

# **‘Passion and Persuasion’**

The art of rhetoric and the performance of  
early seventeenth-century solo sonatas

Volume 2 (of 2)

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# Case Studies

## Introduction

The approach taken in chapter five towards identifying and decoding composer- and performer-led signifiers of the passions clearly owes much to the discipline of semiotics and to reception theory.<sup>1</sup> The case studies in chapters six, seven and eight continue to draw influence from these modes of study, by considering the music from the perspective of an ‘interpreter’. The ultimate aim of each case study chapter is to propose an approach to the performance of the sonatas which corresponds with the passions-signifiers discovered within them. For this reason, the ‘interpreter’ is seen as existing in two different forms.

The first ‘interpreter’ is an imaginary listener of the seventeenth century – an individual with the body of musical perceptions outlined in chapter five. This person would, for example, interpret semitones as representing weakness, modes three and four to be connected with lamentation, and the spondee as indicative of grave and severe passions. Of course, it is highly improbable that there was even one seventeenth-century individual who would have agreed with the significance ascribed to all of the passions-signifiers identified in chapter five. It is not impossible, however, to suppose that many early seventeenth-century listeners would have been able to identify with some, possibly even most, of them. This is not to say that seventeenth-century listeners consciously made the connection between signifier and signified, only that, through repeated exposure to music operating within the same, or closely related passions-signifying contexts, the listeners were, perhaps, able to build up a ‘horizon of expectation’ in which the passions-signifiers could operate. Ultimately, all we can say with any certainty is that evidence from theorists, and the frequent association of particular musical devices with a range of similar sentiments in

<sup>1</sup> Reception theory was developed in Germany during the 1960s and 70s. Its original proponent, Hans Robert Jauss coined the phrase *Rezeptionsästhetik* to advocate a study of literature with regard, not to the individual response of one reader, but to the way in which the work in question has been received throughout history. While *Rezeptionsästhetik* refers to Jauss’s early work, the term Reception Theory is used to refer to the critical theory of literature and other arts as it has developed through further enquiry by a substantial body of scholars. See Robert C. Holub, *Reception Theory: A Critical Introduction*, London and New York: Routledge, 1984.

the texts of vocal music, suggest that chapter five's passions-signifiers did have some resonance in the seventeenth century.

The second 'interpreter' is the performer of the sonatas. Having decoded the passions-signifiers contained within each sonata, it is possible to find ways to marry the style of performance to the passions represented. Since contemporary information on the performance style required to move specific passions is limited – performers are instructed by composers and theorists (such as Vicentino and Caccini, for example) to imitate the passions, but are rarely told exactly how this is to be done – the specifically *musical* information may be supplemented by instruction from rhetorical treatises and adapted for use in a musical context.

Although leading musical semiologists, such as Jean-Jacques Nattiez, have tended to concentrate on the semiological analysis of music of the eighteenth century and beyond,<sup>2</sup> Jeffrey Kurtzman has recently shown that music of the early seventeenth-century lends itself well to semiological study and both Tim Carter and Gary Tomlinson have, less explicitly, used semiological methods to explore the function of imitation, resemblance and representation in the sixteenth and seventeenth centuries.<sup>3</sup>

An issue of musical semiotics which appears to be particularly pertinent when applied to music of the seventeenth century is that of the difficulty of assigning fixed meanings to musical signifiers. In a discussion of the various ways of understanding the function of a 'sign' and its constituent parts, Nattiez relates the Saussurian stance that 'structure is not possible in language unless the relationship between the signified and the signifier is stable'.<sup>4</sup> Even in verbal language, as Nattiez points out, this concept is difficult to accept – certainly it makes the use of metaphor difficult to interpret in a semiotic context. In music, however, the 'static' sign, as Nattiez terms it, is virtually

<sup>2</sup> See Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate, Princeton: Princeton University Press, 1990.

<sup>3</sup> Jeffrey Kurtzman, 'Monteverdi's Changing Aesthetics: A Semiotic Perspective', in Thomas J. Mathiesen and Benito V. Rivera (eds) *Festa Musicologica: Essays in Honor of George Buelow*, Stuyvesant, NY: Pendragon Press, 1995, pp.233-255; Tim Carter, 'Resemblance and Representation: Towards a New Aesthetic in the Music of Monteverdi', in I Fenlon and T Carter (eds), *Con che soavità: Studies in Italian Opera, Song, and Dance 1580–1740*, Oxford: Clarendon Press, 1995, pp.118-134; and Gary Tomlinson, *Music in Renaissance Magic: Toward a Historiography of Others*, Chicago and London: University of Chicago Press, 1993.

impossible to accept, and it becomes the context in which the signifier is presented which makes the interpretation of the signified possible. Thus, following semiologists Charles Sanders Peirce and Gilles-Gaston Granger, Nattiez proposes that a signifier derives meaning and individuality through its relationship with other signifiers, both in the ways in which it is similar to other signifiers, and in the ways in which it differs from them. In terms of verbal language, a signifier (Nattiez uses the example of the word 'happiness') may be interpreted by a reader through the process of connecting it to other signifiers (Nattiez suggests 'contentment', 'bliss', 'satisfaction' and 'fulfilment').<sup>5</sup> Seventeenth-century music appears to encourage a similar process of comparison through the frequent juxtaposing of contrasting musical styles. The comparison between the multiple relationships of verbal signifiers and the fluctuating nature of seventeenth-century musical style is certainly not direct. However, like the mental process which the reader undergoes to interpret a verbal signifier within the context of, what Nattiez terms, his or her 'lived experience', the inclusion of contrasting musical styles within early seventeenth-century music does assist the listener in placing individual signifiers into context – to some extent, the 'lived experience' occurs within the confines of the piece's sounding, and is extended by familiarity with other pieces governed by what appears to be the same, or a similar, cultural code.

In chapter five it has been shown that the practice of juxtaposing contrasting musical styles is similar to the use of contrasting ideas in Italian concettist poetry. In fact, this musical technique is often used to complement the concettist poetic practice in early seventeenth-century vocal music. One such example is 'Zefiro torna' from Monteverdi's 1632 publication, *Scherzi musicali*. The musical contrast is effected by the juxtaposing of a light canzonetta style with a more dissonant declamatory section, comparable with contemporary recitative. Tim Carter shows that this the duet is one of many seventeenth-century songs which contain this particular stylistic contrast.<sup>6</sup> He maintains that the song represents the 'pain of an abandoned lover', which is achieved by the above mentioned musical contrast: the mutation, in Carter's words,

<sup>4</sup> Nattiez, *Music and Discourse*, p.5.

<sup>5</sup> Nattiez, *Music and Discourse*, p.6.

<sup>6</sup> For others see Tim Carter, *Music in Late Renaissance and Early Baroque Italy*, London: Batsford, 1992, pp.250-1.

from ‘a syncopated *ciaccona* bass pattern in a jaunty triple time’ to a duple time section ‘in a dissonant madrigalian style’.<sup>7</sup> It is interesting that it is to the pain of the lover that Carter is drawn, considering that the ‘painful’ madrigalian section makes up a very small proportion of the piece as a whole. Of the song’s total of 160 bars, only 26 of them fall into the ‘madrigalian’ category; this is less than one sixth of the musical material contained within the work as a whole. The dissonant section does not even conclude the work – the *ciaccona* style returns, and later gives way to an extended cadence, in duple time, of ornamental passage work.

