

# Music and Society 2

OLLI FALL 2020

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# The Renaissance [rebirth] c. 1400-1600

Revival of **Greek** and **Roman** culture

Started in Italy with an influx of Greek scholars after the fall of Constantinople in 1453

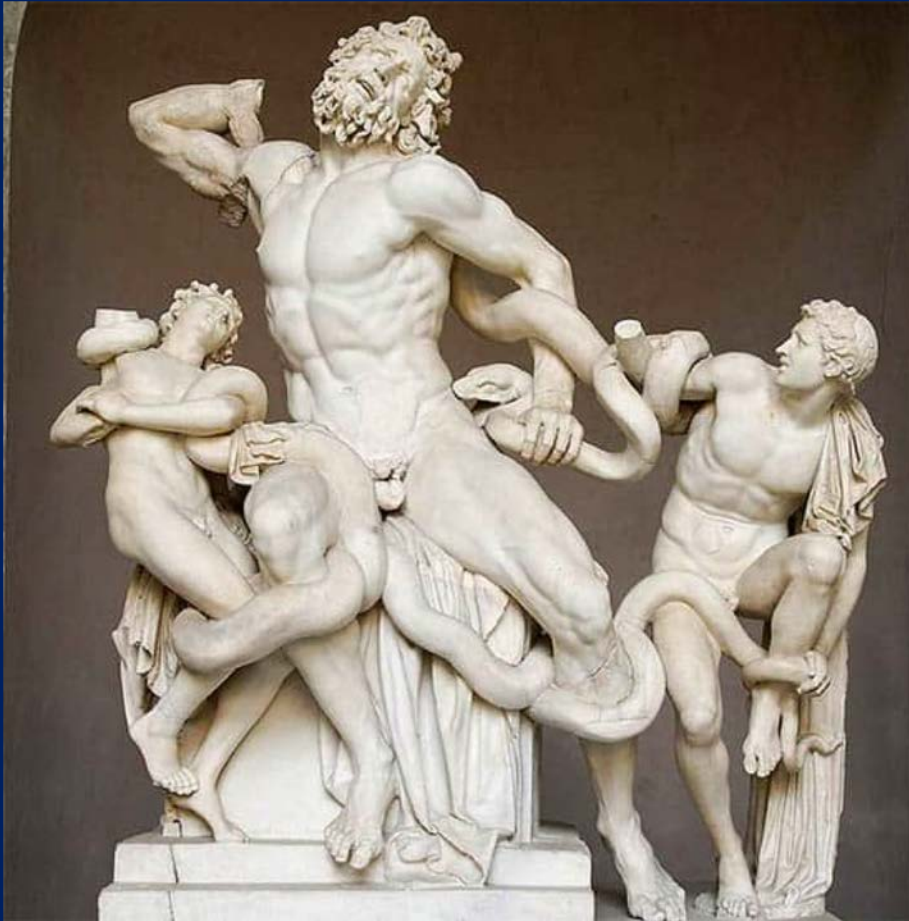
Center: **Florence** ruled by the **Medici family**. Modelled on Greek academies for the cultivation of ancient learning, i.e., literature, logic, philosophy, science, and music, plus the arts (painting and sculpture, and drama)

Gave rise to **Humanism**, which aimed to solve human problems solely in a rational way through **education** (developing human faculties and powers through learning)



Every art was reinvented

Greek nude sculptures → nudity in painting:



Laocoön and His Sons  
1<sup>st</sup> Century C.E.

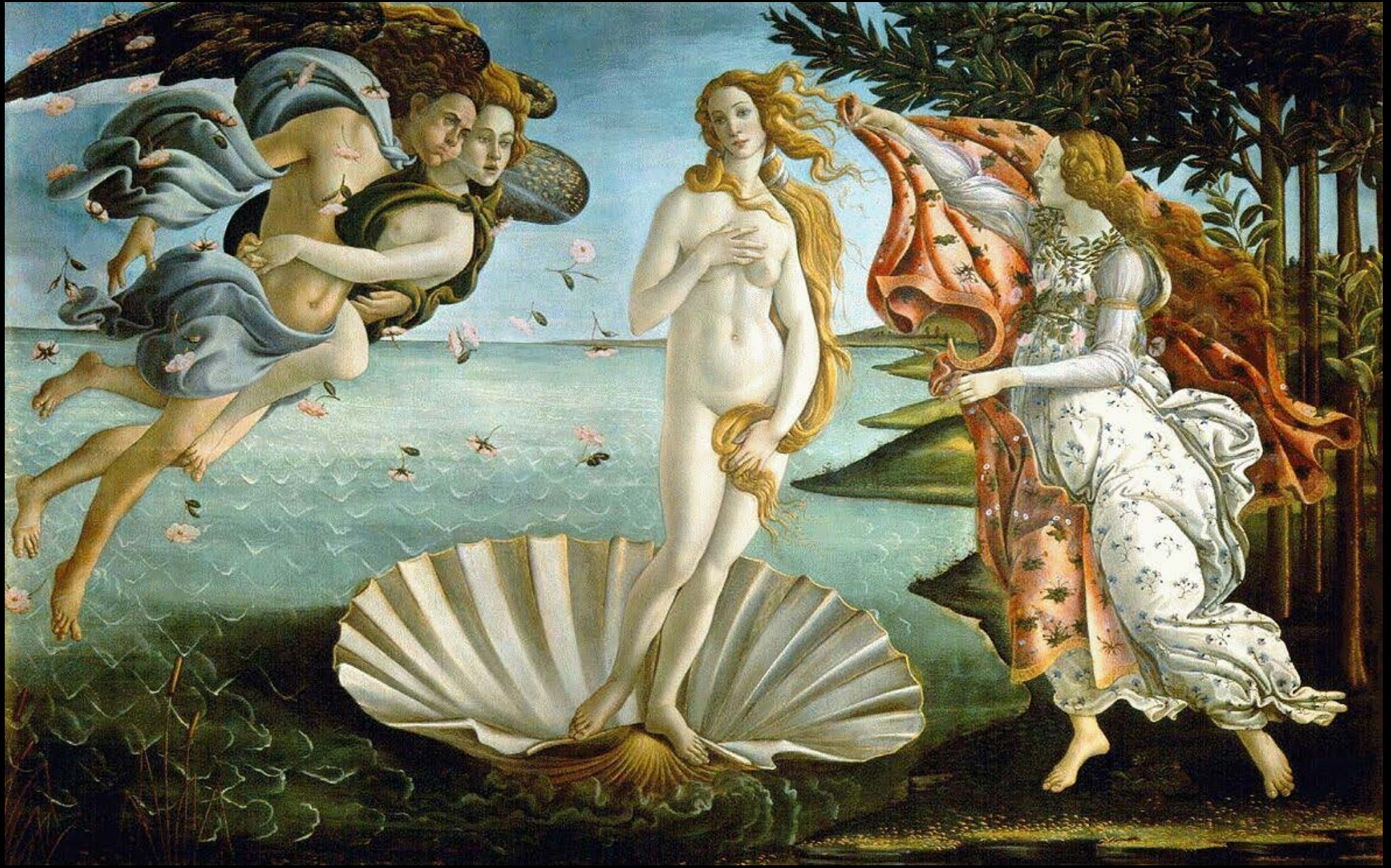


*The Creation of Adam*  
by Michelangelo (ca. 1500)

