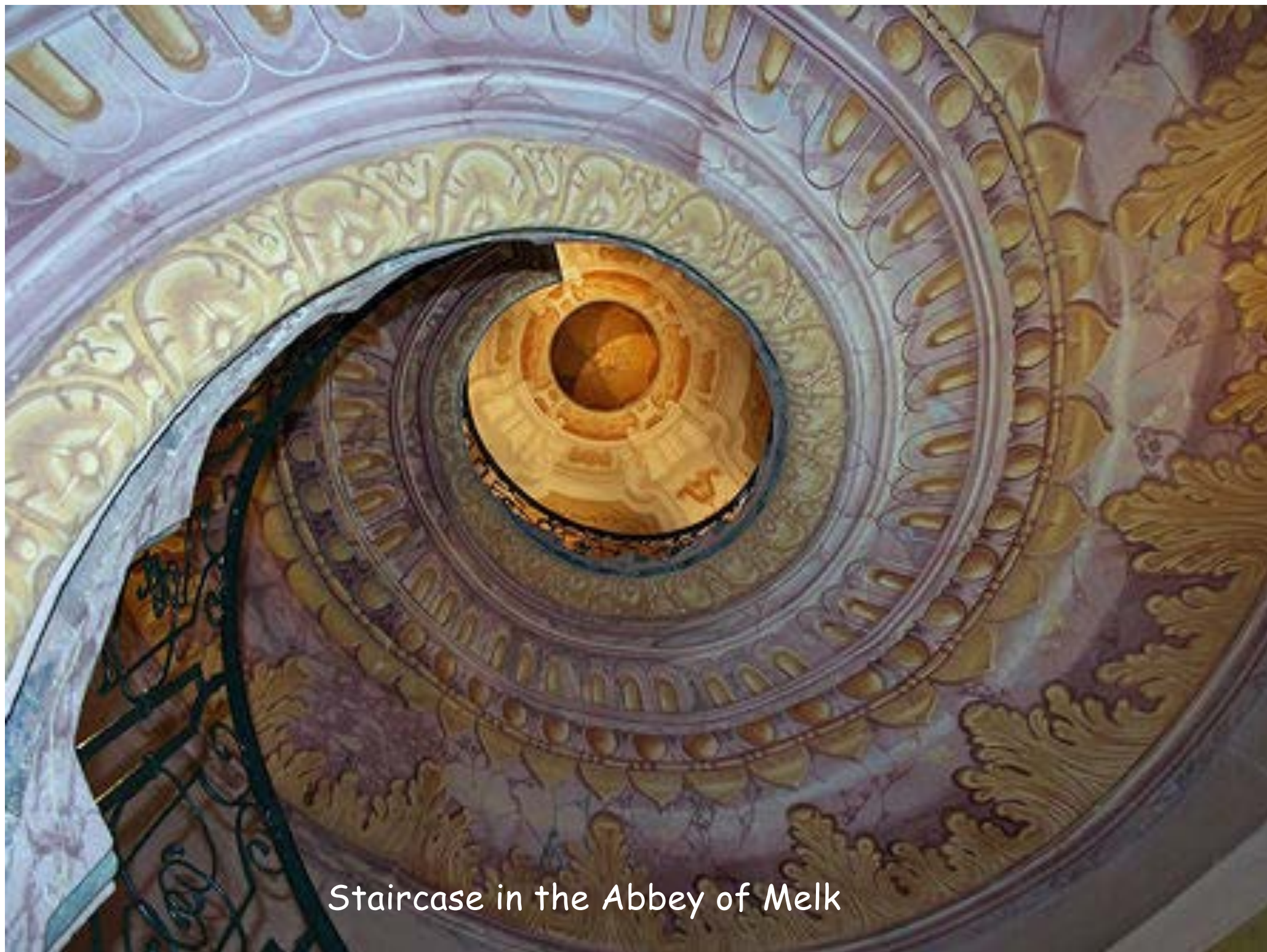
OTTO VI  
SEINE FRAU



The Melk Abbey Church in Austria



The Melk Library



Staircase in the Abbey of Melk

## Renaissance

- \* Human voices superior
- \* Vocal ensembles
- \* From natural, simple musical ideas (chansons) to intricate counterpoint
- \* Modal harmony
- \* Church and chamber
- \* Declamation (monody) and word painting

## Baroque

- \* Instruments equally important
- \* Solo singers with accompaniment
- \* Embellishment and virtuosity
- \* Clear, dance-like rhythms
- \* Major and minor keys
- \* Theater, church, and chamber
- \* Expression of strong emotions