If we consider Rinuccini’s poem to which the song is set, it becomes clearer why the sorrow of the lover comes across as the dominant feature, or *conchetto* of the duet.

Zefiro torna, e di soavi accenti  
 L’aer fa grato e ‘l pié discioglie a l’onde,  
 e mormorando tra le verdi fronde,  
 fa danzar al bel suon su ‘l prato I fiori.  
 Inghirlandato il crin Fillide e Clori  
 Note tempran d’amor care e gioconde;  
 e da monti e da valli ime e profonde  
 raddoppian l’armonia gli antri canori.  
 Sorge più vaga in ciel l’aurora, e ‘l sole  
 Sparge più luci d’or; più puro argento  
 Fregia di Teti il bel ceruleo manto.  
 Sol io, per selve abbandonate e sole,  
 L’ardor di due begli occhi e ‘l mio tormento,  
 come vuol mia ventura, hor piango hor canto.<sup>8</sup>

The joys and pleasures of returning spring occupy all but the final tercet of Rinuccini’s sonnet. The poem makes use of the rhetorical figure of contrast, a form of comparison, which may be used to ‘embellish, prove, clarify or vivify’;<sup>9</sup> by contrasting it with the joy found by the whole of nature in the returning spring, the plight of the abandoned lover – apparently the only being who suffers any discomfort – becomes

<sup>7</sup> Carter, ‘Resemblance and Representation’, p.124.

<sup>8</sup> Zephyrus returns, and with his sweet accents | makes the air pleasing and loosens his foot from the waves, | and murmuring among the green branches, | he makes dance to his sound the flowers and the meadows. || Phyllis and Chloris, garlands on their brow, | temper their sweet and joyous notes of love; | and from the mountains and the valleys low and deep sonorous caverns echo their harmony. || Dawn rises more lovely in the heavens, | and the sun spreads forth more rays of gold; | [while] purer silver adorns Thetis’ fair cerulean mantle. || Only I, [wandering] through abandoned, lonely woods, | the brightness of two lovely eyes my torment, | as my fortune wills it, now I weep, now I sing. (Trans. Carter, ‘Resemblance and Representation’, pp.123-4.)

more poignant, and perhaps evokes more sympathy from the reader than if it were presented in isolation. Maria Rika Maniates has demonstrated that the concettist poetry frequently set by madrigalists of the sixteenth century depends heavily upon rhetorical principles – and this is something to be expected in an age which considered poetry to be the highest form of rhetorical expression.<sup>10</sup> The dramatic contrast in Monteverdi's music complements the rhetorical effect of the poem, and, in fact, may be seen to contribute its own additional rhetorical properties. The final portion of the work – from the reappearance of the triple-time section onwards – appears to function in a similar way to a rhetorical *peroratio*. The ornamental passage work at the conclusion of the song, which, together with the triple-time writing, Carter sees as being a gesture obviously invoking 'song' (thus illustrating the word 'canto')<sup>11</sup> may be seen as a musical equivalent of the 'full force of the orator's eloquence' expected in the *peroratio*. The final triple-time section, perhaps, takes on a new significance *after* the appearance of the dissonant duple-time section. As discussed in chapter three, orators were encouraged to move their audience to pity at the conclusion of the speech. Perhaps, then, the triple-time section may be interpreted as an expression of stoical resolve in the face of adversity, which the speaker only just manages to contain, considering that another desolate outburst appears in the form of four more madrigalian duple-time bars, illustrating the word 'piango'. Pity is perhaps invoked in the listener by the dignified restraint shown by the speaker, especially when similar sufferings in contemporary poetry often give rise to full-bodied lament.

It would appear that it is not simply the relationship between the different musical signifiers presented in the duet which assists its interpretation, but also the order in which they appear. If, for example, the order of the first two sections was reversed, and the dissonant madrigalian section appeared before the triple-time *ciaccona*, it is likely that the song would suggest an entirely different sentiment – probably that the joys of spring dispel the sorrows of a broken heart. Perhaps, then, it is the fact that

<sup>9</sup> *Rhetorica ad Herennium*, IV.xlv.59, trans. Harry Caplan, Loeb Classical Library, London: William Heinemann, 1954.

<sup>10</sup> Maria Rika Maniates, *Mannerism in Italian Music and Culture, 1530-1630*, Manchester: Manchester University Press, 1979, p.27 and Jonathan Culler, *Literary Theory: A Very Short Introduction*, Oxford: Oxford University Press, 1997, p.70.

<sup>11</sup> Carter, 'Resemblance and Representation', p.124.

the song follows similar principles to the structure of rhetoric that it invokes one *conchetto* rather than any other.

In the case of 'Zefiro torna', the poetry inspires the rhetorical properties of the music, but, as the final section demonstrates, the music itself serves to add something of its own to the poem's rhetorical nature. This contribution is not simply in the presentation of small-scale passions-signifiers, but in the overall structure of the music as well. The fact that musical theorists such as Burmeister connected music, rhetoric and poetics suggests that they believed the rhetorical powers ascribed to poetry were achievable also in music. The appropriate ordering of musical elements would appear to be a part of this.

The rhetorical analysis which Burmeister applies to Lassus' *In me transierunt* in his *Musica poetica* is clearly influenced by current practices in the analysis of rhetorical speeches.<sup>12</sup> It would appear that Latin school pupils and university students were encouraged to consider the analysis of existing speeches and the composition of their own from the perspective of the rhetorical *dispositio*.

In preparation for putting together the *Ratio studiorum* (the standard curriculum of Jesuit colleges) of 1599, the compilers wrote to the Jesuit committees responsible for the colleges in their region requesting, among other things, sample 'prelections', or lesson plans, so that a curriculum could be designed which was in accordance with current practices. The response from the Upper German Province, composed largely by the humanist scholar James Pontantus, was particularly outstanding, and the subsequent *Ratio* was heavily indebted to it. A model prelection from the Rhetoric class shows the ways in which pupils were expected to analyse an oration. The teacher began by outlining the parts of an oration, and explaining how the arrangement of parts may differ from speech to speech. He then explains how an oration may be analysed according to its logical and rhetorical content. The prelection continues by showing how the teacher should assist the pupils in studying the rhetorical construction of a speech. This portion of the prelection is worth quoting at length.