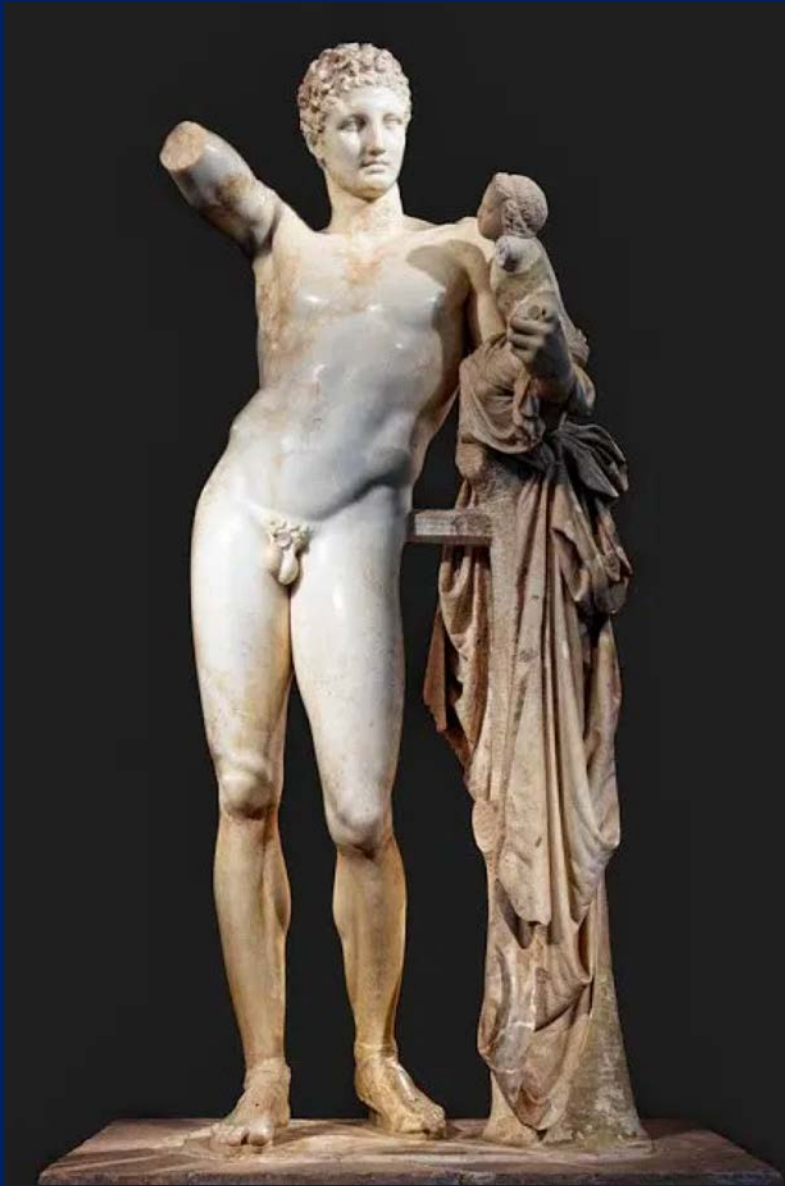
*Aphrodite of  
Menophantos*  
1<sup>st</sup> Century BCE

Goddess of Love:  
Aphrodite (Greek)  
Venus (Roman)





*The Birth of Venus* by Sandro Botticelli (ca. 1485)



Hermes and the Infant Dionysos,  
4th Century BCE



“David” by Michelangelo (ca. 1500)

and lifelike characters in stone:



Calliope, muse of music  
2<sup>nd</sup> Century C.E.



*Pieta* by Michelangelo, 1499

Peplos Kore  
(peplos =  
type of dress,  
kore = girl or  
young maiden)

Archaic Greek  
art from the  
Acropolis in  
Athens. These  
are the original  
colors of the  
statue



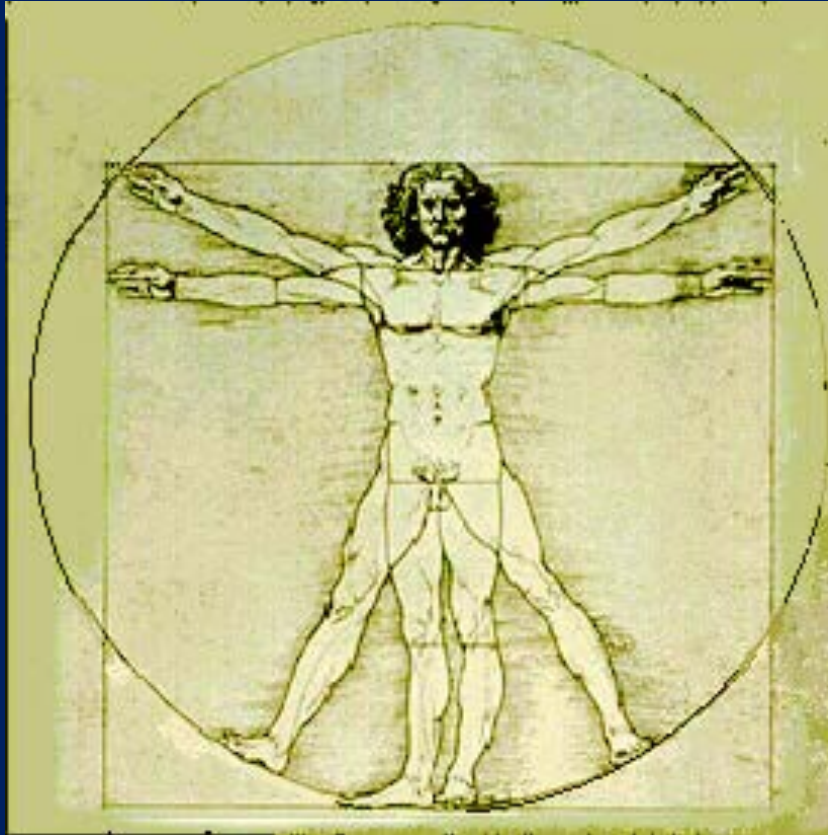


Augustus Caesar, the first Roman Emperor  
Found in the house of his third wife Livia in Prima porta



Greek education [Liberal Arts] -> geometry, e.g., the study of nature

Measurement and innovation:

