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The selected sacred solo vocal motets of Claudio Monteverdi including Confitebor tibi, Domine

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THE SELECTED SACRED SOLO VOCAL MOTETS OF CLAUDIO MONTEVERDI
INCLUDING *CONFITEBOR TIBI, DOMINE*

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
In partial fulfillment of the
Requirements for the degree of
Doctor of Musical Arts

In

The School of Music

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ABSTRACT

Claudio Monteverdi's operas and madrigals, and their importance in the development of Western Music has been researched and discussed by many scholars. His sacred output, particularly the solo motets, is not as thoroughly researched. This study briefly explores Monteverdi's life with emphasis on his sacred output, and discusses his development of text expression in the solo motets that echo the expressive progression found in his madrigals and operas. While focusing on three solo motets (two settings of *Confitebor tibi, Domine* and a setting of *Currite, populi*), this study traces the refinement of text expression and the development of *stile concitato*, *molle*, and *temperato*, and also provides an introduction to performance considerations for both the undergraduate and graduate vocal performance. A translation and phonetic transcription of these works are included, as well as a list of other easily accessible solo motets and a brief description of each.

CHAPTER 1: BIOGRAPHICAL AND STYLISTIC INFORMATION

Claudio Monteverdi (1567-1643) is a monumental figure in the development of early vocal music composition and the pivotal character in the development of *seconda prattica*. Monteverdi's sacred vocal output was quite prolific and demonstrative of his genius, but has been overshadowed by his work in opera and madrigals. This study discusses Monteverdi's sacred, solo vocal works that not only echo the progression found in his madrigals and operas, but also contain valuable pedagogical information for both the undergraduate and graduate singer.

By the age of 17, Monteverdi had already published two books of music, *Sacrae cantiunculae* (Sacred Songs) and *Madrigali spirituali* (Spiritual Madrigals), and was in the final compositional stage of *Canzonette a tre voci* (Songs for Three Voices). The title pages of these editions indicate that Monteverdi studied singing, string instruments and composition with the *maestro di cappella* of the cathedral in Cremona, Marc' Antonio Ingegneri and that the publisher of these works was Ingegneri's Venetian publisher, Angelo Gardano (example 1).¹ Ingegneri was considered to be an expert in his field, and at the center of music in Cremona. He was even mentioned in the same company of other well known composers of the time, such as Orlando de Lassus, Lucas

¹ Denis Stevens, *The Letters of Claudio Monteverdi* (Oxford: Clarendon Press, 1995), 16

Marenzio, and Oracio Vecchi. These composers developed the modern madrigal, in which Monteverdi thrived as one of the instigators of *musica reservata*.²



Example 1 – Title page of *Sacrae cantiuunculae* stating Monteverdi as a pupil of Ingegneri.³

However, despite Monteverdi benefiting from his father's fame as a respected doctor, he was not apprenticed to a musician and documentation of his training remains unclear. We can, however, speculate that Monteverdi learned his craft from the excellent musicians at the church and the seminary.⁴ Nevertheless, Monteverdi's first works proudly state that he was a student of Ingegneri and in keeping with his background in the church, were sacred - the *Sacrae cantiuunculae* (1582) and the *Madrigali spirituali* (1583).⁵ The first compilation is comprised of

² Monteverdi, *Opere: Sacrae Cantiuunculae*, 7-8.

³ Claudio Monteverdi, *Opere: Sacrae Cantiuunculae* (Wien: Universal Edition, 1932), Preface.

⁴ Denis Arnold, *The Master Musicians: Monteverdi* (Oxford: Oxford University Press, 2000), 3.

⁵ Arnold, *The Master Musicians: Monteverdi*, 3.

23 brief motets for three voices with Latin texts.⁶ The second possesses 11 spiritual madrigals for four voices on texts from Fulvio Rorario's *Rime spirituali* (Spiritual Poetry). The spiritual madrigal was a response to the recent Counter-Reformation, and utilized the combination of devotional poetry with the popular musical form of the secular madrigal. Monteverdi's edition certainly was not the first such collection, but added a significant contribution to the strength of a style and repertory already available through composers such as Philippe de Monte, Lucas Marenzio, Giovanni Gabrieli, and even Ingegneri.⁷ The *Madrigali spirituali* and the *Rime spirituali* with their Italian texts may be among the first compositional experiences for Monteverdi and may have planted the seeds for his future emphasis on text expression. Indeed, within four years, the world would see the first of the all-important eight books of madrigals that Monteverdi would publish.

Sometime around 1590, Monteverdi achieved his first professional position as a string player for the Vincenzo Gonzaga, Duke of Mantua. Vincenzo was the son of Guglielmo Gonzaga, an ideal Renaissance sovereign skilled at the arts of government, poetry and music. Under Guglielmo, Mantua had evolved into a beautiful and rich city, thriving with artists and musicians. Vincenzo, a proponent of art and dramatic music on a grander scale, lived a luxurious life that nearly bankrupted the ducal savings.⁸ Vincenzo, in an effort to surpass the neighboring

⁶ Paolo Fabbri, *Monteverdi*, 10.

⁷ Paolo Fabbri, *Monteverdi*, 12-13.

⁸ Paolo Fabbri, *Monteverdi*, 24.

D'Este court in Ferrara, managed to secure many of the best musical performers of the age. This late Renaissance ideal was the beginning of the concept of virtuosity in a performer, and the quality of the performer became more important, at times, than that of the composer. The new, artistically rich environment certainly helped to develop Monteverdi's aesthetic ideas and cemented his thoughts on the quality of singers with whom he wished to associate.⁹

By 1592, after the third book of madrigals was published, and wisely dedicated to Vincenzo, Monteverdi was promoted from string player to singer. Though the pittance he was paid did not increase by much, he was now expected to work with both sacred and secular music.¹⁰ The *maestro di cappella* of the Ducal Chapel was the famed Giovanni Gastoldi, the court composer was Giaches de Wert, and later Benedetto Pallavicino, all of whom were great composers of both secular and sacred music. Mantua's liturgical music was deeply rooted in the Flemish style of polyphony, which sometimes relied on the use of a cantus firmus, usually had four voices, and was centered in imitative polyphony. This style of polyphony found its epitome in the music of Josquin Desprez (c. 1440-1521). Occasionally, the Mantuan Ducal Chapel experimented with the more homophonic Venetian polychoral style, which employed more than one choir singing different sonorities, tessituras, and dynamic colors, as seen in the work of Giovanni Gabrieli (c. 1554-1612). At times, Mantua would use another Venetian import – the motets of Adrian Willaert (1490-1562). Willaert's motets are indicative of madrigals of

⁹ Denis Arnold, *The Master Musicians: Monteverdi*, 9.

¹⁰ Arnold, *The Master Musicians: Monteverdi*, 10.

the early and mid 16th century as they oscillate between imitative and free counterpoint, employ homorhythm and syllabic text declamation.¹¹

Quite often, Vincenzo would take Monteverdi with him on short military campaigns and vacations. This experience increased his exposure to other singers and composers. In 1599, Monteverdi had married Claudia Cattaneo, a singer from the court, and relied upon her income for support.¹² However, Monteverdi's fame was growing, and in 1600, the theorist Giovanni Maria Artusi published *L'Artusi, ovvero, Delle imperfezioni della moderna musica*, that attacked the imperfections inherent in modern music. In this book, Monteverdi's name is never mentioned, but excerpts from several of Monteverdi's madrigals, unpublished at the time, are produced as demonstrations of the modern crimes against traditional compositional rules. He accuses Monteverdi (without naming him) and his contemporaries of things such as strikingly unrelated dissonances, garishly accented ornamentation, and ignoring the natural rules of composition.¹³ This public attack, though not acknowledged by Monteverdi himself for many years, proves that he was a leading proponent in the development of musical style and harmonic structure.¹⁴ Monteverdi's brother, Giulio Cesare Monteverdi did publish a retort, stating:

Both [practices] are honored, revered, and commended by my brother...[he] will prove to the opponent and his followers that, when the

¹¹ Denis Arnold, *Monteverdi Church Music* (London: British Broadcasting Corp., 1982), 15-16.