In the exordium, the *loci* of benevolence, attention, and docility should be pointed out; in the narration, the *loci* of probability, perspicacity, and compression; and in the confirmation the *loci* of embellishment, deliberation, and judgement. And since the judicial argument is various and extensive, the teacher should separate and classify the types of arguments, whether conjectural, partial, impartial, or legitimate. In the peroration he should note the enumerations and amplifications, and the appeal to pity. Regarding the disposition of parts, he should see whether there is a just account taken of oratorical art and sound judgement. Let the metaphors be observed, and the use of other figures; also such things as repetitions, gradation in development, rounding of periods, etc. Many of these the students themselves will notice; but they should be urged to imitate them in their compositions. *The richness of thought, however, will not be so apparent to them, and should therefore be indicated. Let them observe, too, the rounding out of an idea, the use of the affections, the loci.* Examples of these may be garnered from Demosthenes, Isocrates, and Plato. Finally, ignorance of Roman affairs and of antiquity in general will make Cicero's speeches unintelligible. The teacher should go for these things to Sigonius, Plutarch, and the other writers on Roman history and on the Republic.<sup>13</sup>

The 'structuralist' approach which is proposed for application to Ciceronian oratory is very similar to the process of rhetorical analysis undertaken in the following case study chapters: the structure of the speech is uncovered, the ways in which each part fulfils its objective and moves the passions is examined, and the political and social context of the work is considered. Although music was not subjected to the same depth of rhetorical analysis during the seventeenth century, it is surely significant that the analytical processes adopted in the case study chapters are broadly contemporary with the music to which they are applied. Modern musico-rhetorical analysts are sometimes criticised for taking the connection between music and rhetoric further than was ever intended by theorists of the day. Bearing in mind, however, the principles of Wimsatt's and Beardsley's 'Intentional Fallacy', the fact that the association between music and rhetoric is taken beyond the precedent set by sixteenth- and seventeenth-century theorists does not preclude its usefulness as an analytical tool.<sup>14</sup> The analyses in the case study chapters are not intended to reveal an underlying compositional method, rather, because the sonatas display, perhaps only by coincidence, a considerable degree of affinity with rhetorical procedures, it is possible

<sup>12</sup> This is discussed in more detail in chapter three of this thesis.

<sup>13</sup> Trans. Allan P. Farrell S.J., *The Jesuit Code of Liberal Education: Development and Scope of the Ratio Studiorum*, Milwaukee: Bruce Publishing Company, 1938, pp.268-9.

to use rhetorical analysis to assist in the adoption of a convincing style of performance. If, for example, a portion of a sonata appears to play a similar rôle in the music's structure to that played by the *exordium* of a rhetorical speech, it is, perhaps, worth applying a style of performance similar to that recommended for the *exordium* by rhetoricians. Not, of course, because this is what the sonata's composer intended, but, first, because the rhetoricians' ideas have been tried and tested for many centuries, and have usually been found successful, and secondly, because (as chapter two demonstrates) rhetorical concepts pervaded so many aspects of early Baroque culture that it is not unreasonable to surmise that the *principles* of rhetorical performance, if not consciously applied, certainly influenced the performance of an art which, after all, shared the same ultimate goals.

It is important, however, to treat the structural aspect of rhetorical analysis with a degree of scepticism, as its rigid application may lead to erroneous conclusions regarding the function of the music's various sections. If, for example, we considered 'Zefiro torna' not as a song, but as a textless instrumental duet, and analysed it according to rhetorical principles, it is possible to deduce a very different interpretation from that suggested by the text. The duple-time, dissonant section, appears to be the penultimate section of the piece. Traditionally, but by no means consistently, the penultimate section of a speech is the *refutatio*, in which the orator counters the arguments of his opposition, or dispels any doubts forming in the minds of his listeners. It would be possible, then, to conclude that, because the dissonant madrigalian section of 'Zefiro torna' represents a passion directly opposite to that represented by the rest of the work, the dominant *conchetto* of the music is joy or contentment, and not the pain of an abandoned lover. The effect generated by the text, however, suggests that this section fits more readily the definition of a *confirmatio* – the proof of the entire work. It would appear that 'Zefiro torna' does not contain a *refutatio* section. The *ciaccona* section introduces the subject and sets the scene – just like the rhetorical *exordium* and *narratio* – the dissonant duple-time section has the function of representing the passion, or *conchetto*, and the concluding combination of styles (from *ciaccona* to madrigalian section, back to *ciaccona* and

<sup>14</sup> See W.K. Wimsatt and Monroe Beardsley, 'The Intentional Fallacy', in Wimsatt, *The Verbal Icon: Studies in the Meaning of Poetry*, Lexington: University of Kentucky Press, 1954.

finally to the decorative duple-time cadence), may be interpreted as having a function comparable to that of the rhetorical *peroratio*. It may be seen then, that it would be dangerous to attempt to expect every seventeenth-century composition to fit a textbook *dispositio* formula. After all, rhetoricians were adamant that classical speeches themselves were not so rigidly structured. The structure must be suited to the nature of the subject, not vice versa.<sup>15</sup>

Perhaps the fact that it is difficult to derive the same interpretation from a rhetorical analysis of the meta-narrative (the music alone) of 'Zefiro torna' as that detectable in the narrative (the music and text combined) suggests that rhetorical analysis of instrumental music is not at all possible. Jeffrey Kurtzman, however, maintains that it is possible to see the musical 'icons' of the early seventeenth century as being portable, even if they are divorced from the text with which they were originally associated. If his theory is to be believed, then perhaps a rhetorical analysis founded upon the passions-signifiers contained in instrumental music is possible, but its outcome much less certain.<sup>16</sup> It cannot be denied that some seventeenth-century writers (such as Monteverdi and Kircher) commented upon the affective properties of instrumental music. Where no text is present, the principles of rhetoric provide a model by which we can interpret the relationships between the many musical styles and passion-signifiers present in the work, and, perhaps, discover an underlying *conchetto* which makes sense of their inclusion. Indeed, Hermann Bauer, a scholar of the visual art of the Baroque, implies that a fluctuation of style is part of the very nature of the Baroque *conchetto*. He defined *concetti* as 'the transformation of a thought through several stages'.<sup>17</sup> It is impossible to tell whether the *conchetto* detected through rhetorical analysis is the same as that imagined by the sonata's composer. It would be encouraging to think, considering that contemporary passions-theory has been utilised throughout this study, that it could be at least similar to the *conchetto* perceived by seventeenth-century listeners. What is most important, however, is that it is a *conchetto* which provides the basis for a convincing

<sup>15</sup> See the section on rhetorical *dispositio* in chapter 3.

<sup>16</sup> See Jeffrey Kurtzman, 'Monteverdi's Changing Aesthetics' and 'A Taxonomic and Affective Analysis of Monteverdi's 'Hor che'l ciel e la terra'', *Music Analysis*, 12:2, 1993, pp.169-95.

<sup>17</sup> Hermann Bauer, *Barock: Kunst einer Epoche*, Berlin, 1992, trans. Borngässer and Toman, *Baroque Art*, Cologne: Könemann, 1998, p.11.

performance. It is the integrity of the music's delivery which really tests the value of this study, and, since the reception of a performance is a highly subjective process, the analyses of the case studies and the conclusions drawn from them are, at best, only one individual's opinion. Supported by contemporary evidence they may be, but since there is no way we can ever know whether the evidence has been interpreted according to contemporary practices, a truly 'historically-aware' performance of these sonatas is not possible. As Jeffrey Kurtzman writes, to 'understand a period and its cultural expressions on their own terms' is 'an ultimately impossible task .. but certainly a worthy objective for contemporary musicology'.<sup>18</sup>

<sup>18</sup> Kurtzman, 'Monteverdi's Changing Aesthetics', p.255.