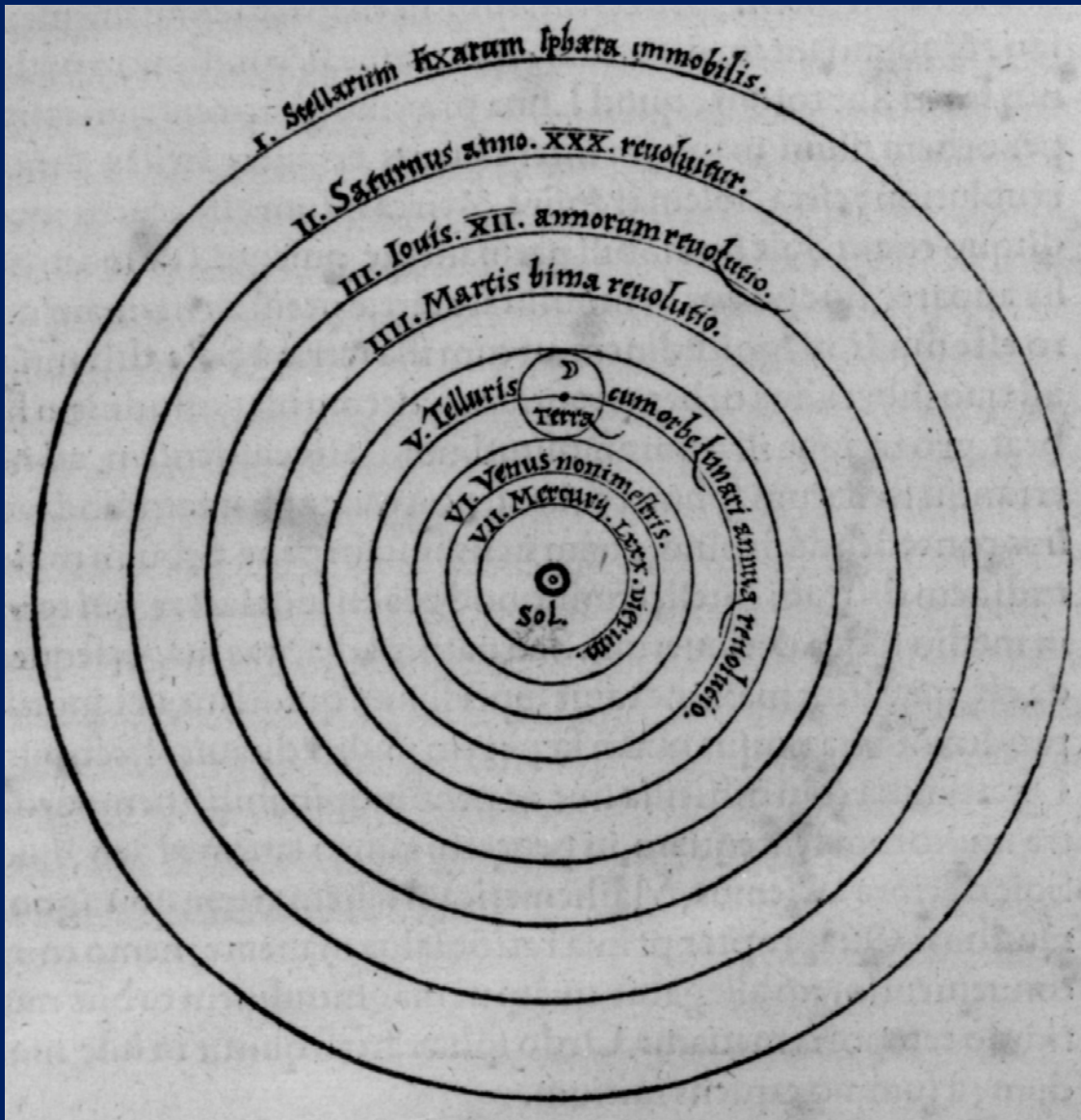


Leonardo da Vinci: Diagram of human proportions 1485-90,



and his helicopter

## Observations:



Copernicus' solar system,  
published in 1543



Galileo's telescope, 1610.  
He found Jupiter's four  
biggest moons

## Exploration:

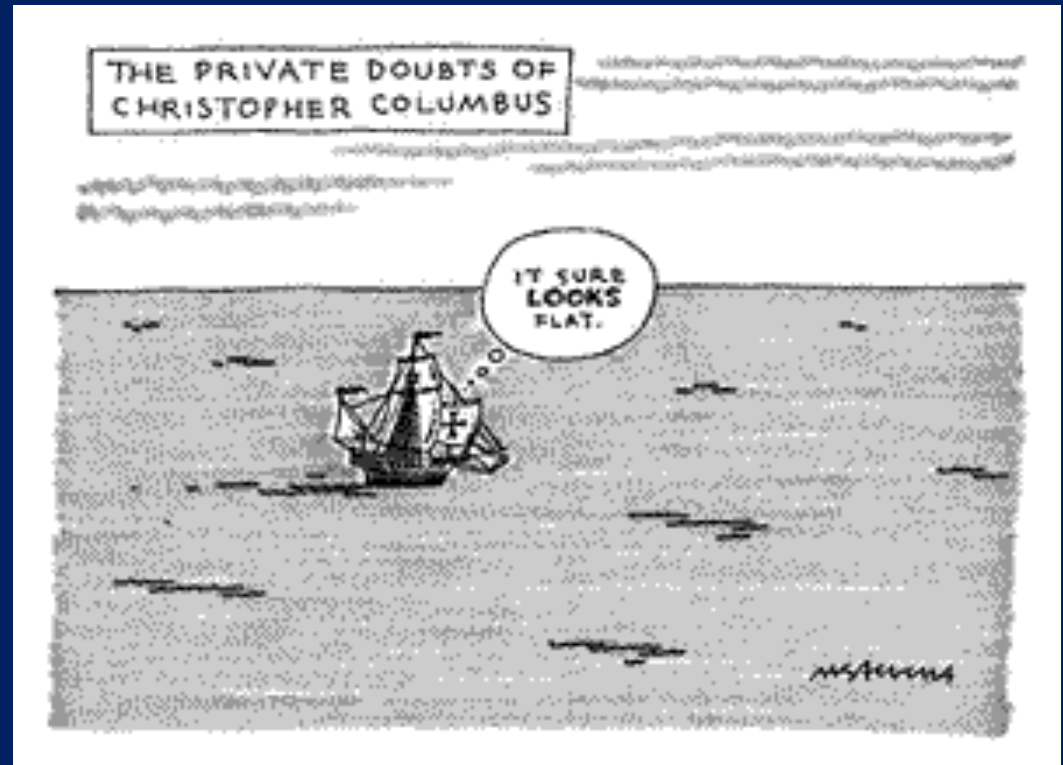
Columbus to America in 1492, Vasco da Gama to India in 1498

These event proved beyond doubt the Earth was *not* the center of the Universe and that the Earth is *not* flat

... which lead to big clashes with the Catholic Church

More clashes:

**HUMANISM:** Concern with the interests, needs, and welfare of human beings; a movement that placed the human being in the center, not God



# Architecture



The Florence Cathedral, Santa Maria del Fiore, consecrated in 1436, designed by Filippo Brunelleschi, modeled after the Roman Pantheon

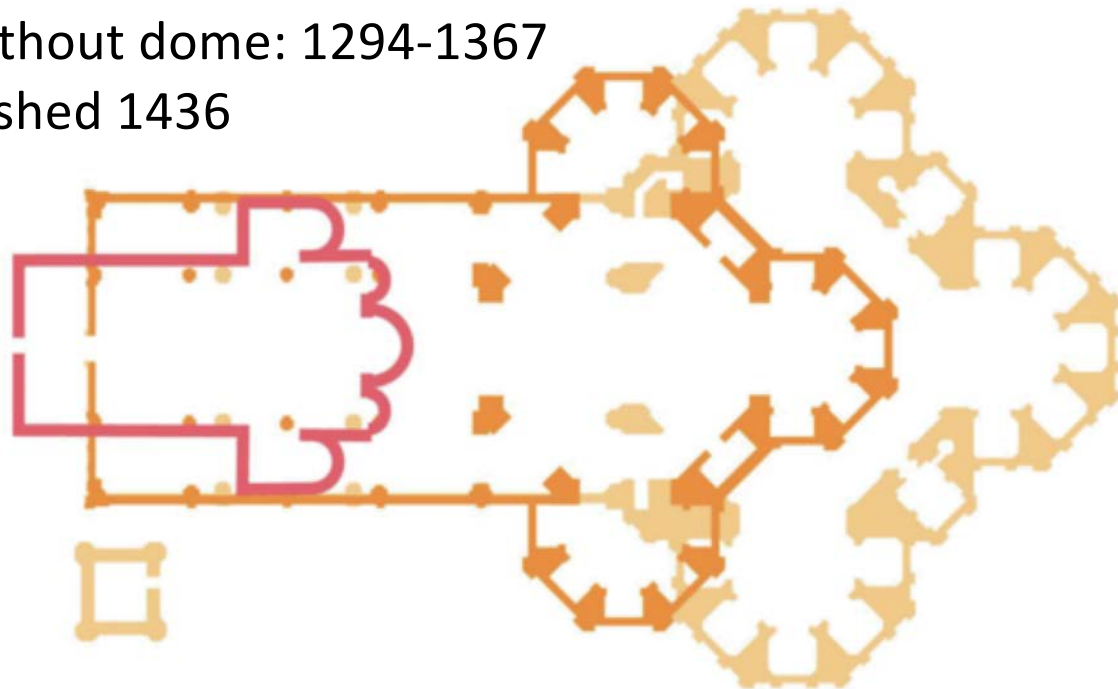
Giotto's campanile in  
three colored marble