¹² Arnold, *The Master Musicians: Monteverdi*, 11.

¹³ Oliver Strunk, *Source Readings in Music History: From Classical Antiquity through the Romantic Era* (New York: W.W. Norton and Company, 1950), 402.

¹⁴ Arnold, *The Master Musicians: Monteverdi*, 12.

harmony is the servant of the words, the manner of employing the consonances and dissonances is not determined in the established way, for the one harmony differs from the other in this respect.¹⁵

In 1601, on the death of Pallavicino, Monteverdi petitioned, and was accepted by the Duke to be the court choirmaster, which meant he would now be expected to compose all of the court's secular music. Although Gastoldi was still the *maestro di cappella* at the Ducal Chapel, Monteverdi most likely also provided sacred music for special occasions.¹⁶ Shortly thereafter, the fourth book of madrigals was published and, in 1603, Artusi struck with a second part to his argument against modern compositional style stating that, "This Second Practice, which may in all truth be said to be the dregs of the first."¹⁷ Monteverdi responded briefly in the preface of the fifth book of madrigals by explaining that he had coined the term *seconda prattica*, in reference to the new way of composing. Further, he promised a treatise detailing the procedures of the *seconda prattica*, but, as he was both pressed for time and not an accomplished writer, the book never took shape.¹⁸

The argument is that *prima prattica* is a compositional style where the music takes precedence over the text setting, as in the music of Palestrina and Gombert, and thus seen as the only way by traditionalists. This music flows along in one harmony and any dissonances are fairly quick, highlighting the resolution to consonance. *Seconda prattica* is the compositional practice which Monteverdi and

¹⁵ Strunk, *Source Readings in Music History*, 410.

¹⁶ Arnold, *Monteverdi Church Music*, 16.

¹⁷ Strunk, *Source Readings in Music History*, 410.

¹⁸ Arnold, *The Master Musicians: Monteverdi*, 13-14.

his contemporaries followed, in which the music is subservient to the text expression. This results in numerous dissonances and, quite often, dissonances that do not resolve in the established way but, instead, paint an emotional picture for the listener.¹⁹ The established rules of counterpoint still apply, but may be temporarily bent to enhance expression.

It is interesting to note that the new expressiveness was achieved by using several of the techniques used by singers in performance at the time. It was standard practice for the singers to interpolate numerous intricate ornaments and, therefore add dissonance to their parts to create effective expressiveness. These ornaments included, but were not limited to, accents, coloratura, and appoggiatura.²⁰ For Monteverdi, himself a singer, it was natural to think that this would become a part of his compositional style.

Monteverdi's brilliance is not that he left *prima prattica* behind, but instead to create a new way of expression in *seconda prattica* with the juxtaposition of musical logic with textual interpretation. If he had only concentrated on interpretation, his music would have become superficial and riddled with so much affectation that nothing would have been meaningful.²¹ Although, Monteverdi's secular settings stressed the style of *seconda prattica*, his sacred music tended toward *prima prattica* much of the time. It is mainly in the solo motets and parts of the Vespers that we see him introduce *seconda prattica* into repertoire for the

¹⁹ Arnold, *Monteverdi Church Music*, 32.

²⁰ Fabbri, *Monteverdi*, 37.

²¹ Jeffrey Kurtzman, *The Monteverdi Vespers of 1610: Music, Context, Performance* (Oxford: Oxford University Press, 1999), 308.

church.²² For a more in-depth discussion of *prima* and *seconda prattica*, see *Divining the Oracle: Monteverdi's Seconda Prattica* by Massimo Ossi, *Monteverdi: Creator of Modern Music* by Leo Schrade, and *Source Readings in Music History* edited by Oliver Strunk.

Monteverdi returned to writing sacred music around 1610. There are many reasons that facilitated this return to sacred writing: Monteverdi's wife had died, leaving him destitute and depressed; his own son, Francesco, had an interest in the seminary; Gastoldi had died, leaving the *maestro di cappella* post open; Monteverdi's general unhappiness with the lack of appreciation and sufficient consideration from the Gonzagas; and perhaps the hope for a new post outside of Mantua.²³ It is likely that all of these issues, and perhaps others, contributed to the conception of his most famous sacred work – the *Vespro della Beata Vergine*, a piece which demonstrates his use of unconventional means to add drama to sacred music. Although, many of the compositional techniques included in the Vespers are traditional (*falsobordone* – the use of steady chordal writing to support a choral passage – polyphony, and *cantus firmus*), he integrates compositional techniques found in his secular works, such as separate instrumental music under the choral *falsobordone*, polychoral polyphony in a concertato style, and highly ornamented *cantus firmi*.²⁴

²² Hans F. Redlich, "Monteverdi's Religious Music", *Music and Letters*, Vol. 27, No. 4 (October 1946), 209-210.

²³ Kurtzman, *The Monteverdi Vespers of 1610*, 23.

²⁴ Kurtzman, *The Monteverdi Vespers of 1610*, 127-128.

In 1611, both the Duke and his wife unexpectedly died, and were succeeded by Francesco, the son who had commissioned *Orfeo* and whose wedding had prompted the completion of *Arianna*. Monteverdi's devotion and 21 years of service to Francesco and his family was rewarded with dismissal and the insulting, miniscule sum of 25 scudi. Thus, Monteverdi's time in Mantua abruptly ended.²⁵ Ultimately, for Monteverdi the timing of his dismissal was quite fortunate. Several events followed which greatly impacted his own future: a smallpox epidemic swept through Mantua, killing the newly instated Duke, Francesco; Francesco's brother, Fernando, returned to take over the duchy after Francesco's death; Carlo Emanuele I of Savoy invaded Mantua; and in Venice, Giulio Cesare Martinago, the *maestro di cappella* of St. Mark's Cathedral, died. In the summer of 1613 Monteverdi was called to audition for the post at St. Mark's with a public performance of a few of his works. The audition was held in Venice at the Church of San Giorgio Maggiore on August 22, 1613. Though we are uncertain of the repertoire performed at the audition, we do have knowledge that two organs, an instrumental ensemble, and a considerably sized choir were utilized. Scholars speculate that this was indeed a performance of the *Vespers*, although documents of the event tell of a mass being performed. Either way, Monteverdi was immediately appointed *maestro di cappella* of San Marco and held the post for the rest of his life.²⁶

²⁵ H.C. Robbins Landon and John Julius Norwich, *Five Centuries of Music in Venice* (New York: Schirmer Books, 1991), 82.

²⁶ Arnold, *Monteverdi Church Music*, 34.

Monteverdi's life in Venice was both happy and prosperous. He states that, "Wherever I go to make music, whether it be chamber music or church music, the whole city is eager to be there. My duties are extremely agreeable."²⁷ The procurators of St. Mark's continuously rewarded him with praise, and 400 ducats a year, free housing, a high social status, and a wine allowance. Also, Monteverdi was permitted to receive regular commissions from religious confraternities, other churches, and private entities, as long as it did not interfere with his duties at St. Mark's.²⁸ These commissions added a considerable amount to his salary, however, the duties at St. Mark's were rigorous.²⁹ Monteverdi's predecessor had left St. Mark's with a diminished and inefficient *capella*, a force of about 30 singers, 20 instrumentalists, and two organists. It was Monteverdi's task to audition and appoint new personnel, as well as hire extra musicians for holy day celebrations.³⁰ There were about forty festivals throughout the church year and, as San Marco had, at the time, the largest musical establishment in all of Italy, the festivals were celebrated in the most grand manner possible. Monteverdi understood that the liturgy used at San Marco was unique, had not been set by composers outside of Venice, and few existing works were of a large enough scale for these festivals. This meant either Monteverdi used the works of his predecessor Gabrieli, or composed entirely new works.³¹ He preferred the latter solution.

²⁷ Redlich, Hans Ferdinand, trans. By Kathleen Dale, *Claudio Monteverdi: Life and Works* (Oxford: Oxford University Press, 1952), 28.

²⁸ Landon and Norwich, *Five Centuries of Music in Venice*, 86.

²⁹ Arnold, *Monteverdi Church Music*, 34.

³⁰ Fabbri, *Monteverdi*, 128.