## Fontana's Sonata Seconda

The subject of this case study is one of six sonatas for a single melody instrument and continuo by Giovanni Battista Fontana posthumously published in Venice in 1641. The collection of works of which these are a part is entitled *Sonate a 1 2. 3. Per il Violino, o Cornetto, Fagotto, Chiterone, Violoncino o simile altro Istromento*. It was compiled by Giovanni Battista Reghio, *maestro di cappella* of the church 'delle Grazie' in Padua, to which Fontana had bequeathed his manuscripts. We do not know exactly when these sonatas were composed. Fontana died in 1630, and his works are of a similar style to those composed in the 1620s, so it is reasonable to assume that most were written during the last decade of his life, but it is not possible to be any more specific.

The second solo sonata is headed *Violino solo*. Since Fontana is described in the dedicatory letter as '*uno de più singolari Virtuosi*' of the violin, it is highly likely that the sonata was originally intended for his own performance. Certainly the instrumental *coloratura* sections demand a high degree of technical dexterity. The sonata is not, however, so 'violinistic' as to exclude its performance on other instruments – it would appear, from its mention at the beginning of the first sonata, that the cornetto is equally suitable.

Before discussing an approach to the work's performance we must first probe the sonata for signifiers of the passions, musical icons, and any indications from the music's structure of an appropriate performance style. The work is a typical example of the solo sonata/canzona genre, made up of sections of instrumental *coloratura* juxtaposed by more declamatory *affetti* passages, reminiscent of vocal monody. Just as Frescobaldi suggested, the two musical styles are most clearly distinguished by the nature of the continuo part. In the instrumental *coloratura* sections, the bass line is made up of relatively short note-values and it frequently imitates musical material found in the soloist's part, while the *affetti* are characterised by a more static bass which bears little or no resemblance to the melodic development of the upper line. An

analysis of the sonata's structure reveals that it falls into seven sections. Of these, six are each concluded by a strongly articulated cadence on D, while in one (the final instrumental *coloratura*) the cadence is disguised, and consequently weakened by a falling bass line. The final two sections, comprising instrumental *coloratura* followed by an *affetto*, give the impression of being dovetailed, and thus may be classed as one section. This is outlined in the table below.

Section	Bar nos.	Cadence	Movement of bass part	Style of section
1	1-18 <sup>1</sup>	D	slow: minims and semibreves	<i>affetto</i>
2	18 <sup>2</sup> -59 <sup>2</sup>	D	faster: imitative of violin	instrumental <i>coloratura</i>
3	59 <sup>3</sup> -92	D	mainly slow: minims and semibreves, with some crotchet movement	<i>affetto</i>
4	92-133	D		$\frac{3}{2}$ section
5	134-161 <sup>1</sup>	D	mainly slow: minims and semibreves, with some crotchet movement	<i>affetto</i>
6	161 <sup>2</sup> -173 174-182	D	faster: imitative of violin dovetailing into slower movement comprised of minims and semibreves.	instrumental <i>coloratura</i> <i>affetto</i>

Table 1: The structure of Fontana's Sonata Seconda

In chapter five (page 183) it was established that the declamatory, recitative-like sections, here referred to as *affetti*, may be interpreted as imitating any passions which are represented by the sonata. This is partly because of the similarities which this musical style bears to the highest style of Ciceronian rhetoric, and because the term *affetti* (which is connected to this musical style both by Frescabaldi, and through occasional indications on instrumental scores) may be translated as 'passion' or 'affection'. The 'masculine', ascending composite major third which opens the work represents the harsh or cheerful category of passions. This is accompanied entirely by major harmonies, which serve to emphasise the 'harshness' of the phrase. The note-values assigned to this interval (two semibreves plus a semibreve tied to a minim) give the impression of spondaic movement, and perhaps suggest dignity or pomposity. Certainly there is no hint of sadness or weakness: the opening three bars may thus be representative of boldness or confidence. The remainder of the opening phrase is similarly composed mainly of large note-values, with the exception of the 'leaping'

figure which occurs at the beginning of bar five and seems to serve as some form of cadential decoration. Although this figure contains the interval of a minor sixth, usually indicative of sorrowful passions, the fact that it is set to note-values which are considerably faster than the melodic movement of the rest of the phrase means (according to Vicentino's maxim that rates of motion override the passionate qualities of intervals) that the figure probably contributes to, rather than detracts from, the phrase's overall optimism.

Following the high A which occurs half-way through bar 9, the first two bars of the soloist's second entry comprise a decorated version of the first, supported, however, by different harmonies. The fact that the phrase (excluding decoration) proceeds by note-values half the length of the opening figure has the effect of increasing the implied rate of motion and, by association, the vigour of the expression of the passion. The decoration, comprising semiquavers and demisemiquavers, further contributes to the liveliness of the expression. The violin's final entry of the opening *affetto* is, again, reminiscent of the opening phrase. This time, however, it is based upon a different pitch-area, a fourth lower than the first two statements. It is interesting that, in the soloist's rests between the three phrases, the continuo part also comprises the same melodic figure, a falling fifth followed by an ascending scale. In this way, the same melodic fragment is introduced five times, each time concluding with different material. This may be seen to be a musical equivalent of the rhetorical figure known as the *anaphora*, in which a word is repeated at the beginning of successive clauses of a speech. According to the author of *Rhetorica ad Herennium* this figure has not only charm but also 'impressiveness and vigour in the highest degree'.<sup>1</sup> Perhaps its use in the opening bars of this sonata adds to the passion of confidence which is evident in melodic lines themselves. Certainly it is compatible with the employment of both 'vigorous' intervals and the 'natural' movement considered by Zarlino to be indicative of hard and harsh passions.

The second *affetto* section opens with a similar degree of boldness. The three minims with which it begins give the effect of a stately molossus. The 4 3 suspensions in bars

<sup>1</sup> *Rhetorica ad Herennium*, IV.xiii.19, trans. Harry Caplan, Loeb Classical Library, London: William Heinemann, 1954.

65 and 66 further contribute to the ‘harsh’ expression. A degree of agitation, however, is introduced by the more frequent occurrence of short sequences of dotted figures, appearing first in bar 61 and again in bars 67 and 68, in which a lombardic figure is followed by a repeating dotted quaver and semiquaver pattern, over which is marked a slur (see example 1). Perhaps this could be performed using Rognoni’s *affetti* bowing, by making the semiquavers very short, but playing them forcefully.

Example 1 : Fontana Sonata seconda, bar 68.



Following the cadence on A in bar 69, the melody line introduces the figure of an ascending fourth, which is increasingly decorated and caused to ascend in sequence over the course of the following four bars (see example 2). This may be seen to be a form of rhetorical amplification, the delivery of a succession of clauses, each more forceful than the one it precedes. The figure reaches a climax on the high A in bar 73, and is followed by a flurry of descending trills, only to commence a similar amplification in bar 76, culminating in a bar of high-pitched sextuplet semiquavers, which, after a brief spondaic passage, leads to a D cadence.

Example 2: Fontana Sonata seconda, bars 69-73.



It may be seen, then, that the serene confidence of the opening *affetto* is tinged here with a substantial degree of agitation. The largely consonant harmony maintains the ‘harshness’ of the passion, but to this is added a proportion of excitement. The

climactic high pitches and the introduction of a significant number of wide intervallic leaps from bar 69 onwards both reinforce the effect generated by dotted rhythms and shorter note-values.

