

21M011 (spring, 2006)
Ellen T. Harris
Lecture II

Renaissance (1400-1600)

- growing role of the individual and lessening authority of the church (Renaissance humanism)
- Reformation: Martin Luther (1483-1546); Church of England (1534)
- rise of city states and the era of princes: rule of the Medici (from 1430), Machiavelli (1469-1527)
- age of exploration and scientific discovery: Copernicus (1473-1564), Columbus (first voyage 1492), Da Gama (voyage to India 1497), Leonardo da Vinci (1452-1505)
- development of printing press and disbursement of knowledge: Gutenberg (1398-1468)
- great artists: Albrecht Dürer (1471-1528), Michelangelo (1475-1564), Shakespeare (1564-1616)

Continuing use of medieval musical structures in the Renaissance:

cantus firmus techniques
fragmentation and repetition of chant in all parts as impetus
(origin)

as well as these differences:

growing role of the individual and lessening authority of the church (Renaissance humanism)
increased tunefulness (melody and rhythm)

A Cappella Sacred Music

- 1) **Dufay, “Ave maris stella”**: harmonized Gregorian hymn (K 1.7)
paraphrase of chant melody (ornamented and rhythmicized)
homophony

*****If** the great discovery in music of the middle ages is the development of a musical architecture, moving from a layering process to a more motivic (brick-like) construction, in which rhythmic, metered, and secular melodies are supported by and constructed out of sacred origins,

*****then** the great musical discovery of the renaissance was the development of points of imitation, humanly-conceived and independent of chant, as the means of creating large-scale and multi-voiced musical structures. Ideal of equality/balance among all the parts (compare to organum or Machaut’s “Quant en moi”) and of a cappella singing. Text-dominated composition vs. layers/patterns of construction.

- 2) **Josquin, *Pange lingua* Mass, “Kyrie” and “Gloria”** (K 1.8 and 9)

“Kyrie”: points of imitation

Please note that Kerman/Tomlinson gives a simplified analysis of this movement. He writes that the Kyrie has one point of imitation, the Christe has two, and the final Kyrie has one. This is a relatively easy way to hear the piece. If you want to try to listen harder, this is what you must keep in mind. The chant on which this movement is based has six phrases. Kerman/Tomlinson gives them in the right margin of p. 80. Josquin builds a point of imitation on each of these in order, emphasizing the opening motive of each. The first two occur in the first Kyrie, but do not differ significantly from each other as the first emphasizes a rising and falling half-step, whereas the second emphasizes the rising and falling whole step. In the succession of entries given by Kerman/Tomlinson, the first point consists of tenor, bass, *wait*, soprano, alto. After his second *wait*, the second point consists of the following three entries for bass, tenor and soprano. The two points in the Christe, based on phrases 3 and 4 of the chant are easier to distinguish as the second point begins with the first entry of the word “eleison.” The final Kyrie begins with a point of imitation on phrase 5, which Josquin disguises somewhat by omitting the first note of the chant phrase and using a falling and rising third; its entrances occur in descending order of soprano, alto, tenor, bass. The last point follows and is built on the same opening motive as the second point of the Christe with descending entries (as in point 5): soprano, alto, [tenor—very free], bass. You do NOT need to be able to hear all this, but it’s worth trying to capture it with repeated listening.

“Gloria”: beginning of polyphonic textural contrast

3) Palestrina, *Pope Marcellus Mass*, “Gloria” (K 1.10)

Reformation (Luther: 1517)/Counter-Reformation (1545)

homophony/rich vocal sonority

Madrigal

With the development of texture-driven formal structures, came the idea of contrast. (Josquin, Palestrina). Textural contrast, in connection with increased personal expressiveness, led to an increased emphasis on the text. Although this is apparent in all vocal music, sacred and secular, it is particularly obvious in the secular madrigal. This form of secular a cappella part-song was established in Italy and then flowered separately in England. The illustration of specific words in music is often called madrigalism as a result. It is also called word-painting.

4) Thomas Weelkes (c. 1575-1623) (K 1.11)

As Vesta was from Latmos hill descending
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain;
To whom Diana's darlings came running down amain
First two by two, then three by three together
Leaving their Goddess all alone, hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence did entertain.

Then sang the shepherds and nymphs of Diana:
Long live fair Oriana!

Please note that Kerman/Tomlinson gives the traditional reading of this text, saying that Oriana represents Queen Elizabeth I. This older view has now been corrected in an article published in the *Journal of the American Musicological Society* in January 2006. The association with Elizabeth only arose in the late 18th century and has continued since that time. In fact, Oriana represents Ann of Denmark, queen of King James VI of Scotland, who became King of England (James II) after Elizabeth's death. This madrigal supports his succession during the lifetime of Elizabeth, which was treasonous. In this madrigal, Vesta (the virgin goddess) represents Elizabeth descending; Oriana (the good wife of the legendary Amadis) represents Queen Ann rising; Diana, who celebrates the arrival of Oriana, represents the sister of Lord Essex who had just been executed for treason.

John Farmer (b. c1570): “Fair Phyllis”

Fair Phyllis I saw sitting all alone	monophony (“all alone”)
Feeding her flock near to the mountain side.	homophony (“flock”)
The shepherds knew not whither she was gone	imitation (shepherds’ confusion)
But after her lover Amyntas hied.	echo (Amyntas following)
Up and down he wandered whilst she was missing,	up and down (up and down!)
When he found her, O, then they fell a-kissing.	triple meter, dance-like (fell a-kissing”)

The repetition of the last two lines then changes the grammatical structure and adds an additional sexual charge to the madrigal—“O, then they fell a-kissing up and down ...”

Recording: *The King’s Singers’ Madrigal History Tour*, Anthony Rooley, conductor (EMI Records, 1989)

Instrumental Music

Increasing development of instrumental music as a self-sustained genre independent of accompaniment through the dance

5.1) “Daphne” (K 1.12)

5.2) “Kemp’s Jig”—late 16th c. (K 1.13)

rhythm strong pulse

form AAB

B=aab

b=aab

(that is, each B divisible into aab through two levels)

melody continual and increasing elaboration, ornamentation

timbre: contrast of recorder and string instrument

EARLY BAROQUE (1600-1650)

medieval: architectonic

renaissance: humanistic expression

early baroque: personal expression in solo song and opera

Motet

6) Gabrieli, *O magnum mysterium* (pub. 1615) (K 1.14)

not a biblical text

word painting (sacred madrigal)/ “O” astonishment

instrumental accompaniment: “sumptuous blend of brass instruments and voices”

wider range of sound; in particular, rich bass sound

sequence: at beginning and end

antiphonal writing