³¹ Arnold, *The Master Musicians: Monteverdi*, 27.

Much of Monteverdi's Venetian compositional output has been lost, leaving us some tantalizing historical reports of a Requiem Mass that moved the audience to tears, half a dozen operas, several masses for Christmas, and multiple motets. Important extant works from Venice include his books of madrigals, including the *Madrigali guerrieri e amorosi* (Madrigals of war and love), *Vespro della Beata Vergine* (Vespers of the Blessed Virgin), *Selva morale e spirituale* (Moral and Spiritual Anthology), *Messa à Quattro voci e Salmi* (Mass for Four voices and Psalms), and his final opera *L'incoronazione di Poppea* (The Coronation of Poppea).³²

Monteverdi's later years of life were highly productive, and he was well loved by the people of Venice and his contemporaries. In 1643, after a short illness, Monteverdi died. Both the churches of San Marco and Santo Maria dei Frari held elaborate funeral ceremonies, with a Requiem performed at each location. The tomb of Claudio Monteverdi is in the mortuary chapel of Sant' Ambrogio in Santa Maria dei Frari. Even as late as 1651, his works were being published and republished as far away as Naples. Soon after, however, Monteverdi and his music were forgotten, not to be revived until hundreds of years later.³³

With the renewed interest in Monteverdi and rediscovery of many of his works, performers have even more opportunities for Monteverdian encounters. Until recently many of the solo sacred works could only be found in scholarly editions such as the *Opera Omnia*, but more performance editions are being

³² Whenham, "Monteverdi, Claudio", *Grove Music Online*

³³ Redlich, *Claudio Monteverdi: Life and Works*, 38.

produced. This is the ideal time for more research into the solo motets and their performance. This study will discuss three of Monteverdi's solo motets from his work in Venice – two settings of *Confitebor tibi, Domine* and a setting of *Currite, populi*. In their examination, one can see the development of the text expression inherent in his secular works that has then been refined for church use. Also, one can establish the innovation of Monteverdi by the use of chamber techniques which had not yet been employed in sacred vocal music.

CHAPTER 2: MONTEVERDI'S SACRED SOLO VOCAL MOTETS

Monteverdi is most well known for his work in opera – his *L'incoronazione di Poppea* is considered the cornerstone of Baroque opera in terms of scope, complexity and dramatical intent. Monteverdi wrote only a few independent monodic compositions, the extant majority of which are sacred. The earliest examples of monody are *Nigra sum* and *Sancta Maria* from the Vespers of 1610.³⁴

In terms of Monteverdi's sacred output, the *Selva morale e spirituale* of 1641 may be the most important extant work other than the *Vespro della Beata Vergine*. It is his largest collection of sacred music, and his expressive experimentalism in sacred music and the devotion he felt to the church through the orders of priesthood he took in 1632 is illustrated by its variation of form, from a complete mass and Marian antiphons to spiritual madrigals and hymns. This volume was compiled during his thirty years at San Marco, and was published by the Venetian Bartolomeo Magni.³⁵ Seven sacred pieces for solo voice (eight if you consider new sacred text put to the *Lamento d'Arianna*) come from this tome.³⁶

In 1650, seven years after Monteverdi's death, the *Messa à Quattro voci e Salmi* (Mass for Four Voices and Psalms) was published and included two additional solo motets – another setting of *Confitebor tibi, Domine* and *Laudate Dominum omnes gentes*.³⁷ Other solo motets were published posthumously in

³⁴ Redlich, *Claudio Monteverdi: Life and Works*, 308.

³⁵ Fabbri, *Monteverdi*, 247.

³⁶ Fabbri, *Monteverdi*, 248.

³⁷ Fabbri, *Monteverdi*, 271.

various collections of Monteverdi's works.³⁸ Many of these works are available in editorial and scholarly editions, as well as some performance editions (See Appendix 3).

One deterrent to the young singer desiring to sing works of Monteverdi is the use of *stile concitato* (agitated style). This is a style of composition that Monteverdi employed to express emotion. As there was a renewed interest in the writings of Plato and Aristotle, artists began to search for techniques in the creation and representation of emotions in art. Monteverdi, at the forefront of the compositional world, believed that there should be three elements of composition that mirrored the three main states of being: *concitato* (agitated or angry), *molle* (soft or sweet), and *temperato* (modest or humble). Later, German theorists would write about this concept as the Doctrine of Affections. *Concitato* is often achieved by strictly measured, quickly repeated tones on a single pitch and syllable (see example 2).³⁹



Example 2 – *Laudate Dominum in sanctis ejus*, meas 78-89, example of *concitato*, reprinted with permission.

This fast, almost staccato-like way of singing is sometimes difficult to teach to the young singer and is rarely appreciated by the student. As all of these

³⁸ Claudio Monteverdi, *Venite, Videte*, Forward by Rudolf Ewerhart (Köln: Verlag Edmund Bieler, 1993), Forward.

³⁹ Denis Arnold: 'Stile Concitato', Grove Music Online ed. L. Macy (Accessed 15 March 2007), <<http://www.grovemusic.com.libezp.lib.lsu.edu>>

methods of expression were generated from improvised ornamentation common at the time, a case could be made to substitute other ornaments for *concitato*. That should be guided by good taste and further research by the performer. Following is a discussion of three works chosen because they are readily available in edited versions and employ little or no *concitato* style, as seen in example 2. Instead, Monteverdi develops a method of utilizing meter to illustrate the three states of being.

Confitebor tibi, Domine from the Selva morale e spirituale

Confitebor tibi, Domine from the *Selva morale e spirituale* is one of Monteverdi's seven known settings of this text. Although published in 1641, this exact work had appeared much earlier as Michael Praetorius had included it in his collection, *Hymnodia Sionia* of 1611.⁴⁰ *Confitebor* is an important text for Monteverdi as it was used in the liturgy at St. Mark's at Sunday Vespers and on many feast days throughout the year. One unique aspect of this work is that it is indicated to be performed *alla francese* (in the French style), the only sacred piece labeled as such. Only two other secular madrigals of Monteverdi found in his eighth volume of madrigals published in 1638 are marked *alla francese*. This marking implies that all of these works share moments of pure homophony, the alteration of solo and tutti sections (illustrating the beginning of chamber technique in sacred music), and phrase structures that emphasize musical interest and repetition over text expression. Also, although not a true parody, the soprano

⁴⁰ Redlich, "Monteverdi's Religious Music", 213.

voice in the two madrigals marked *alla francese* share melodic material with the solo voice in this motet.

Another distinctive quality comes from a look at the score, which can be confusing to the performer as the string parts have words included underneath. That is because the composer specified that the work can be performed in two ways – a solo soprano voice with four violins and continuo, or five voices and continuo. This flexibility for performance was further evidence of how Monteverdi adapted his music for performance outside of St. Mark's. Works of this nature were perfect to perform in smaller venues – such as the private chapels and other intimate religious meetings – in which there were, undoubtedly, modest musical forces with no concern for constraints on performance practice.⁴¹

One can see in the following graph (Example 3), that Monteverdi has not cemented the correlation between meter and affection: triple meter always represents *temperato*, but duple meter is used to express all three affections. This is significant as this work was written sometime before 1611, as Monteverdi was just beginning to use his innovations in madrigals and operas for the purpose of sacred music. In fact, much of his sacred music to this point was based on the pretexts of *prima prattica*. However, as this piece is not as textually cohesive in its presentation of the human affections as will be demonstrated in the later motets, it proves he was not entirely comfortable with the refinement of his expression as to include it in his sacred offerings.

⁴¹ Arnold, "Monteverdi's Singers", 982.