# Floor plan of Santa Maria del Fiore

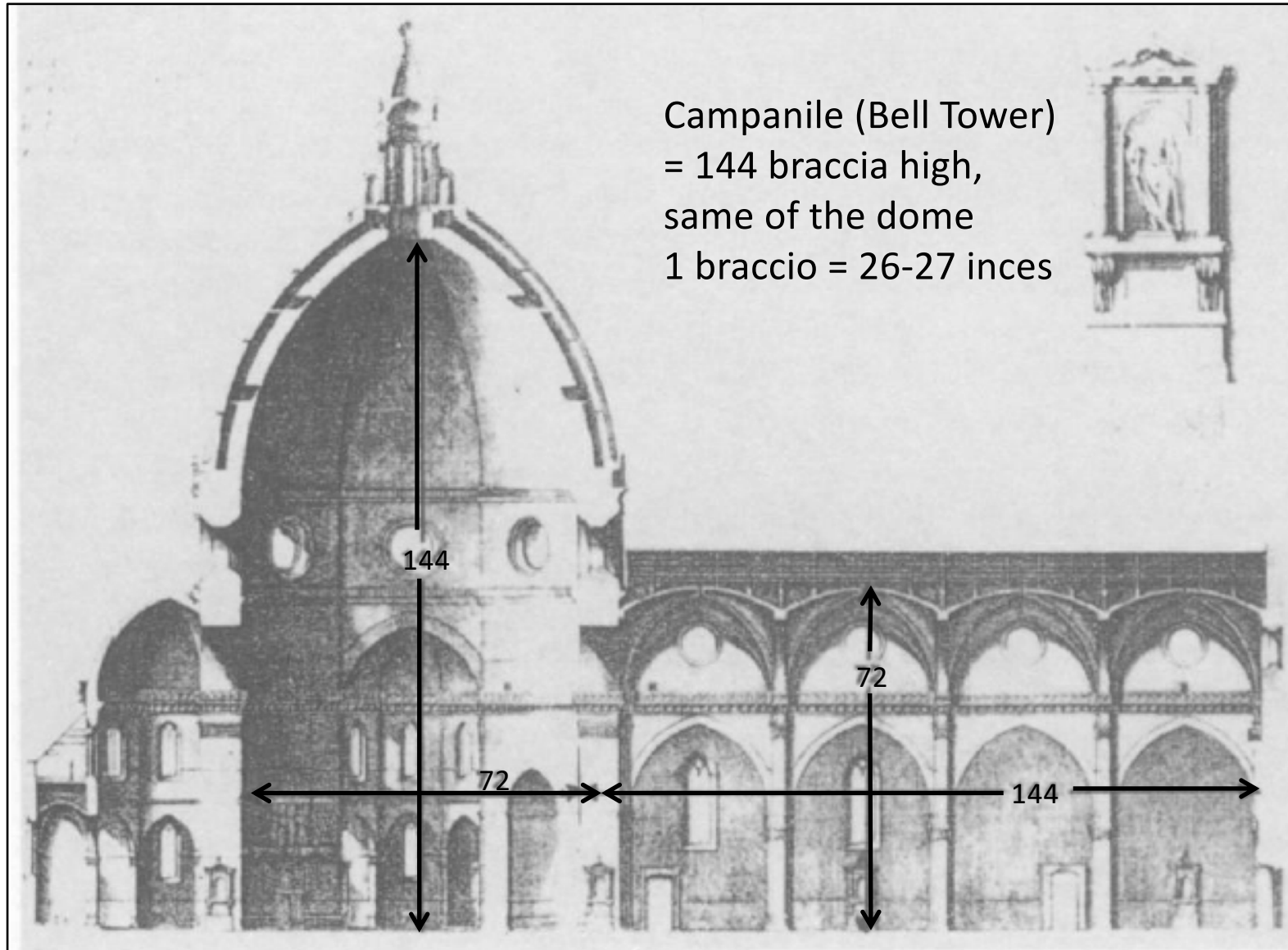
Church without dome: 1294-1367

Dome finished 1436



- Santa Reparata old basilica from 6<sup>th</sup> C
- Il progetto di Arnolfo di Cambio 1294-1302
- Ingrandimenti di Francesco Talenti finished c. 1367 (pianta attuale)

# Dimensions of the Florence Cathedral





.... and music

**England:** center of music at the beginning of the Renaissance

English music was **pan-consonant**, meaning

- \* melody in the upper voice supported by chords
- \* clear text – voices move at the same speed
- \* very little **dissonance**

**Consonance:** sounds **stable** and **pleasing to the ear**

**Dissonance:** sounds **unstable** and **unpleasing to the ear**

People **loved** its **sweet sound**, so the **English consonance**, as in **John Dunstable's motet *Quam pulchra es***, soon blended into sacred and secular French and Italian music  
Center moves to Italy



# Route of musicians and music from England to Italy

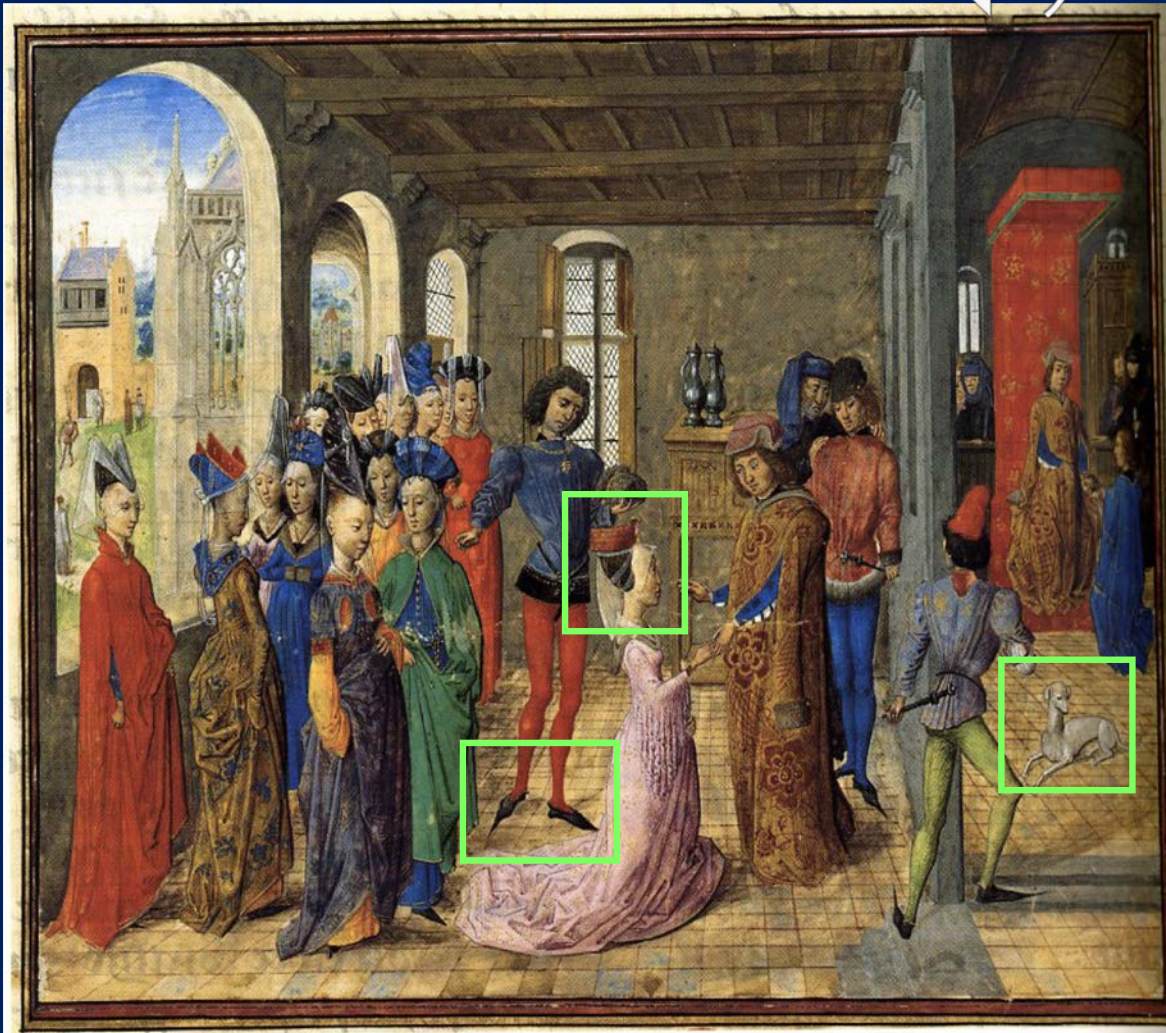
Influx of music and musicians from England to the courts of Philip the Good and Charles the Bold in Burgundy, the most lavish courts in Europe