The final bars of the second *affetto* appear to present a markedly different passion. The bass line becomes more static, the harmony at first changing once per bar, and then once every two bars. The solo part is made up of a series of descending trochaic patterns signifying weakness, followed by a combination of quaver runs interspersed with wide leaps. Bar 89 includes an ascending minor sixth, preceded by a falling minor third and followed by a descending composite minor third (example 3). Though supported by major harmony, this figure suggests sadness, the minor sixth, according to Mersenne, represents the cries which accompany great pain and the descending minor third, according to Kepler, is indicative of submission. The figure appears to resemble a heartfelt sigh and the static harmony contributes to the expression of sadness.

Example 3: Fontana Sonata seconda, bars 89<sup>3</sup>-91<sup>1</sup>.



The third *affetto* (bars 134-161<sup>1</sup>) is the only section which does not commence with a chord on the mode's final. The two opening phrases are punctuated by simultaneous minim rests in both parts, giving the impression of hesitancy. The ascending dotted figure in bars 42 and 43 has an iambic feel to it, since the first note of bar 42 is in effect a part of the preceding phrase, completing a cadence on B. The agitated iambic pattern rises to a repeated high A, the second of which, held for nine crotchet beats, is the longest note in the soloist's part, indicative, perhaps, of a wail of lamentation. After a D cadence and a bar and a half's rest, the violin part gains energy, introducing a descending three minim figure spanning a minor sixth which leads into a rapid demisemiquaver and sextuplet semiquaver passage. This is followed by another

similar passage, in which demisemiquaver runs are juxtaposed with dotted quaver figures, leading to a lively cadence and the launch into the following instrumental *coloratura*. Like the preceding *affetto*, this seems to represent two opposing passions, although, while the energy diminishes throughout the course of the former *affetto*, in this one the liveliness appears to increase. It is, perhaps, significant that the second section of this *affetto*, beginning at bar 156, is melodically similar to the ascending material which opened the sonata.

The final *affetto* opens with a sequence of dotted figures rising immediately to a climactic A on the second beat of bar 174, and descending into a repeating *accento* pattern similar to that of the second *affetto* section, followed by a *tirata*. Bar 178 sees the commencement of another figure of amplification (example 4). This climbs over an A pedal from a C<sup>#</sup> to the now familiar climactic high A and leads into a cadential figure which draws the work to a conclusion on a D cadence. This is reminiscent of the decoration found at the end of the very first phrase, and thus makes a connection between the opening and concluding *affetto* sections.

Example 4: Fontana Sonata seconda, bars 178-181.



The excitement which featured in the central *affetti* is again present in the final expression of passion, intensified by the dotted rhythms and the *amplificatio* figure. The degree of sadness which tinged parts 3 and 5 is, however, absent from the fourth *affetto* and the work concludes with the optimism with which it began.

While the signifiers of the opening *affetto* appear to point towards the passion of confidence, or boldness, the other *affetti* may be seen to portray a combination of agitation and mild despondency. The absence of chromatic melodic movement and the predominantly consonant, major harmonies suggest that the sadness imitated is not intense. It is possible that it is introduced to contrast with, and thus emphasise, the cheerfulness of the rest of the work. Alternatively, it may be that the fluctuation between these two passions itself represents an additional passion. In chapter five it

was mentioned that Kircher saw the passion of love to be imitated by rapidly changing affections, so perhaps it is love which is imitated here.

This conjecture may be verified by the presence of any musical icons which associate the sonata with vocal music representing the same affections. It is possible that this function is served by the  $\frac{3}{2}$  section in the centre of the work. This section does not have the nature of either an *affetto* or instrumental *coloratura*, and the change in measure from equal to unequal makes for a marked difference in musical style. It has been shown in chapter five that Zarlino described unequal measure as *trochaic*, and it is significant that the ‘soft and tender’ trochee features prominently throughout the triple time section. It is also significant that this is the meter frequently employed in the light-hearted vocal genre, the *canzonetta*. Changes from duple to triple measure are often found in more serious madrigals; Tim Carter believes that this is to signify a moment of climactic or emotional significance. Using the examples of Monteverdi’s ‘Zefiro torna’ (from *Scherzi musicali* (1632)<sup>2</sup>) and ‘O sia tranquillo il mare, o pien d’orgoglio’ (from *Madrigali guerrieri, ed amorosi* (1638)), Carter suggests that triple-time writing is a characteristic of the *molle* genus which, together with *concitato* and *temperato*, is one of the types of feeling which Monteverdi claims to be imitated by his madrigals. Thus Carter describes this type of triple-time writing as being ‘the musical language of love’.<sup>3</sup> This would appear to be confirmed by the poet Gabriello Chiabrera, who considered the *canzonetta* style of poetry to be ‘all about love and banquets’.<sup>4</sup>

As discussed in chapter four, in the seventeenth century the affection named ‘love’ was less an unrequited desire imbued with the painful passions associated with rejection, and rather more an affection in its simplest terms, an enjoyment of the pleasurable friendly feelings which the passion itself imparts. According to Thomas Wright, love is a pleasant passion, which dilates rather than contracts the heart and Quintilian described it as a passion which was somewhere in-between calm and violent

<sup>2</sup> This duet is discussed in more detail in the introduction to the case studies section.

<sup>3</sup> See Tim Carter, ‘Resemblance and Representation: Towards a New Aesthetic in the Music of Monteverdi’, from I Fenlon & T Carter (eds), *Con che soavità: Studies in Italian Opera, Song, and Dance 1580-1740*, Oxford: Clarendon Press, 1995, p.129.

<sup>4</sup> Quoted in Robert Holzer, ‘Sono d’altro garbo ... le canzonette che si cantano oggi: Pietro della Valle on Music and Modernity in the 17th Century’, *Studi musicali*, 21, 1992, p.278.

states.<sup>5</sup> It would appear reasonable, then, to represent it, both by the gentle triple-time passage and by the in-between characteristics of the central *affetti* sections.

In chapter five it was suggested that passages whose melodic and rhythmic structure are relatively simple (such as the *sinfonia* in Monteverdi's *Orfeo*) may be connected with the simple, low style of Ciceronian rhetoric. The triple-time passage of Fontana's sonata appears to fall into this category. In rhetoric, the simple style was employed when the orator needed to make a point clear to his audience, and, for this reason, Cicero recommended its use during the *confirmatio*, where the proofs of the argument were set before the listeners.<sup>6</sup> In a traditional six-part speech, the *confirmatio* appeared as the fourth section, following the *exordium*, *narratio*, and *propositio*. It is, perhaps, significant, then, that the triple-time section within this sonata is also the fourth distinct section of a six-part structure. If this passage operates in a similar way to the rhetorical *confirmatio* then perhaps 'love' is the passion, or *conchetto*, it confirms. The *confirmatio* is the part of the speech during which the orator 'proves' his case. One method of proof mentioned both by Aristotle and the Roman rhetoricians was the paradigm or example. As we have seen, this is a form of artistic proof, which requires much skill on the part of the orator, since he has to convince his listeners *without* the backing of concrete evidence. In many respects this is the position of the instrumental composer. His aim is to move the audience to a passion without the support of a text which represents it. When using the paradigm, an orator sets out to draw a comparison between a situation over which doubt has arisen and another in which the 'correct' judgement is more obvious. Perhaps, then, unequal, trochaic metre in instrumental music acts as a paradigm, encouraging a comparison between the sonata and the 'language of love' as it appears in madrigals and *canzonetti*, thus 'confirming' the nature of the passion as imitated in the music as a whole. Equally, we could describe it as an emblem, or icon which is portable beyond its original context.