<i>Confitebor tibi, Domine from the Selva morale e spirituale</i>			
Section	Meter	Affection/Text	Texture
Main Theme	Duple	Molle/Confitebor tibi, Domine	Solo, full, duet
Second Theme	Duple	Temperato/Confessio	Full
Homorhythm	Triple	Temperato/Memoriam	Full
Second Theme	Duple	Molle/Escam dedit	Full
Homorhythm	Triple	Temperato/Fidelia	Full
Polyphony	Duple	Temperato/In veritate	Full
Sanctum	Duple	Temperato and Concitato	Full
Homorhythm	Triple	Temperato/Laudatio	Full
Gloria Patri	Duple	Molle and Concitato	Solo
Main Theme	Duple	Molle/Sicut erat	Solo, full
Amen	Duple	Temperato	Full

Example 3 – Stylistic analysis of *Confitebor tibi, Domine* of 1641

This work is approximately seven minutes in length and uses Psalm 111 (found in Appendix 1). Monteverdi's musical setting is well suited for the advanced undergraduate or graduate student with a pleasing melody and some complex fioritura. It would be most comfortable for a coloratura or light lyric voice with a range of D4 to G5. From a technical standpoint, the main musical theme works the passaggio of the singer, yet contains lower vocal passages to keep the singer from tiring.

Set in C Major, it begins with the main theme in the solo voice, repeated by the entire musical force in homophonic style. Monteverdi uses a duple meter, alternating with homorhythmic passages in triple meter for three sections of the Psalm (example 4), beginning with *Memoriam fecit mirabilium suorum, misericors et miserator Dominum* (His miracles were made into legends, the merciful and gracious Lord).

et ju - sti - ti - a e - jus ma - net in sae - culum sae - cu - li. Me - mo - ri - am

et ju - sti - ti - a e - jus ma - net in sae - culum sae - cu - li. Me - mo - ri - am

et ju - sti - ti - a e - jus ma - net in sae - cu - lum sae - cu - li. Me - mo - ri - am

et ju - sti - ti - a e - jus ma - net in sae - culum sae - cu - li. Me - mo - ri - am

et ju - sti - ti - a e - jus ma - net in sae - culum sae - cu - li.

fe - - - cit mi - ra - bi - - - li - um su - - o - - rum,

fe - - - cit mi - ra - bi - - - li - um su - - o - - rum,

fe - - - cit mi - ra - bi - - - li - - - um su - - o - - rum,

fe - - - cit mi - ra - bi - - - li - - - um su - - o - - rum,

Example 4 – *Confitebor tibi, Domine* of 1641, measures 31-38, text emphasis in triple meter on *Memoriam fecit mirabilium suorum*, reprinted with permission.

The phrase *Sanctum et terribile nomen ejus* (Holy and frightful is his name) illustrates a version of *stile concitato* (example 5). The word *sanctum* is set with whole notes thereby stopping all momentum in the phrase. This suggests a strong emphasis by Monteverdi on the holiness of God and is typical of the type of word painting that can be found in much of his secular output. On the word *terribile* the music suggests a sense of something that is indeed awe inspiring, as the entire texture almost creates an earthquake with rapidly repeating sixteenth notes.



Example 6 – *Confitebor tibi, Domine* of 1641, measures 115-129, florid scale passages in the solo voice, reprinted with permission.

Once the theme is stated, the soloist and most of the accompanying lines complete the piece and secure our notion of “forever” as they move in step-wise motion and rhythmic augmentation to the finality of “Amen”(example 7).

Example 7 – *Confitebor tibi, Domine* of 1641, measures 144-150, last four measures illustrating step-wise motion on *saeculorum, Amen*, reprinted with permission.

Confitebor tibi, Domine from *Selve morale e spirituale* is an important work as it begins the progression of Monteverdi's development of expression in sacred music and claims a place for the soloist in church. The mood of the work is quite uplifting with elegant melodies and a few virtuosic passages. These citations have been reprinted with permission from an edition published by Breitkopf & Härtel and edited by Rudolf Ewerhart. The Preface of the publication is in English and adds valuable insight to the background of this piece. The publication includes a separate basso continuo part (with organ registrations noted), and separate string parts. The full score includes a keyboard realization.

Currite, populi* from *Ghirlanda Sacra

Currite, populi (Hurry, people) is a fairly short piece for tenor (C#3 – E4) and basso continuo. It was published in 1625 as part of an anthology assembled by Leonardo Simonetti, a castrato at St. Mark's. This anthology, entitled *Ghirlanda Sacra* (Sacred Garland), included four works by Monteverdi. Interestingly enough, many of these pieces are similar in range and style to the role of the Narrator in *Il combattimento di Tancredi e Clorinda*, which was produced in 1624.⁴²

While only four minutes in length, *Currite, populi* contains some interesting concepts. The text is one of praise and prayer, as it was used to celebrate different Saints' festal days. A space is left in the text so one can insert the name of the Saint for that particular holy day. As in other Monteverdi works,

⁴² Arnold, "Monteverdi's Singers", 983.

the meter often oscillates between triple and duple – triple for faster and lighter thoughts, duple for majestic and serious concepts. One source went so far as to consider this a ‘sacred canzonetta,’⁴³ however, it is actually an aria form popular at the time in Venice – diatonic triple meter sections broken up with duple meter recitatives with a tuneful refrain.⁴⁴

Monteverdi’s use of meter to illustrate affection is more cohesive in this work, as seen in the following graph (example 8). Although there is no representation of *concitato*, the expression of *temperato* is accomplished exclusively with duple meter, and *molle* is presented in a triple meter that blends into duple meter, with one exception – the second statement of the main theme and text.

<i>Currite, populi</i>		
<i>Section</i>	<i>Meter</i>	<i>Affection</i>
Currite, populi	Triple	Molle
Alleluja	Duple	Molle
Quia hodie	Duple	Temperato
Currite, populi	Triple	Molle
O Stephani	Duple	Temperato
Tibi laus	Triple	Molle
Alleluja	Duple	Molle
Ora pro nobis	Duple	Temperato
Currite, populi	Triple	Molle
Alleluja	Duple	Molle

Example 8 – Stylistic analysis of *Currite, populi*.

The opening text *Currite, populi, psalite, tympanis, dicite vocibus* (Hurry people, sing Psalms, sound the timpanis, speak with your voice) is rushed in an

⁴³ Redlich, *Claudio Monteverdi: Life and Works*, 136.

⁴⁴ Arnold, *The Master Musicians: Monteverdi*, 135.

Te Deum

Soprano: Cur - ri - te, cur - ri - te, po - pu - li, cur - ri - te,

Alto: psal - li - te, psal - li - te tym - pa - nis, psal - li - te, di - ci - te, di - ci - te

Bass: vo - ci - bus, di - ci - te, di - ci - te: Al-le-

Continuo: lu - ja, al-le - lu - ja, al-le - lu - ja, al-le - lu - ja.

23

This duple stays in place for the next phrase which describes what the celebration is for, then breaks into the *Currite, populi* refrain. Monteverdi slows into a momentary duple to state *O Stephani, sancte prudentissime* (O Stephani, full of holy wisdom). Triple meter returns for the setting of *Tibi laus, tibi Gloria, tibi amor, tibi Victoria* (praise to you, honour to you, love and victory to you) and this leads into a partial repeat of the *Alleluja*.

The work concludes with another complete statement of *Currite* and *Alleluja*. The last two statements of *Alleluja* use a sixteenth century device to create a ritardando by rhythmically stretching out the cadence. Instead of the eighth and quarter notes which dominate the majority of the work, whole and half notes are used to the end (example 10).

Example 10 – *Currite, populi*, measures 105-115, rhythmic ritardando in voice line, reprinted with permission.

Although a short work, *Currite, populi* is valuable to this study as it was most likely written several years after the aforementioned *Confitebor tibi, Domine*, and demonstrates the progress Monteverdi has achieved in his quest for expression in solo sacred music. These citations have been reprinted with permission from an edition published by Breitkopf & Härtel and edited by Rudolf Ewerhart, contains a forward in German with a separate basso continuo score. The melodic joy, the frequent repetition, and the accessible length of *Currite, populi* make it a wonderful introduction to this genre, and could be used with a tenor or high baritone as the tessitura is fairly low. This low tessitura is consistent with the rest of Monteverdi's oeuvre as the average tessitura of the seventeenth century tenor is more akin to the modern baritone.⁴⁵

***Confitebor tibi, Domine* from a Posthumous Collection**

In a posthumous collection of 1664 another setting of *Confitebor tibi, Domine* was published. This publication, in C Major, is also for soprano, but calls for five strings and continuo or organ. This *Confitebor* is suited for a lyric voice with a range of C4 to G5 and contains few florid passages. As this was probably written many years after the aforementioned *Confitebor* 1641, and at least a few years after *Currite, populi*, Monteverdi has refined the correlation between meter and affection. Here, duple meter is used for texts that correspond with the *temperato*, or humble, affection, and triple meter expresses the *molle*, or sweet, affection in the text (example 11).