Church and aristocracy competed for the best musicians -> competition -> merging of sacred and secular musical styles even in church.



Expansion of trade, travel (the crusades), the establishment of free city states (Italy and Flanders) and burghs (Germany) change taste

The Burgundian court was the most lavish court in Europe and the wedding feast for Philip the Good and Isabel of Portugal the most splendid of all



Sixty musicians entertained at the banquet and one hundred wagons of fine Burgundian wine had been ordered



A Peasant Wedding

# Most important Renaissance innovation:

MOVABLE TYPE (ca. 1450)



Johannes Gensfleisch zur Laden  
zum Gutenberg 1397-1468

His major copying work was the  
*Gutenberg Bible*

Mass production of books



## Mass production of books (1450s) and music (1501):

- \* Books becoming much cheaper

- \* The Church losing its monopoly on producing books and music scores, usually done by monks

- \* The Church no longer being able to control what was being printed => **loss of influence**

- \* “Everybody” having access to knowledge

- \* The Italian printer Petrucci ‘s music collections spread all over Western Europe

- \* Composers’ fame and styles spread to outside their countries

- \* Composers influenced each other - music similar across Europe

AND

## The Reformation 1517 – The birth of Protestantism



The German professor/priest/composer Martin Luther rejected some of the practices of the Catholic Church. He wanted reform

The congregation should take part in the service ->

Mass proper in the vernacular (German)

Hymns (chorales) in German due to the educational power of music. Also sing at home and in schools.

Luther set new texts to old hymns and wrote new ones.

Most important: clear text, unison singing in church

## Henry VIII ruled England in the High Renaissance, 1509-1547

Broke with Rome in  
1534 when he wanted  
to marry Anne Boleyn  
Established the

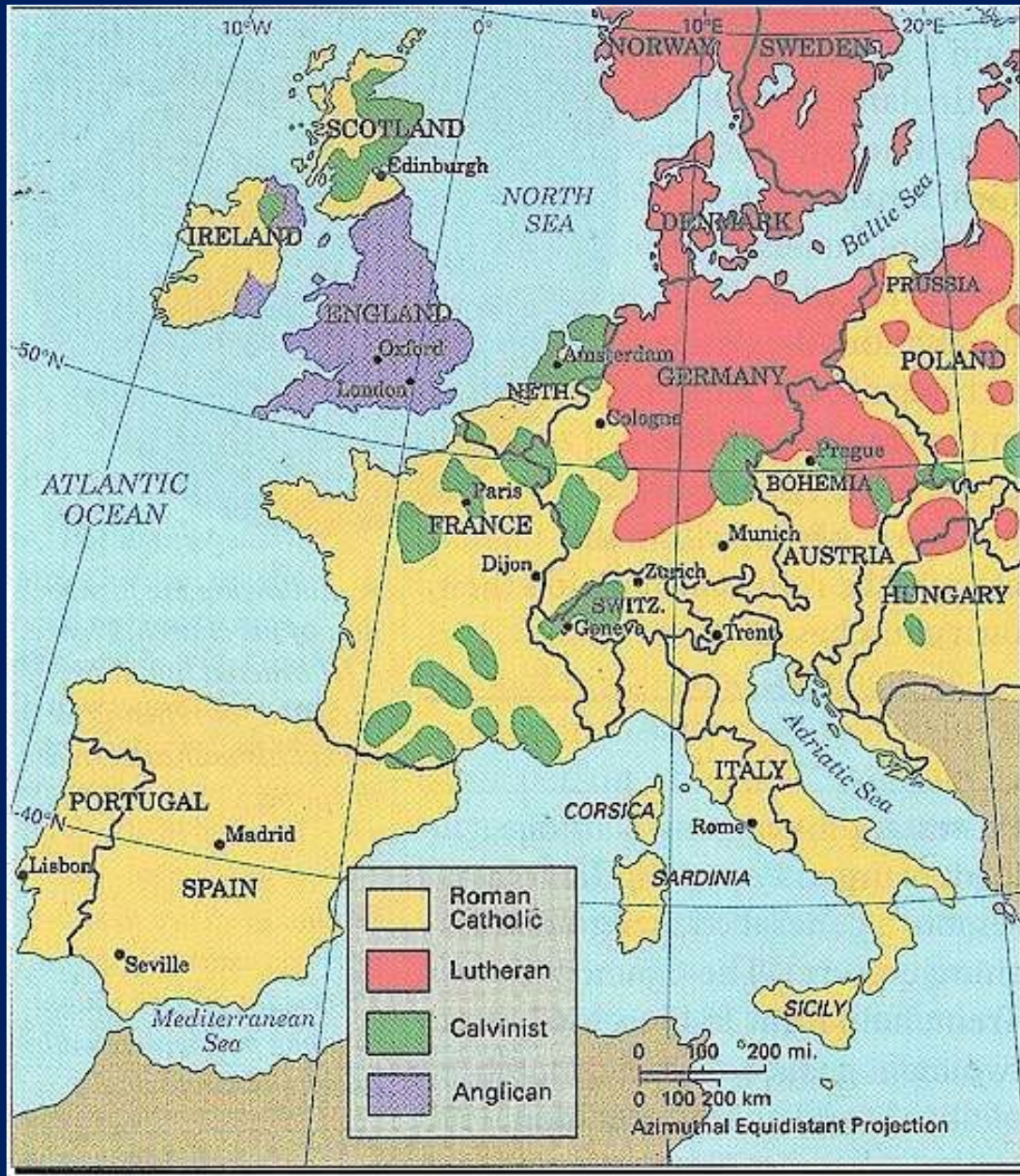
Church of England

- \* King as head of church
- \* God's representative  
on Earth

Loved music. Played lots  
of instruments, his royal  
chapel had 58 musicians.  
Music part of all ceremonies







Through the **Lutheran** and **Calvinist** Reformation and the establishment of the **Church of England**, the Catholic Church lost large parts of Europe

Enormous change in music



To secure their position, the Catholic Church launched the **COUNTER-REFORMATION** -