There are further reasons to connect the triple-time section with the rhetorical *confirmatio*. Rhetoricians maintained that the *confirmatio* should be full of variety in

<sup>5</sup> Quintilian, *Institutio oratoria*, trans. H E Butler, London: William Heinemann, 1921, VI.ii.17.

<sup>6</sup> See the discussion of rhetorical style in chapter three.

order to uphold the interest of the listeners. Descartes believed triple-time to be more powerful than duple, because there was an additional beat in each bar to attract the listeners' attention.<sup>7</sup> Perhaps the change in meter serves to boost the listeners' concentration. Despite its melodic and rhythmic simplicity, it is significant that it is this section of the sonata which contains the most adventurous harmonic development. Whilst the other sections of the work remain quite conservatively close to the D tonal centre, with cadences mainly on D and occasionally on A or B, the triple-time section moves briefly to a tonal centre of E, with D sharps in the soloist's line making the change very apparent. The effect of this tonal shift is intensified by the use of meantone temperament. If the temperament is constructed around the just intonation of what is effectively the C major scale, then the interval between D and E<sup>b</sup> is very wide, such that the note D<sup>#</sup>/E<sup>b</sup> is relatively high in pitch, and only sounds in tune when used within chords containing an E<sup>b</sup>. Its inclusion as a D<sup>#</sup> is shocking to say the least and would certainly revive the waning interest of an audience!

It is not only the triple-time section which bears a resemblance to the equivalent part of a speech. It is significant that the *affetti* sections appear in the same place as the parts of a speech in which the orator is required to move the passions. In the *exordium* he is to win the admiration of his listeners, but he must not dazzle them with elaborate gestures: the simple confidence of the opening *affetto* is thus highly appropriate. In the *peroratio* he must not only move the passions of his audience but must also overwhelm them with the outpouring of his eloquence; this is achieved by a combination of impressive instrumental *coloratura* and passionate *affetti*. While in judicial rhetoric the *refutatio* is the part of the speech during which the orator attempts to disprove the arguments of the opposition, in epideictic rhetoric its function is to counter any opposing thoughts which may form in the minds of the listeners. In Fontana's sonata this is achieved by the way in which the subdued and harmonically weaker material which begins the *affetto* is overcome by more lively and confident passage work.

A rhetorical *narratio* must be full of interest and variety, as well as great charm, and requires delivery in a delightful style. The second section of Fontana's sonata, which

<sup>7</sup> René Descartes. *Compendium of Music* translated by Walter Robert, American Institute of Musicology, 1961, p.15.

corresponds with the traditional position of the rhetorical *narratio*, contains musical material appropriate for this section – fast and elaborate passage work which, in chapter five, was shown to be similar to the ‘delightful’ middle style of speech.

The only section of Fontana’s sonata which does not bear a direct resemblance to the traditional structure of the *dispositio* is the third part. Since the *propositio*, which typically occupies the third position in a speech, is connected in style to the *narratio*,<sup>8</sup> a musical equivalent would, perhaps, be made up of instrumental *coloratura* rather than the *affetto* style which comprises the third part of this sonata. In classical rhetoric, inclusion of a *propositio*, however, was optional; if the facts of the case were not at all difficult to remember and understand, a summary of them was not considered necessary. As chapter three explains, orators such as Quintilian recommended the use of a digression from the progression of the parts of the speech after the *narratio* in order to move the passions. Perhaps, then, the *affetto* style of this section may be seen to correspond with such a ‘passionate digression’.

The many connections between a rhetorical *dispositio* and the structure of this sonata are demonstrated in the table below.

Section	Bar nos.	Style of section	Rhetorical part
1	1-18 <sup>1</sup>	<i>affetto</i>	<i>exordium</i>
2	18 <sup>2</sup> -59 <sup>2</sup>	instrumental <i>coloratura</i>	<i>narratio</i>
3	59 <sup>3</sup> -92	<i>affetto</i>	passionate digression
4	92-133	$\frac{3}{2}$ section	<i>confirmatio</i>
5	134-161 <sup>1</sup>	<i>affetto</i>	<i>refutatio</i>
6	161 <sup>2</sup> -173 174-182	instrumental <i>coloratura</i> – <i>affetto</i>	<i>peroratio</i>

Table 2 : The parts of rhetoric as applied to Fontana's Sonata seconda

The rhetorical nature of this sonata suggest that the *affetto* passages, confirmed by the musical icon of the triple-time passage may be interpreted as representing requited love, or, as Aristotle terms it ‘friendly feeling’. If this really is the case, it is likely that this passion will be confirmed by the choice of mode. Unusually for the time, the music contains a ‘key’ signature of two sharps. Although signatures other than the

<sup>8</sup> See the discussion on the rhetorical *dispositio* in chapter three for details.



Example 6: 'Pulchra es' bars 1-3.

The image shows a musical score for three bars of the piece 'Pulchra es'. The top staff is labeled 'Cantus' and contains a vocal line with lyrics: 'Pul - chra es a - mi - ca me a'. The bottom two staves are labeled 'Bassus generalis' and contain a lute or keyboard accompaniment. The music is in common time (C) and features a prominent triple-time passage in the second bar.

The similarities which connect 'Pulchra es' with Fontana's sonata continue beyond the comparison of their opening motives. 'Pulchra es' is in the 'modern' *concertante* style, associating it with the amorous passions which often formed the subject of the concerted madrigal. Like the sonata, 'Pulchra es' contains triple-time passages evocative of the *canzonetta*. John Whenham points out that the musical style is virtually indistinguishable from that used for the contemporary secular love song. He also comments upon the confusion which has built up surrounding the adoption of the correct tempo for the triple-time passage. While the text ('me avolare fecerunt') suggests flight, and thus a rapid tempo, where a dotted semibreve of the new metre is equivalent to a minim of the former duple measure, Whenham, citing Roger Bowers, proposes that it would be more appropriate to perform the dotted semibreve at the same tempo as the duple metre's semibreve. This, he believes, creates an effect of 'languorous pleasure'.<sup>10</sup> It is surely noteworthy that the effect observed by John Whenham corresponds to the perceived function of triple-time in amorous secular song. Perhaps, then, a similarly slow, languorous tempo would be appropriate for the triple-time of Fontana's sonata.

The fact that Monteverdi's secular-style concerto is, in fact, a sacred work is also of significance to Fontana's sonata. Although little is known of the function of solo instrumental works, documentary evidence exists to suggest that instrumental works were performed at various points of the mass on important feast days. The solemnity traditionally associated with the ecclesiastical ceremony may lead to the conclusion that sonatas such as this were not appropriate for such an occasion. Certainly this is

<sup>9</sup> John Whenham. *Monteverdi Vespers (1610)*, Cambridge: Cambridge University Press, 1997, p.50.