⁴⁵ Kurtzman, *The Monteverdi Vespers of 1610*, 377.

<i>Section</i>	<i>Meter</i>	<i>Affection/Text</i>	<i>Texture</i>
Sinfonia	Duple	Temperato	Instrumental
Ritornello	Triple	Molle	Instrumental
Main Theme	Triple	Molle – Confitebor tibi	Vocal/Continuo
Ritornello	Triple	Molle	Instrumental
Main Theme (Variation)	Triple	Molle – Magna opera	Vocal/Continuo, later adding full texture
Ritornello	Triple	Molle	Instrumental
Declamatory Recitative	Duple	Temperato – Memoriam fecit	Vocal/Continuo
Sinfonia	Duple	Temperato	Instrumental
Main Theme (Shortened)	Triple	Molle – Memor erit	Vocal/Continuo
Ritornello	Triple	Molle	Instrumental
Main Theme (Variation)	Triple	Molle – ut det illis	Vocal/Continuo, later adding full texture
Declamatory Recitative	Duple	Temperato - Redemptionem	Vocal/Continuo
Sinfonia	Duple	Temperato	Instrumental
Sanctum	Duple/ Triple	Temperato/Concitato - Sanctum	Full Texture
Ritornello	Triple	Molle	Instrumental
Main Theme (Variation)	Triple	Molle – Intellectus bonus	Vocal/Continuo
Gloria Patri	Duple	Temperato – Gloria Patri	Full Texture
Ritornello	Triple	Molle	Instrumental
Main Theme (Variation)	Triple	Molle – Sicut erat in principio	Full Texture

Example 11 – Stylistic Analysis of *Confitebor tibi, Domine* of 1664.

As the quality of Monteverdi's expression has matured, so has the use of innovative forms. *Confitebor* proves that chamber music was becoming prominent

in the seventeenth century landscape, and therefore acceptable for sacred use. The work begins with a Sinfonia in duple meter containing melodic material exclusive to this instrumental Sinfonia (example 12). A ritornello in triple meter follows and introduces the waltz-like quality of the majority of the piece (example 13). The first statement of the Sinfonia and Ritornello introduce the audience to the main affections in the work, and stress the seriousness of worship. The repetition of the Sinfonia acts as punctuation of the *temperato* feelings expressed in the preceeding declamatory recitatives. The Ritornello functions as the vacillation between solo musical forces, inherent in chamber music; still fairly new to sacred vocal setting.

Sinfonia
139

Example 12 – *Confitebor tibi, Domine* of 1664, measures 139-144, recurring instrumental Sinfonia, reprinted with permission.

Ritornello

112

Example 13 – *Confitebor tibi, Domine* of 1664, measures 106-118, recurring instrumental Ritornello, reprinted with permission.

Following the instrumental Sinfonia and Ritornello, the first and second verses of the Psalm is presented by the vocal line supported by the continuo interspersed with a repeat of the ritornello. The third verse adopts a thicker texture by adding strings to support the text *Magna opera Domini: exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus, et justitia ejus manet in*

saeculum saeculi (Great are the works of the Lord: they are sought out in all his goodwill, his work is majesty and grandeur, and his justice remains forever).

The fourth verse is a grand declamatory recitative on the text *Memoriam fecit mirabilium suorum, misericors et miserator Dominus, escam dedit timentibus se* (His miracles were made into legends, the merciful and gracious Lord, he gave food to those who fear him) in duple meter (example 14).

119
Me - mo - ri - am, me - mo - ri - am fe - cit mi - ra - bi - li - um su -

124
o - - - rum mi - se - ri - cors et mi - se - ra - tor, mi -

129
se - ri - cors et mi - se - ra - tor, mi - se - ra - tor Do - mi - nus es - cam

134
de - dit, es - cam de - dit ti - men - ti - bus, ti - men - ti - bus se.

Example 14 - *Confitebor tibi, Domine* of 1641, measures 119-138, declamatory recitative for the solo voice, reprinted with permission (continued).

New melodic material is found in setting the text of *Sanctum et terribile*. Monteverdi sets this *Sanctum* with whole notes for both the voice and continuo, creating a bell-like effect in duple meter. The section culminates in a grand speech-like rhythm, repeated numerous times, as the statements outline a C Major triad in triple meter (example 15).

The image displays three systems of musical notation for a vocal and continuo setting. Each system consists of a vocal line (treble clef) and a continuo line (bass clef). The first system shows the vocal line with lyrics 'Sanc - tum, Sanc - tum, Sanc - tum et ter -' and the continuo line with whole notes. The second system shows the vocal line with lyrics 'ri - bi - le, ter - ri - bi - le, ter - ri - bi - le, Sanc - tum et ter - ri - bi - le, ter -' and the continuo line with whole notes. The third system shows the vocal line with lyrics 'ri - bi - le, ter - ri - bi - le' and 'no - men ei -' and the continuo line with whole notes and figured bass notation (6, 6, 7, 6).

Example 15 – *Confitebor tibi, Domine* of 1646, measures 253-271, bell effect and speech-like setting of *Sanctum et terribile*, reprinted with permission.

The text *Gloria Patri, Gloria Filio, Gloria Spiritu Sancto* (Glory to the Father, Son, and the Holy Spirit), is one that any sacred composer would have set multiple times. Here, Monteverdi switches out of triple into a broad duple and creates an abbreviated circle of fifths progression beginning in the relative minor.

The progressions are as follows: *Gloria Patri* a: I – V/IV; *Gloria Filio* d: I – V/IV; and finally *Gloria Spiritu Sancto* G: I – V/IV (example 16). The final *Gloria* in the tonic harmony of C Major is heard before a return to triple meter for the last repetition of the ritornello.

The musical score consists of three systems, each with a vocal line and a keyboard accompaniment. The first system is for 'Gloria Patri', the second for 'Gloria Filio', and the third for 'Gloria Spiritu Sancto'. The lyrics are written below the vocal line. The keyboard part includes figured bass notation: 5 4 3 #, 4 3 #, 6 6 5 5 4 3, 5 6 5 6 5 4 3.

Example 16 – *Confitebor tibi, Domine* of 1664, measures 345-365, *Gloria* harmonic progression, reprinted with permission.

The last pages are comprised of *Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen* (As it was in the beginning and is now and always, and will be forever. Amen). This section is harmonically similar to the second verse but is extended to create some lovely florid passages on *semper* (forever) while the strings imitate the voice part in an echo (example 17).

379

Sic - ut e - rat in prin - ci - pi - o in prin -

This musical system covers measures 379 to 385. It features a vocal line and a string ensemble. The vocal line begins with a rest in measure 379, followed by a melodic phrase starting on a whole note 'S' in measure 380. The string ensemble provides harmonic support with chords and moving lines. The lyrics 'Sic - ut e - rat in prin - ci - pi - o in prin -' are aligned with the vocal line.

386

ci - pi - o et nunc, et nunc et sem - per et in

This musical system covers measures 386 to 392. The vocal line continues the phrase from the previous system, starting with 'ci - pi - o' in measure 386 and ending with 'et in' in measure 392. The string ensemble continues its accompaniment. The lyrics 'ci - pi - o et nunc, et nunc et sem - per et in' are aligned with the vocal line.

Example 17 – *Confitebor tibi, Domine* of 1664, measures 379-392, imitation between solo voice and strings, reprinted with permission.

The 1641 setting of *Confitebor* is approximately 11 minutes in length. As can be seen, this setting represents the culmination and refinement of many concepts: the enhancement and purification of text expression suitable for church use; the inclusion of chamber principles in sacred solo music; and the fortification of the validity of the solo voice for liturgical use other than chant. These citations have been reprinted with permission from an edition published by Mösseler Verlag

Wolfenbüttel und Zürich, edited by Adolf Watty. This edition provides both German and Latin texts, and does not include separate string and continuo parts. This edition also calls for an organ and has figured bass included in the bass line of the continuo.