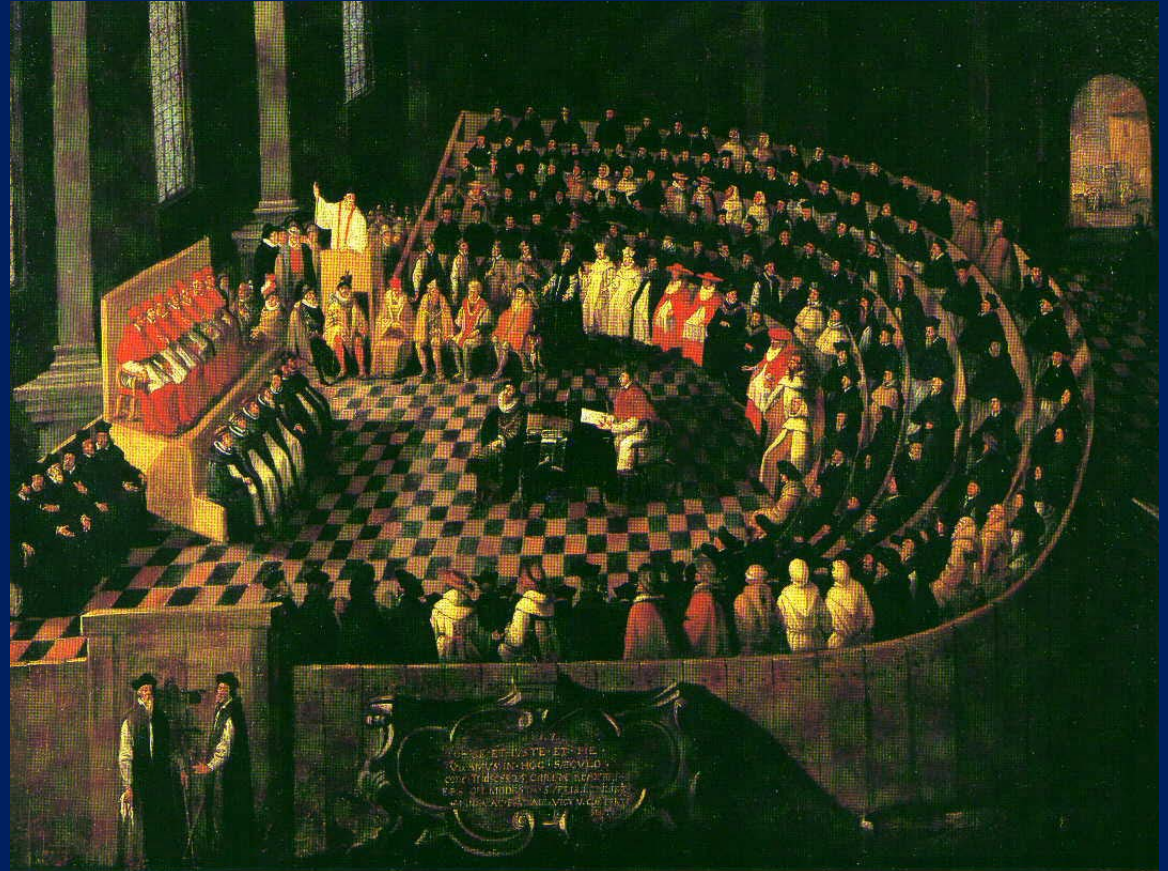
held in Trent from 1545-1563

**Aim:** to **eliminate abuses** within the **Catholic Church**, **respond** to the Lutheran Reformation **AND**



## reform Church music due to its complexity and get rid of

- \* polyphony (many voices)  
e.g., counterpoint
- \* unclear text
- \* noisy instruments



- \* attendees: 255

four papal legates, two cardinals, three patriarchs, twenty-five archbishops, and 168 bishops, two-thirds of whom were Italians

**Counterpoint:** All voices are equally important – no favored melodic line. **Text becomes inaudible.**  
The sacred words are lost

soprano = high female voice

alto = lower female voice

tenor = high male voice

bass = low male voice

45

Ky - ri - e e - lei - son, e - le - i - son, Ky - ri - e e - lei -

- i - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -

- i - son, Ky - ri - e e - le - i - son, Ky - ri -

Ky - ri - e e - lei - son, e - le - i - son, Ky - ri - e e -

## The Church wanted

**HOMOPHONY:** from Greek “same sound”

A musical score for four voices (Soprano, Alto, Tenor, Bass) in a homophonic texture. The lyrics are: "Tu so-lus Cre-a-tor, qui cre-a-sti nos;". The score is divided into two systems. The first system contains measures 1-5, and the second system contains measures 6-10. Vertical red boxes highlight the notes for each voice part in every measure, showing that all voices move together in a similar fashion, creating a clear, unified melodic line. A red arrow on the right points to the top staff, labeled "melody".

← melody

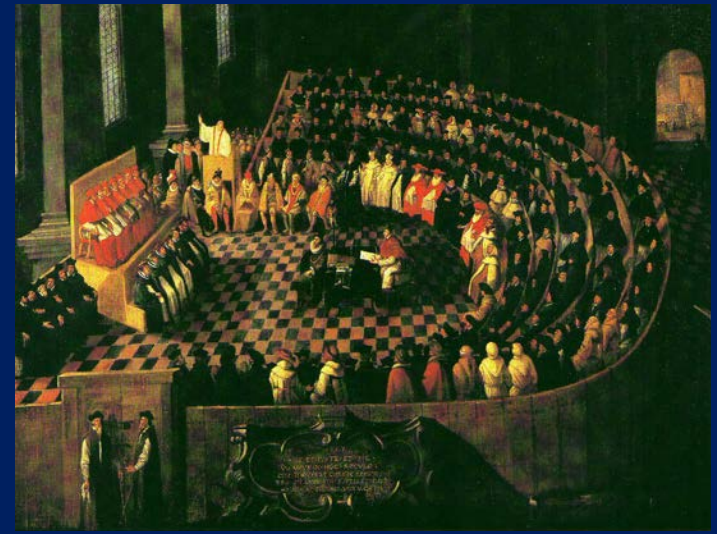
The melodic line is accompanied by chords

Homophonic texture = clear text

**NEW** and sometimes troublesome!

**The Unified Mass:** all five mass movements have something in common, e.g., built on the same chant, same motive, same rhythm, same incipit

\* To save polyphony in church, the composer Giovanni da Palestrina, *maestro* of the Julian chapel in Rome, wrote the *Pope Marcellus Mass*, dedicated to cardinal Cervini, the later pope Marcellus II



\* Clear text (lots of homophony), polyphony only on often repeated text, like *Amen* and *Alleluia* :

<https://www.youtube.com/watch?v=BRfF7W4EI60>

\* sung without accompaniment, *no chant*

The church also wanted to get rid of music that was “base and suggestive”:



\* sacred music (chant), which was part of the unified Mass and usually found in the lowest voice in the mass movements, was often replaced by popular **street songs** that were known to the congregation. Some were truly “base and suggestive”

The most popular chant replacement in unified masses was the chanson *L'homme armé*, a Burgundian secular song from the Late Middle Ages, used in over 40 masses:

The man, the man, the armed man,  
one must beware the armed man.

The word is that everyone  
must arm himself with a coat of iron mail.

The man, the man, the armed man,  
one must beware the armed man.



*L'homme armé* and Missa *L'homme armé* by Guillaume Dufay

<https://www.youtube.com/watch?v=ibSeyIbNGYA>



## Worst example of a song used in a mass:

Clemens non Papa: *Entre Vous Filles*

You girls of tender 15 years of age,  
do not gather at the fountain anymore.  
You eyes are too radiant,  
your nipples too pointy,  
your mouths too laughing,  
your pussies too swollen,  
your hearts merrier than those of the crones.  
You girls of tender 15 years of age,  
do not gather at the fountain anymore.