<sup>10</sup> Whenham, *Monteverdi Vespers (1610)*, 1997, p.53.

the verdict reached by Eleanor Selfridge-Field, who specifically highlights triple-time passages as being unsuitable for performance during worship.<sup>11</sup> If, in a sacred context, these passages may be seen to be imitative of divine love, there would be no reason for their exclusion at the most devotional moments of the mass. Monteverdi's use of 'secular' styles in the devotional 'Pulchra es' suggest that the transfer of musical icons is certainly possible. This is further verified by the fact a similar correspondence may be found between visual images of sacred and secular love. Below are two pairs of examples of early seventeenth-century emblems representing both divine and profane love. The similarities between the images of divine love (figures 1 and 3) and profane love (figures 2 and 4) are obvious.



Figure 1: Otho Vaenius, 'Invia amanti nulla est via' (*Amoris Divini Emblamata*, Antwerp, 1616)

<sup>11</sup> Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, New York: Dover, 1975, R1994, p.24.



Figure 2 : Otho Vaenius, 'Via nulla est inuia Amori' (*Amoris Emblemata*, Antwerp, 1608)



*Tetendit arcum suum, et posuit me  
quasi signum ad sagittam. Thren. 3.*

*Sus donc Amour, mon coeur esbrefche,  
Bande ton arc, tire ta flesche*

Figure 3 : *Amoris divini et humani effectus* (anthology, Antwerp, 1626); emblem originally found in Vaenius *Divini Emblemata*





Figure 4 : Crispin de Passe the Elder (*Thronus Cupidinis sive Emblemata Amatoria*, Utrecht, 1617)<sup>12</sup>

The close relationship between the representation of sacred and secular love extends also into literature. Using examples from the work of Angelo Grillo, Linda Maria Koldau demonstrates that very similar vocabulary and poetic imagery is employed in poetry with a sacred theme as is used in verse with a human object of adoration.<sup>13</sup> It would appear, therefore, that in the early seventeenth century, certainly where the representation of love was concerned, there is very little to distinguish the sacred from the profane. This fact suggests, therefore, that, contrary to the opinion that the early sonata was exclusively *da chiesa*, the solo sonatas which form the subject of this thesis may well be appropriate for either the church or the chamber. There is no more than circumstantial evidence to support this claim. Nevertheless, the mention by Giustiniani of the performance of a work for cornett and harpsichord in the rooms of his friend, and the fact that the practice of designating sonatas for either one location or the other only became widespread in the latter half of the seventeenth century do support the conjecture that, despite the attempts of the Council of Trent to remove

<sup>12</sup> The above images found in Mario Praz, *Studies in Seventeenth-Century Imagery*, Rome: Edizioni di storia e letteratura, 1964, pp.138, 111, 148, 121.

<sup>13</sup> Linda Maria Koldau, 'Experimentalism and Exegesis: Monteverdi's Venetian Church Music', unpublished paper presented at the Sixth Annual Conference of the Society for Seventeenth-Century Music, Urbana, April 1998.

secular music from the church, there was no reason why the sacred and the profane could not share common material.

Considering the fact that there appears to be a significant degree of correspondence between the structure of this sonata and the compilation of a rhetorical speech, it is not unreasonable to use rhetorical theory, together with instructions provided by musical theorists, in order to inform the manner of performance.

Both Quintilian and Cicero recommended that the orator deliver his *exordium* gently, with a quiet voice. It should be devoid of extravagant gestures or sudden variations of tone. These comments are certainly compatible with the nature of musical material which comprises the opening *affetto*. Perhaps, then, although signifying boldness, it is a quiet, modest confidence which this section should convey. This may be achieved by a steady, relatively slow pace, with only the smallest, if any, use of *rubato*. Exaggerated facial expression would be inappropriate, but, since the aim of the rhetorical *exordium* is to win the trust and goodwill of the listeners, eye contact with the audience is a possibility. This also helps to convey the quasi-improvisatory impression required of the *exordium*, and to convince the audience of the performer's confidence by showing that he is not dependent upon the printed part.

The *narratio* (the first instrumental *coloratura* section) may, perhaps, be taken at a faster tempo than the preceding *affetto*. The fact that the harmonic movement is more frequent (once per crochet, as opposed to once per semibreve or minim) gives the impression of a more rapid tempo, even if the pulse of the *affetto* is maintained in the instrumental *coloratura*. As was established in chapter five, the instrumental *coloratura* sections serve to impress the listener, and win his admiration. In this respect, therefore, perhaps the performer should choose the fastest tempo at which he is able to play the semiquavers and demisemiquavers neatly and securely. It is more likely that the listeners will be impressed by an accurate delivery than by one which is extremely fast but untidy. A nobly negligent performer must always give the impression that, should he wish to, he could play this virtuosic passage work even faster still.

The *affetto* cadences on the first beat of bar 18, and the commencement of a different section in a new style may be clearly marked by the performer if he ‘places’ the cadence and takes a little time to pause before beginning the second section. It is tempting to enhance the urgency by increasing the tempo through the last three F sharps of bar 18. This may be imitated by the bass at bar 20, but when the figure repeats in the violin part in bars 22 and 26, the bass line moves in quavers, and, even if it were possible to achieve, it is likely that a small *accelerando* would only sound untidy. This suggests that it would be better to begin the repeating crotchets in bar 18 at the tempo at which the remainder of the section is to be played. This has the advantage of assisting the listeners in picking up the new speed and it prevents ‘disappointment’ when the initial ‘extravagant’ gesture is not developed, but rather diminished, by the further statements of the original musical idea.

This section explores a wide variety of musical material – fast semiquaver and demisemiquaver passages, dotted quaver figures, rocking triplets and a combination of melodic movement by step and leap. To perform this convincingly, it is possible to adopt what the author of *Rhetorica ad Heremium* described as the ‘narrative conversational tone’. In this manner of expression the performer alters the quality of his delivery to match the character of the phrase. Where the music leaps, or moves in a dotted rhythm it would be appropriate to use a hard and sharp articulation. Rapid passage work which moves by step may be performed more smoothly. Dynamics can also be varied. A sudden change in dynamic at bar 45 would emphasise the sudden drop in register. The quaver and semiquaver passage in bars 42 to 44 incorporates the highest notes of the entire sonata and loud delivery of this portion enhances the excitement. In bar 45, where the movement of the solo part changes to crotchets pitched considerably lower, a much softer dynamic, with a smooth articulation will bring out the more subdued character of the remainder of the phrase.

The second *affetto* may be performed with considerably more variation in tempo and rhythm than the first. By this point in the discourse the orator should have won the affections of the audience and it is possible now to take a more adventurous approach to the delivery. Quintilian believed that passionate digressions should be performed confidently, as failing to move the listener’s affections at this point of the speech may diminish the performer’s chances of moving them later on. A vigorous beginning with a reasonably loud dynamic and strong articulation on the opening minims with the

following descending figure tightly dotted will secure a assured and passionate delivery. Placing the second minims of bars 63 and 65 will emphasise the leap of a passionate minor third. In order to emphasise the mild dissonance generated by the suspended fourths in bars 66 and 67, a *esclamazione* may be performed on each of the two tied minims. This effect may be achieved by beginning the consonant minim quietly, and gradually increasing the volume into the dissonance. The performance of the proceeding dotted figure has already been discussed. During the figure of amplification at bars 69 to 74 the performer may add to the heightening urgency by gradually increasing the tempo to the climax of the figure. By maintaining the accelerated tempo through to the conclusion of the phrase in bar 83, the performer will enhance the insistent effect indicated in the score by the more rapid harmonic motion.