## Baroque musical features:

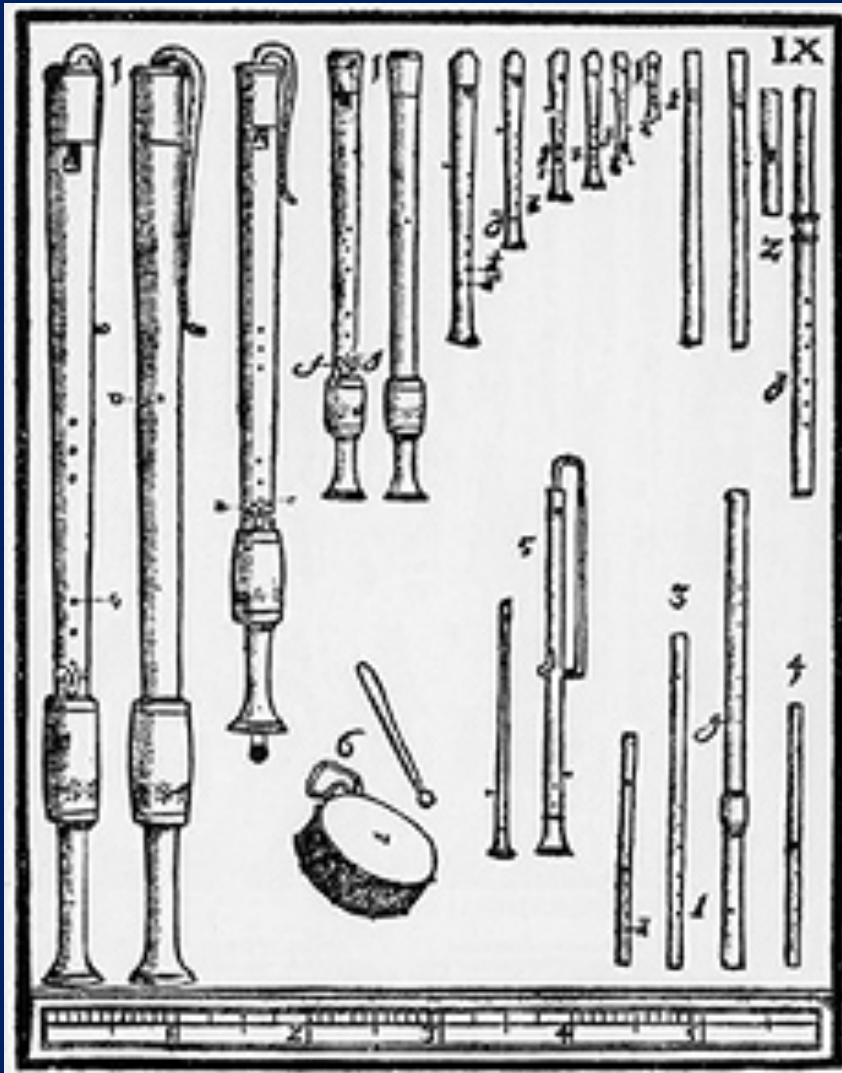
From medieval modes to **Major** and **Minor** keys:  
Major keys sound “**happy**,” minor keys sound “**sad**”  
\*\*\*Equal tuning of instruments\*\*\*

Increasing number of instruments

Contrast: soft (piano) and loud (forte) texture

Aria with orchestral accompaniment, ornaments, bravura

Increasingly stricter form



## Recorder consort, 16<sup>th</sup> C

All the recorders are tuned the same way so they can play together



The most Baroque  
of all instruments:

**the HARPSICHORD**

All Baroque music  
is supported by a  
stable bass or:

**BASSO CONTINUO**

most commonly played  
on the harpsichord  
(in church, on the organ)



## Claudio Monteverdi (1567-1643)

The first great opera composer

Also a priest, singer, and musician

Wrote about 200 madrigals for two to eight voices describing varying emotions

*L'Orfeo*: expands and varies the recitative, solo airs (arias), duets, choruses, and dances -> **variety**

Attacked for being too radical

Most famous works: *L'Orfeo* (1607), *Vespro della Beata Virgine* (1610), *L'incoronazione di Poppea* (1642) -- arguably the first opera to use historical events and people and *the orchestra* as a background to the voice, harpsichord as accompaniment for recitative

**Favored the Republic of Venice (vice) over Imperial Rome (virtue)**

## Musical elements in opera:

*Euridice* (1600): **MONODY**, modeled on theatrical speech

*Orfeo* (1607): Three different types of song

\* **RECITATIVE** (monody): follows the rhythm and free flow of highly emotional speech. Used for plot action (important text). Basso continuo (harpsichord)

\* **ARIA** (song): clear melody with fixed rhythm. Used for depicting an emotion or mood or commenting on some action. Full orchestra

\* **ARIOSO** (songlike): between aria and recitative

Monteverdi: L'Orfeo (1607). Written for the carnival season. Performed at the court in Mantua. Large orchestra. Still performed after 400 years.



Baroque features: Expression of strong emotions, solo singing, recitative

## Baroque: Public concerts and subscription opera

### Venice:

The center of extravagance, freedom, and magnificence, one of the five free city states in Italy, extremely wealthy, and not dominated by religion. Venetians loved opera.

First commercial opera house in 1637: Teatro di San Cassiano

Demolished in 1812, now being rebuilt

### Still open:

Gran Teatro La Fenice (Phoenix), 1655

Burned down three times. Premiered works by Rossini, Bellini, Donizetti, and Verdi





Teatro San Cassiano, 1637-1812





Teatro La Fenice, 1655