CHAPTER 3: PERFORMANCE CONSIDERATIONS FOR THE UNDERGRADUATE AND GRADUATE SINGER

Among the challenges in performing Baroque repertoire, particularly that of Monteverdi are: 1) the performers' uncertainties regarding appropriate performance practice and 2) the vocal demands of much of this music. Monteverdi used well-trained singers and much of his music was performed in a variety of venues with various instrumental accompaniments. It is this flexibility that makes Monteverdi's music accessible to the voice student and one does not necessarily need an early music ensemble to accomplish it.

Use of Female Singers

Judging from the complexity of solo music at the time and the constant vacillation between florid and sustained singing, one can assume that seventeenth century singers were well trained and would not match the straight-toned ideal many modern musicians conjure up for the performance of early music.⁴⁶ One issue that will be addressed, keeping in mind that the topic of this paper is the sacred music of Monteverdi, is the use of male choirs in church settings. There were female singers, but they were not used in liturgical services unless at a convent.⁴⁷ Church choirs were completely made up of men and boys, with the higher parts (alto, soprano) sung by boys, castrati, or even falsettists. These singers had to be proficient at both solo and choral singing, as evidenced from audition records at the time.⁴⁸ In fact, many of Monteverdi's Venetian operatic productions

⁴⁶ Kurtzman, *The Monteverdi Vespers of 1610*, 386.

⁴⁷ Kurtzman, *The Monteverdi Vespers of 1610*, 376.

⁴⁸ Kurtzman, *The Monteverdi Vespers of 1610*, 387.

not only shared the same singers with the choir at St. Mark's, but seemed to be written with those musicians in mind.⁴⁹

These solo motets all possessed texts which were sacred, but not liturgical. Thus, they could be performed during the eucharist or the offertory in a church service, or at meetings or gatherings where music was appropriate.⁵⁰ Although Venice was not well known for its female singers, Monteverdi used female singers frequently in his operatic productions.⁵¹ However, of the thirty convents in Venice, half allowed communication and relations with the outside world and began to be filled with women of the nobility, and thus the traditional monastic lifestyle was diminished. In fact, these open convents produced concerts, masquerades, comedies, receptions, and other events similar to those held in the salons of the aristocracy. It was not unusual for the nuns to participate in the performances.⁵² Also, Monteverdi had associations with churches and organizations outside of Venice where female singers were utilized, such as Cremona, Milan, Bologna, and Rome.⁵³ Based on this evidence from Monteverdi's own time, a case can be made for the use of modern sopranos in the performance of the solo motets.

⁴⁹ Denis Arnold, "Monteverdi's Singers", *The Musical Times*, vol. 111 (1970), 984.

⁵⁰ Denis Stevens, *Monteverdi: Sacred, Secular, and Occasional Music* (Cranbury, NJ: Associated University Presses, Inc., 1978), 98.

⁵¹ Arnold, "Monteverdi's Singers", 983.

⁵² Leo Schrade, *Monteverdi: Creator of Modern Music* (New York: DaCapo Press, 1979), 273.

⁵³ Denis Stevens, "Claudio Monteverdi: Acoustics, Tempo, Interpretation", *Proceedings of the International Congress on Performing Practice in Monteverdi's Music: The Historic – Philological Background* (Cremona: Fondazione Claudio Monteverdi, 1995), 14.

Vocal Timbre and Use of Vibrato

Modern-day singers trained in the classical tradition are not necessarily prepared to perform Baroque repertoire well. Advances in the science of vocal pedagogy, larger and less intimate performance venues, better instruments, and larger ensembles have caused an emphasis in singer training of increased volume. Performers of Baroque music will need to carefully focus on agility and clarity of pitch.

The use of vibrato in vocal music of this era remains a highly debated issue and most sound recordings tend toward a straight tone. Michael Praetorius wrote that, “A singer must have a pleasantly vibrating voice,”⁵⁴ and Lodovico Zacconi insisted that, “the *tremolo*, that is the trembling voice, is the true gate to enter the passages and to become proficient in the *gorgia* (ornaments).”⁵⁵ Sally Allis Sanford’s study on the subject reveals that, “there is no evidence from seventeenth and eighteenth century treatises to support the exclusive use of a colorless or ‘white’ sound.”⁵⁶ In fact, the vibrato naturally occurring in singers was envied and initiated its replication by string players with a trembling movement on the strings and by organists with the development of the “vox humana” stop.⁵⁷ Both of which continue in modern performance practice. Vibrato can be present in works of this era - a slim, free vibrato, that can and should be used for effect and contain no less

⁵⁴ Carol MacClintock, *Readings in the History of Music Performance* (Bloomington, IN: Indiana University Press, 1979), 164.

⁵⁵ MacClintock, *Readings in the History of Music Performance*, 73.

⁵⁶ Sally Allis Sanford, *Seventeenth and Eighteenth Century Vocal Style and Technique* (DMA Dissertation, Stanford University, 1979), 16.

⁵⁷ Martha Elliot, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven: Yale University Press, 2006), 15.

than seven vibratos per second.⁵⁸ In order to adjust the speed and size of the vibrato, today's singer must modify the air pressure supporting the voice instead of constraining the throat.⁵⁹ It remains important to remember that these pieces were sung by singers who were trained in choral and solo singing, and would have employed the latter for the performance of these solo motets.

Tempo and Meter

A thorough discussion of different interpretations of meter and mensural proportions, inconsistent theoretical treatises, and discrepancies in notational practices is deserved, but inappropriate for this study. However, there are certain guidelines, agreed upon by most musicologists, for the performance of these pieces of which performers should be aware, and which will help the voice teacher immensely. Those guidelines include: 1) Monteverdi's music allows for rubato, long pauses, and emotionally driven tempos; and 2) His work was meant for to inspire the human spirit.⁶⁰

As much as emotion had a part in deciding tempo, so did acoustical issues. Monteverdi led concerts every Friday in the Ducal Palace Hall of Mirrors, in addition to the performances in St. Mark's, both of which had prominent echoes. Tempos are slower and ornamentation less intricate in these venues in order for the words to be understood and harmonies to remain clear. In smaller chambers - such as the Doge's private chambers, private chapels, and intimate meeting halls

⁵⁸ Denis Stevens, "Vocal Vibrato", *The Musical Times*, Vol. 111, No. 1526 (April 1970), 388.

⁵⁹ Elliot, *Singing in Style: A Guide to Vocal Performance Practices*, 17.

⁶⁰ Stevens, "Claudio Monteverdi: Acoustics, Tempo, Interpretation", 10.

of various confraternities - particularly when filled to capacity with people wearing the thick clothing of the day which dampened the sound, tempos could move more quickly, so as to not tire the audience with superfluous silence. For Monteverdi, the ear was the judge, as it must be for us also.⁶¹

The tempos of the majority of repertoire of this time period range between sixty and one hundred beats per minute, offering a good starting point for the modern performer. A change in meter often implies a change in the feeling of the tempo. In truth, the tactus remains constant, but with the division of the beat from duple to triple, the triple meter often gives the impression of a faster tempo.⁶²

Ornamentation

Ornamentation of Monteverdi's music is an important element in its successful performance and needs study as well as practice by the performer. In the first half of the seventeenth century, ornamentation was well established in both instruments and voices, with multiple rules in place, some of which are easily accessible to the modern singer. Ornamentation in these motets should be limited to the voice line alone. To project emotion, ornaments were used and were always placed on the best vowels, such as 'ah' and 'oh', to demonstrate the voice's full potential. It should be noted here that as Monteverdi aged, ornaments became less intricate, the emphasis on vocal beauty as well as dynamic range becomes more

⁶¹ Stevens, "Claudio Monteverdi: Acoustics, Tempo, Interpretation", 11.