<https://www.youtube.com/watch?v=HBpvOFykQOk>



# Chanson: *Entre Vous Filles* by Clemens non Papa

Superius

En-tre vous, fil-les de XV ans, ne ve-nez plus à la fon - tai - -

Tenor 1

En-tre vous, fil-les de XV ans, ne ve-nez plus à la \_\_\_\_\_ fon -

SOPRANO

Ky - ri - e e - le - i - son Ky - ri - e e - -

ALTO

Ky - ri - e e - le - i - son, Ky - ri - e

Orlando de Lasso:

## MISSA "ENTRE VOUS FILLES"

### I. KYRIE



<https://www.youtube.com/watch?v=7hOWuHnL1qg>

## Chanson: **Any** song with French text

- \* street song
- \* with or without accompaniment
- \* **any** form, **any** text pattern, **any** kind of poem
- \* melody in top voice
- \* **Often witty text**

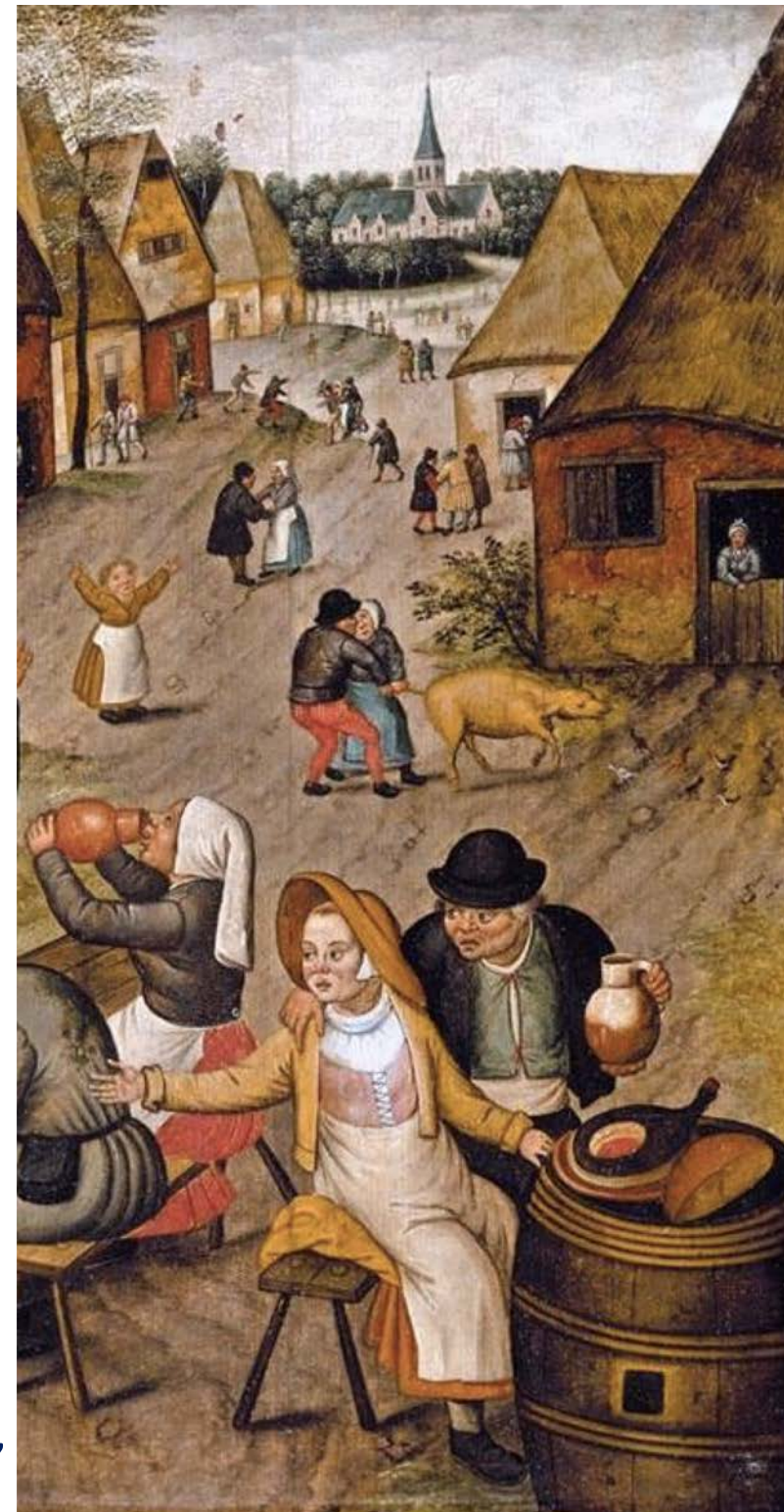
Example: **Clément Janequin**, *Martin menoit*

[https://www.youtube.com/watch?v=\\_5VDzWU7vlc](https://www.youtube.com/watch?v=_5VDzWU7vlc)

## Chanson by Clément Janequin

Martin menoit son pourceau av marché  
Avec Alix qui en la plaine grande  
Pria Martin de faire le péché  
de l'ung sur l'autre, et Martin luy demande:  
“Et qui tiendroit nostre pourceau, friandre?”  
“Qui,” dist Aliex, “bon remede il y a.”  
Lors le pourceau a sa jambe lya  
Et Marin juche qui lourdement engaine  
Le porc eut peur et Alix s'escria:  
“Serre Martin, nostre pourceau m'entraîne.”

Martin was taking his pig to market  
With Alice, who, as they crossed the plain,  
Begged Martin to sin with her  
one on top of another, and Martin asked:  
“And who will hold onto the pig, my dear?”  
To which Alice replied, “There's an easy solution.”  
Then she tied the piglet to her leg.  
But when Martin mounted and was heavily engaged  
The pig took fright and Alice cried:  
“Hold on tight, Martin, our piglet is dragging me off.”



## The Parisian Chanson 1525-1650

- \* melody in top voice
- \* four voices
- \* follows the rhythm of the words
- \* usually homophonic setting
- \* usually about love
- \* often has a refrain

Example: **Claude le Jeune**, *Revecy venir du printans*

People were crazy about French chansons. Printing them was big business. Printing monopoly both in Italy, France, and England

<https://www.youtube.com/watch?v=FeY7heBvE-Q>

*Revey venir du printans*  
by Claude le Jeune

- 1 Here again comes the Spring,  
the amorous and fair season.
- 2 The currents of water that seek  
The canal in summer become clearer;  
And the calm sea soothes  
the waves' sad anger.  
The duck, elated, dives in,  
And washes itself happily in the water.  
And the crane breaks its path,  
Crosses back and flies away.

- 1 Here again comes the Spring,  
the amorous and fair season.
- 3 The sun shines brightly  
With a calmer light.  
The clouds' shadow vanishes  
And plays and runs and darkens  
And forests and fields and hillsides,  
Human labor makes green again,  
And the prairie unveils its flowers.



- 1 Here again comes the Spring,  
the amorous and fair season.
- 4 Cupid, the son of Venus  
Seeding the universe with his arrows,  
kith his flame he will rekindle  
Animals that fly in the air,  
Animals that slither in the fields,  
Animals that swim in the seas,  
Even the insentient ones,  
Once in love, are melted by pleasure.



- 1 Here again comes the Spring,  
the amorous and fair season.
- 5 So let us laugh and let us seek out  
The frolicking and the games of Spring  
All the world laughs in pleasure:  
Let us celebrate the happy season.
- 1 Here again comes the Spring,  
the amorous and fair season.



In Italy the most popular songs in the 16<sup>th</sup> century were the

## Frottola and Madrigal

**Frottola:** Italian secular song

- \* first Italian national style of the Renaissance
- \* tune in the top voice
- \* associated with the court of **Isabella d'Este of Mantua**
- \* **developed into the madrigal**, the most popular song in High Renaissance Europe

## Isabella d'Este (1474-1539)

One of the most important and best educated women in the Renaissance  
Played a number of instruments

Patron of the arts: painters, sculptors, medalists, humanists, poets, musicians, composers from all over Europe gathered at her court in Mantua and worked for her

Married to **Francesco II Gonzaga of Mantua**, eight children

**Ruled in her husband's absence and after his death. Much more successful than him**





Isabella d'Este's *studiolo* in Mantua with wooden intarsia panels





Nec spe nec metu” = not for hope not for fear: freedom for the wise with no expectations for the future and no existential fears



27 referring to Plato's heavenly harmony



Music notation



Johannes Ockeghem's canon *Prendes sur moy*

<https://www.youtube.com/watch?v=V82GSCB-l8c>

## Johannes Ockeghem: *Predes sur moy*

### Take me as your example in love:

the beginning of love is delicious,  
in the middle it is full of pain and sadness,  
and the outcome is to have a pleasing mistress;  
but getting free of it is a dangerous path.