⁶² Kurtzman, *The Monteverdi Vespers of 1610*, 440.

important, and vocal lines became less declamatory and more lyric, resulting in the beginnings of the vocal tradition of *bel canto*.⁶³

Three main forms of ornamentation are: *passagi* (scale-like passages), *cadentie* (ornamented cadences), and *grazie* (graces). *Passagi* (example 18) should consist of a scale pattern which begins and ends on the same note or fills in a skip in the melodic line; begin and end with slower notes; happen on the penultimate syllable of a word or phrase; and conclude on the last syllable. Ideally its execution would be on an ‘oh’, ‘ah’, or ‘ee’ vowel.⁶⁴ *Cadentie* (example 19) are also in a scale-like motion, ending with a trill or turn just before the final note.



crescendo and diminuendo on a single pitch, usually a whole note or longer within a slow passage).



Example 20 - Turn



Example 21 - Appoggiatura



Example 22 - Trill with an Anticipation



Example 23 - Ribattuta di gola

In seventeenth century treatises the singer is warned to avoid excessive ornamentation and to set text expression as well as text clarity as a priority.⁶⁵

⁶⁵ Kurtzman, *The Monteverdi Vespers of 1610*, 473.

Ideally, ornamentation should be added at cadences or semi-cadences, during repeated musical phrases, or on words that need emphasis.⁶⁶ A concise and informative study on the subject can be found in the chapter entitled “Vocal and Instrumental Ornamentation” from Jeffrey Kurtzman’s *The Monteverdi Vespers of 1610: Music, Context, Performance*.

Instrumentation

Instrumentation in the motets was actually quite flexible. At St. Mark’s, Monteverdi had access to two organs, a plethora of instrumentalists, and an entire basso continuo section.⁶⁷ Many reports also show that Monteverdi’s pieces were often performed with smaller forces, utilizing lutes, theorboes (a plucked string instrument similar to a lute with a long neck), and harpsichords. Thus, Monteverdi was willing to modify instrumentation to suit the occasion, whether it was at St. Mark’s or the Doge’s informal chambers.⁶⁸ At the time, there were 144 organs in the 121 churches in Venice, thus performance of the solo motets with organ would be consistent with Baroque performance practice.⁶⁹ It is also appropriate to use harpsichord to supplement the organ, or to replace it if an organ is unavailable.

Since Monteverdi’s works were performed in a variety of venues, the performing forces were adapted to the resources available at the time. The flexibility inherent in Monteverdi’s sacred music makes for an accessible and

⁶⁶ Edward F. Menerth, Jr., “Singing in Style: Baroque”, *Music Educators Journal*, Vol. 52, No. 6 (Jun. – Jul., 1966), 101.

⁶⁷ Denis Stevens, *Monteverdi in Venice* (Cranbury, NJ: Associated University Presses, 2001), 101.

⁶⁸ Stevens, *Monteverdi in Venice*, 111-112.

⁶⁹ Stevens, *Monteverdi in Venice*, 94.

enjoyable experience in the voice studio. For further reading in performance practice of the Baroque period, as well as other eras, see Martha Elliot's *Singing in Style: A Guide to Vocal Performance Practices*.

Truly, Claudio Monteverdi was a pivotal figure in the history of Western music. Much like Josquin before him, and Beethoven after him, Monteverdi was a composer who experimented with and greatly improved the musical world around him. Monteverdi pushed the limits of emotion and lyricism in opera, and wiped away the rigidity of sacred music. His melodies are plentiful, beautiful at times and exciting at other times. Every year, new recordings of Monteverdi are being produced, and additional editions of his music are being published. This is rich and rewarding music for both the singer and the teacher. The solo motets are an overlooked component to Monteverdi's oeuvre, but demonstrate his importance as an innovator in sacred music. These motets illuminate the origins and illustrate the possibilities of chamber music and solo singing in the church. Also, these works are accessible, enjoyable, and relevant to a modern singer's training. Much can be gleaned from the study and performance of these works in terms of style, history, and vocal ability. These pieces should be an exciting venture for the performer as they outline the vocal innovation of Monteverdi and the progression into the bel canto style of singing. More research is needed, however, in order to create a wealth of performance editions and to discuss the approach of *concitato* singing in the modern voice studio.

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APPENDIX 1: TEXTS AND TRANSLATIONS

Confitebor tibi, Domine

*Confitebor tibi Domine in toto corde
meo,
in consilio justorum et congregatione.
Magna opera Domini:
exquisita in omnes voluntates ejus.*

I will give thanks to the Lord with my
whole heart,
Great are the deeds of the Lord!
in the assembly of the upright, in the
congregation.

*Confessio et magnificentia opus ejus,
et justitia ejus manet in saeculum
saeculi.
Memoriam fecit mirabilium suorum,
misericors et miserator Dominus,
escam dedit timentibus se.*

His work is full of majesty and
splendor,
and his righteousness endures forever.
He gives food to those who fear him;
he is ever mindful of his covenant.

*Memor erit in saeculum testamenti sui;
virtutem operum suorum annuntiabit
populo suo,
ut det illis hereditatem Gentium;*

He makes his marvelous works to be
remembered;
He has shown his people the power of
his works in giving them the lands of
the nations.

*opera manuum ejus veritas et judicium.
Fidelia omnia mandata ejus;
confirmata in saeculum saeculi,
facta in veritate et aequitate.*

The works of his hands are faithfulness
and justice; all his commandments are
sure. They stand fast for ever and ever,
because they are done in truth and
equity.

*Redemptionem misit Dominus populo
suo; mandavit in aeternum testamentum
suum. Sanctum, et terribile nomen ejus;
initium sapientiae timor Domini.
Intellectus bonus omnibus facientibus
eum; laudatio ejus manet in saeculum
saeculi.
Gloria Patri, et Filio, et Spiritui
Sancto.
Sicut erat in principio, et nunc et
semper, et in saecula saeculorum.
Amen.*

He sent redemption to his people;
he commanded his covenant for ever;
holy and awesome is his Name.
The fear of the Lord is wisdom;
those who act accordingly have a good
understanding; his praise endures
forever.
Glory to the Father, and the Son, and
the Holy Spirit.
As it was in the beginning and is now
and always, and will be forever. Amen.

Currite, populi

*Currite, populi, psalite, tympanis,
dicite vocibus*

*Quia hodie celebremus diem festum
sancti Stephani Cujus animam
paradisum possidet*

*O Stephani, sancte prudentissime.
Tibi laus, tibi Gloria, tibi amor, tibi
Victoria.*

*Ora pro nobis Deum, o sancta
Stephani, ut nostris precibus
mereamur introire in regnum
caelorum.*

Hurry people, sing Psalms, sound the
timpanis, speak with your voice

Since we celebrate today the holiday
of the holy Stephani whose soul
paradise possesses.

O Stephani, full of holy wisdom,
praise to you, honour to you, love and
victory to you.

Please pray to God for us, holy
Stephani, thereby we earn entrance to
heaven.

APPENDIX 2: PHONETIC TRANSCRIPTIONS

Confitebor tibi, Domine in toto corde meo,

[kɔn fi 'tɛ bɔr 'ti bi 'dɔ mi nɛ in 'tɔ tɔ 'kɔr dɛ 'mɛɔ]

in consilio justorum et congregatione.

[in kɔn 'si liɔ ju 'st ɔ rum ɛt kɔn grɛ ga tsi 'ɔnɛ]

Magna opera Domini: exquisita in omnes voluntates ejus.

['ma ŋa 'ɔ pɛ ra 'dɔ mi ni ɛks kwi 'zi ta in 'ɔm nɛs vɔ lun 'ta tɛs 'ɛ jus]

Confessio et magnificentia opus ejus,

[kɔn 'fɛsɪ i ɔ ɛt ma ŋi fi 'tʃɛn tsi a 'ɔ pus 'ɛ jus]

et justitia ejus manet in saeculum saeculi.

[ɛt ju 'sti tsi a 'ɛ jus 'ma n ɛt in 'sɛ ku lum 'sɛ ku li]

Memoriam fecit mirabilium suorum, misericors et

[mɛ 'mɔ ri am 'fɛ tʃit mi ra 'bi li um su 'ɔ rum mi 'zɛ ri kɔrs ɛt]

miserator Dominus, escam dedit timentibus se.

[mi zɛ 'ra tɔr 'dɔ mi nus 'ɛs kam 'dɛ dit ti 'mɛn ti bus sɛ]

Memor erit in saeculum testamenti sui; virtutem operum

['mɛ mɔr 'ɛ rit in 'sɛ ku lum tɛ sta 'mɛn ti 'su i vir 'tu tɛm 'ɔ pɛ rum]

suorum annuntiabit populo suo, ut det illis hereditatem

[su 'ɔ rum a nun tsi 'a bit 'pɔ pu lɔ 'su ɔ ut dɛt 'ilɪs ɛ rɛ di 'tantem]

Gentium; opera manuum ejus veritas et iudicium.

['dʒɛ ni tum 'ɔ pɛ ra 'ma nu um 'ɛ jus 'vɛ ri tas ɛt ju 'di tʃi um]

Fidelia omnia mandata ejus; confirmata in saeculum saeculi,

[fi 'dɛ li a 'ɔm ni a man 'da ta 'ɛ jus kɔn fir 'ma ta in 'sɛ ku lum 'sɛ ku li]

facta in veritate et aequitate.

['fak ta in vɛ ri 'ta tɛ ɛt ɛ kwi 'ta tɛ]

Redemptionem misit Dominus populo suo;

[rɛ dɛmp tsi 'ɔ nɛm 'mi sit 'dɔ mi nus 'pɔ pu lɔ 'su ɔ]

mandavit in aeternum testamentum suum.

[man 'da vit in ε 'tɛr num tɛs ta 'mɛn tum 'su um]

Sanctum, et terribile nomen ejus; initium sapientiae timor Domini.

['sank tum ɛt tɛrː 'i bi lɛ 'nɔ mɛn 'ɛ jus i 'ni tsi um sa pi 'ɛn tsi ε 'ti mɔ r 'dɔ mi ni]

Intellectus bonus omnibus facientibus eum;

[in tɛlː 'ɛk tus 'bɔ nus 'ɔm ni bus fa tʃi 'ɛn tsi bus 'ɛ um]

laudatio ejus manet in saeculum saeculi.

[laːu 'da tsi ɔ 'ɛ jus 'ma nɛt in 'sɛ ku lum 'sɛ ku li]

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio,

['glɔ ri a 'pa tri ɛt 'fi li ɔ ɛt spi 'ri tu i 'sank tɔ 'si cut 'ɛ rat in prin 'tʃi pi ɔ]

et nunc et semper, et in saecula saeculorum. Amen.

[ɛt nunk ɛt 'sɛm pɛr ɛt in 'sɛ ku la sɛ ku 'ɔ rum a mɛn]

Currite, populi, psalite, tympanis, dicite vocibus

['ku ri tɛ 'pɔ pu li 'psa li tɛ 'tim pa nis 'di tʃi tɛ 'vɔ tʃi bus]

Quia hodie celebremus diem festum sancti Stephani

['kwi a 'ɔ di ε tʃɛ lɛ 'brɛ mus 'di ɛm 'fɛ stum 'sank ti 'stɛ fa ni]

Cujus animam paradisum possidet

['ku jus 'a ni mam pa ra 'di zum 'pɔsːi dɛt]

O Stephani, sancte prudentissime.

[ɔ 'stɛ fa ni 'sank tɛ pru dɛn 'tisː i mɛ]

Tibi laus, tibi Gloria, tibi amor, tibi Victoria.

['ti bi laːus 'ti bi 'glɔ ri a 'ti bi 'a mɔr 'ti bi vik 'tɔ ri a]

Ora pro nobis Deum, o sancta Stephani,

['ɔ ra prɔ 'nɔ bis 'dɛ um ɔ 'sank ta 'stɛ fa ni]

ut nostris precibus mereamur introire in regnum caelorum.

[ut 'nɔ stris 'prɛ tʃi bus mɛ rɛ 'a mur in trɔ 'i rɛ in 'rɛ num tʃɛ 'ɔ rum]

APPENDIX 3: LIST OF ACCESSIBLE EXTANT MOTETS

This list represents other accessible performance editions of Monteverdi's solo motets. There are several that have not been published outside of the *Opera Omnia*, the *Selva morale e spirituale*, and the *Messa a Quattro voci e Salmi*, which include *Ab aeterno ordinata sum*, *Deus tuorum militum*, *Ecce sacrum paratum convivium*, *Ego flos campi*, *En gratulemur hodie*, *Iste confessor*, *Jubilet tota civitas*, *Laudate Dominum omnes gentes*, and *Sanctorum meritis*. These are not included in the following list as they currently do not have performance editions available and would necessitate further research to perform successfully.

Salve, o Regina – for tenor (or soprano) and basso continuo. Range from C4 to E5. Approximately four minutes in length, with three measure section of extreme *stile concitato* at the bottom of first page only. The work, although short, is quite repetitive with a constant sense of urgent longing. Published in 1957 by Verlag Edmund Bieler, Köln and edited by Rudolf Ewerhart.

O quam pulchra es – for soprano (or tenor) and basso continuo. Range from C4 to G5. Approximately five minutes in length, with two very short instances of extreme *stile concitato*. This work invokes the spirit of the text well with a general atmosphere of sanctity and passionate devotion. Published in 1960 in a collection called *Geistliche Solokantaten*, this also contains a solo motet by Steffano Bernardi and one by Alessandro Grandi. This collection was published by Verlag Edmund Bieler, Köln, and was edited by Rudolf Ewerhart.

Venite, Videte – for soprano (or tenor) and basso continuo. Range from D4 to G5. Approximately 7 minutes in length, with no instances of extreme *stile concitato*. There are many easily managed florid sections, but the tessitura is quite high and sits up around E, F, and G5 for much of the work. The work illustrates exaltation and excitement. This work was published in 1993 by Verlag Edmund Bieler, Köln, and edited by Rudolf Ewerhart.

Laudate Dominum in Sanctis Ejus – for soprano (or tenor) and basso continuo. Range from D4 to G5. Approximately four minutes in length. This is a challenging work that details God's glory and honor with high sustained passages and gradually builds into many florid passages with four instances of extreme *stile concitato*. This work was published in 1993 by Verlag Edmund Bieler, Köln, and edited by Rudolf Ewerhart.

Exulta Filia – for high voice and basso continuo. Range from C4 to G5. This work is similar in mood to *Laudate Dominum in Sanctis Ejus*, but has many more challenging florid sections. It is approximately eight minutes in length and incorporates a ritornello section and recurring main theme. This work was published in 1960 by Schott and Company in London, and was edited by Denis Arnold.

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VITA

Kimberly Roberts received the Bachelor of Music in education from Simpson College in Indianola, Iowa, in 1993. She then attended Louisiana State University in Baton Rouge, Louisiana, where she received the Master of Music in vocal performance in 2000 and the Doctor of Musical Arts in vocal performance with a minor in music history in 2007. Ms. Roberts was a regional finalist in the Metropolitan Opera Auditions and has performed as a soprano soloist with the Oklahoma City Symphony, Fort Smith Symphony, Acadiana Symphony Orchestra, Canterbury Choral Society, Chorale Acadienne, and the LSU Symphony in such works as the Verdi *Requiem*, the Bach *Magnificat*, Haydn's *Lord Nelson Mass*, Handel's *Messiah*, Duruflé's *Requiem*, and Bruckner's *Te Deum*. Ms. Roberts' performances with the Des Moines Metro Opera over several summers include Helena in *A Midsummer Night's Dream*, Najade in *Ariadne auf Naxos*, Yvette in *La Rondine*, Anna Gomez in *The Consul*, and Diana in *Orpheus in the Underworld*. Other operatic performances include Mimi in *La Bohème*, the title role in *Susannah*, Magda in *La Rondine*, the title role in *Suor Angelica*, the First Lady in *The Magic Flute*, Rosalinda in *Die Fledermaus*, and Countess Almaviva in *Le Nozze di Figaro*. As an instructor, Ms. Roberts taught applied voice, opera workshop, class voice, and music appreciation at Southern University in Baton Rouge, Louisiana. Ms. Roberts is currently one of the voice/opera faculty at Simpson College.