Serving love I have found myself happy  
at one time, and at another unhappy,  
one day feeling confidence, another distress.

### Take me as your example in love:

the beginning of love is delicious,  
in the middle it is full of pain and sadness.

For one pleasure a hundred cruel thoughts,  
for one solace a hundred perilous dangers,  
for one welcome a hundred harsh looks;  
such dishes does love serve generously  
and makes the loyal the most sorrowful.



Isabella



# The Italian Madrigal

- \* started as a **literary genre** in the 14<sup>th</sup> c. as a poem “without rules”
- \* initiated by Cardinal Bembo reviving the poetry of Petrarch
- \* Petrarch’s poetry had **opposing qualities**: sweetness/severity  
→ sweet and harsh sounds
- \* Very expressive text
- \* one stanza, 7 or 11 syllables per line, any length



Caravaggio: *The Lute Player*

Music and text are one – they mirror each other

## The Italian (musical) Madrigal

- \* is usually **through-composed** = no fixed stanzas  
=> music is diverse, any style
- \* secular, **text in vernacular Italian** (not Latin)
- \* **music fits the text perfectly, is very expressive**
- \* filled with **text painting**:

**mood painting:** dark, dissonant melodies for dark texts (despair, death)

**word painting:** high pitches for words like high, God, angel; low for depth, death; musical “sighs,” e.g., “alas”

- \* two to six voices – one per voice
- \* simple or no accompaniment

# Carlo Gesualdo (1561-1613) Prince of Venosa



A triple murderer

Italian madrigalist

His music is

- \* intensely expressive
- \* chromatic
- \* filled with dissonances and surprising harmonies
- \* melancholic, dark, extreme
- \* **wrote his biography in music**
- \* highly individual - no followers until 20<sup>th</sup> C

*Io parto*

«Io parto» e non più dissi, che il dolore  
privò di vita il core.

Allor proruppe in pianto e disse Clori,  
con interrotti omèi:

«Dunque ai dolori io resto.

Ah, non fia mai

ch'io non languisca in dolorosi lai.»

Morto fui, vivo son, ché i spirti spenti  
tornaro in vita a sì pietosi accenti.



<https://www.youtube.com/watch?v=TBC-45-FfVQ>

“I am leaving,” was all I said, for pain  
did deprive my heart of life.

Then did Chloris burst into tears and say,  
amid her lamenting, “Thus do I remain  
in sorrow. Ah, may I never cease  
languishing in mournful lays.”

I was dead, but now I live, for my departed spirit  
returned to life at such pitiful words.



## The English Madrigal

Generally less sophisticated than the Italian madrigal

In 1588: *Musica transalpina*, a collection of “Englished” Italian madrigals edited by William Byrd

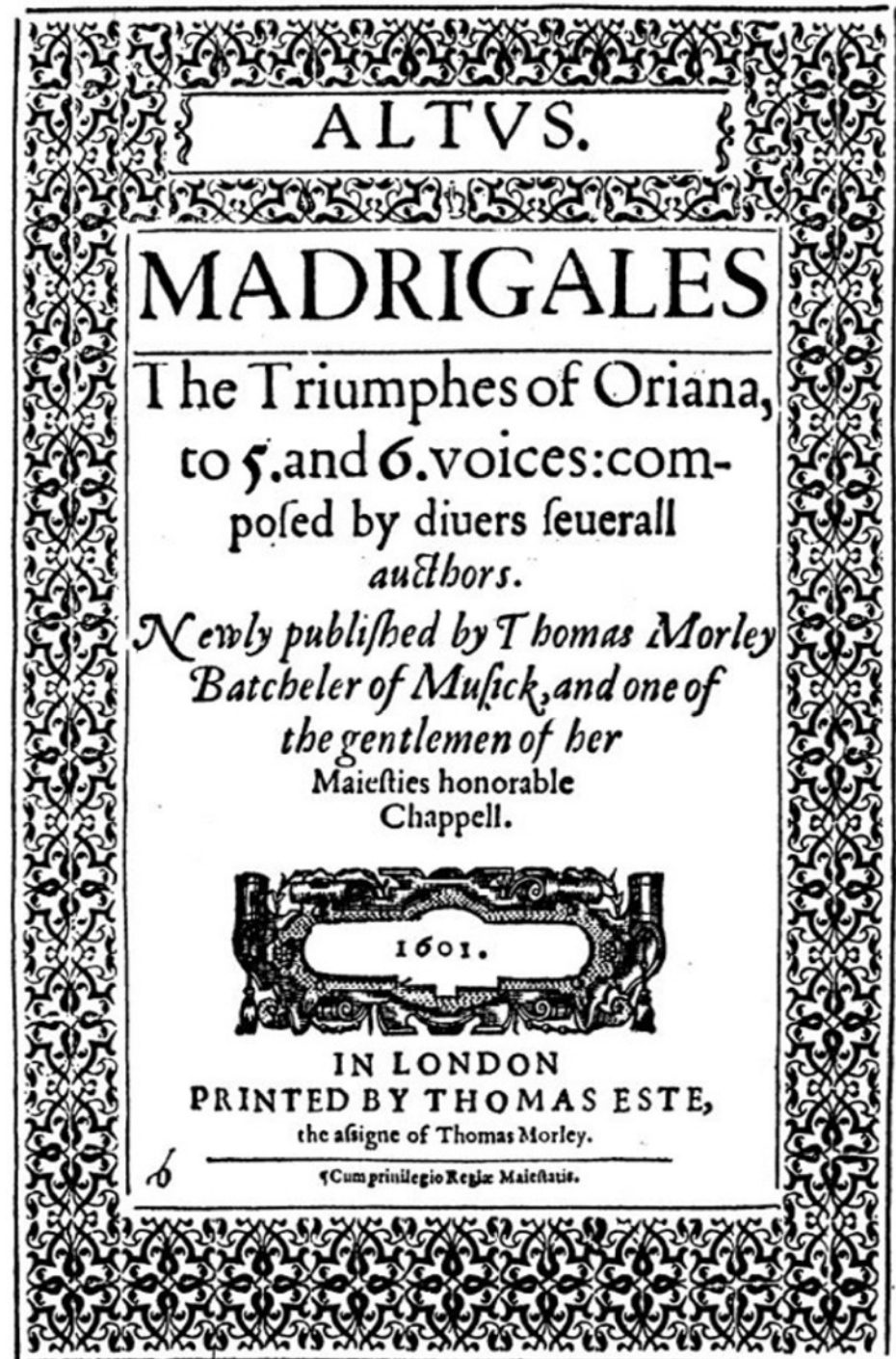
Gained **tremendous** popularity

1601: 23 madrigals composed in the honor of Elizabeth I:


*The Triumphs of Oriana*

edited by Thomas Morely

One of the most popular English madrigal was this:







Now is the month of maying,  
When merry lads are playing,  
Fa La...  
Each with his bonny lass,  
Upon the greeny grass.  
Fa La...

And to the bagpipe's sound  
The nymphs tread out their ground,  
Fa la...  
Fie then why sit we musing  
Youth's sweet delight refusing?  
Fa La...  
Say dainty nymphs and speak,  
Shall we play barley break?  
Fa La...

<https://www.youtube.com/watch?v=EwJLKdU50KE>

English madrigal by Thomas Morley

THE END