Since the second half of bar 83 introduces a very different mood, it is appropriate to make a fairly long pause before beginning to play it. Making the short ‘syllable’ of each of the dotted trochaic feet slightly shorter than a quaver emphasises the irregularity of the foot, but, in order to bring out the ‘effeminate’ descending nature of the trochee, this must be played with a soft articulation. Because the bass line throughout the remainder of the *affetto* is so static, the performer is able to make use of a substantial amount of *rubato*. The adoption of a slower underlying pulse will also convey the subdued, sorrowful passion of this section. A pause just after sounding the G on the second crotchet beat of bar 88, and a rather laboured delivery of the following quaver passage will further increase the *pathos*. Placing the high G on the fourth crotchet beat of bar 89 will produce a sigh-like effect and a substantial *ritardando* on the cadential trill will add to the overall portrayal of weakness. This manner of performance is perhaps similar to what the writer to Herennius calls the *conquestio*, or pathetic tone of amplification.

In chapter five it was demonstrated that Cicero believed that the elements of a speech directed towards the teaching of the listeners should be delivered in a simple style of speaking. Teaching would appear to be the function of the triple-time musical icon of the *confirmatio*. Quintilian maintained that the *confirmatio* be performed with an almost colloquial voice so that the arguments it contains are clearly presented to the listeners. As we have seen, the triple-time section may be interpreted as an indicator of love. The style of performance should thus make this as clear as possible. Earlier

it was suggested that the tempo should be  $\text{♩} = \text{♩}$ . as opposed to  $\text{♩} - \text{♩}$ . – combining a slower delivery with smooth articulation will assist the representation of a soft and gentle passion.

It is at this point in the discourse that a facial expression indicative of the passion of love may, perhaps, be adopted. Again this will serve to emphasise the portrayal of the passion by acting as its signifier. The second pair of ‘love’ emblems reproduced above show that the figure whose breast is pierced by the arrow of divine love displays more humility in her posture and expression than the one who is the target of the secular cupid. Figure five shows the secular passion as represented by Charles Lebrun, in which the eyes are directed at the earthly object of affection. In chapter two, however, it was shown that devotion may also be expressed by the face inclined upwards with the eyes looking towards the heavens. It would appear, then, that it is the direction of the eyes which determined the nature of the expression. Considering the fact that the music was probably suitable for both sacred and secular venues, the performer may choose to vary his expression according to the circumstances of his performance. It is, perhaps, significant, that Lebrun’s expression of love is extremely similar to the facial expression of an angelic violinist in a contemporary sacred painting. The character is situated on the left hand edge of Guercino’s painting of St Gregory the Great with Saints Ignatius and Francis Xavier (c.1625/6), reproduced on page 297.



Figure 5 : 'Love' from Lebrun, *A Method to Learn to Design the Passions*, 1734

As we have already seen, the *refutatio* section opens with the expression of a sombre passion. According to the author of *Rhetorica ad Herennium*, the *confirmatio* and *refutatio* should both be delivered in a tone of debate. It would appear that *distributio*, the broken tone of debate is appropriate for the opening of this *affetto*, since it contains phrases ‘broken’ by minim rests in each part. The author recommends spending as much time over each pause as is taken by each phrase. Perhaps, then, the minim rests could be extended somewhat, not so much that they are as long as the two phrases, but sufficiently to leave the audience in anticipation of what is to come next. According to Cicero, sadness is represented by a voice which is full but wavering and halting. The inclusion of rests in both parts provides a halting impression, perhaps this would be enhanced by the inclusion of either ‘wavering’ vibrato, or a *trillo* ornament. The most suitable place would be the B dotted minim in bar 135.

*Pathos* may be generated by accelerating the iambic-like figure in bars 143-144 to the climactic high A. An *esclamazione* is perhaps appropriate on the following high A in bars 145-7. As was seen in the previous chapter, Caccini often indicated the use of this ornament on notes which are both sustained and the highest point of a phrase.

The concluding section of the *refutatio* requires a very different performance style. This time the sustained tone of debate could be employed. Rhetorically speaking this requires fast delivery of the words using a full voice. A rapid speed is ensured by the demisemiquaver and sextuplet semiquaver passages already included in the violinist’s part. The full effect of this section may be achieved by their performance with a loud dynamic.

The *peroratio* contains similar melodic material to the earlier instrumental *coloratura*, with a repeating crotchet pattern introducing various phases of elaborate passage work. Since the rhetorical *peroratio* forms the culmination of the passions and ideas expressed beforehand, it must combine both *pathos* and eloquence. This suggests that the instrumental *coloratura* should be performed very fast, with a strong articulation. At the *affetto* in bar 174, a degree of *rubato* may be employed, holding back on the A which forms the climax of the phrase and pushing the remainder of the phrase on towards the minim D in bar 176. The amplification which begins at bar 178 should

gradually accelerate as it progresses towards the E in bar 180. To mark the end of the work, the tempo of the concluding cadential figure could be pulled up very slightly. A large *ritardando* is likely to detract from the excitement and the impression of speed created by the ascending amplification. The final D, however, may be sustained with a strong dynamic, signifying the triumph felt by an orator who has succeeded in moving his audience.

The manner of performance described above attempts to match performer-led signifiers of the passions to those already represented in the score. An annotated copy of the score may be found in appendix 3 and the 'case studies' CD contains a recording which illustrates the approach to performance outlined above.

## Notari's 'Canzona'

The subject of this case study is contained in a manuscript collection of early seventeenth-century Italian works, comprising mainly music for one, two, three or five voices, much of which has been identified as Monteverdi's. The manuscript is housed in the British Library (Add.MS 31440) and is believed to have been copied by Angelo Notari.<sup>1</sup> Notari, a singer and lutenist, was born in Padua in 1566 and died in London in 1664. The date of his arrival in England is unknown, but it is likely to have been just before 1610, when his name appears in a list of musicians in the service of Prince Henry.<sup>2</sup>

The canzona is included on folios 34v-36 and it is interesting that it appears in two versions. While the bass part of each version is virtually identical, the soloist's line, headed *violino* in the first appearance of the work, is highly decorated in the second, which is titled *La medesima canzone passaggiata*. Pamela Willets suggests that the entire manuscript was copied by a musician for his own use in performance, since ornaments are occasionally added to the vocal parts of the songs, and, following this reasoning, Peter Holman believes that the decorated version provides evidence as to how Italian composers expected their instrumental music to be decorated in performance.<sup>3</sup> While this may be true if the canzona is Notari's, or if he adapted the decorated version for his own performance, there is no evidence irrefutably to support either supposition. We do not know whether Notari was himself a violinist, and, although no concordance for this canzona has been found, the fact that all the music in the manuscript is given anonymously means that we cannot rule out the possibility that the original source of the work has been lost. Considering the fact that, as has been shown in chapter one, the majority of *printed* solo canzoni and sonatas appear to be 'ready-ornamented', it is equally possible that, rather than demonstrate the

<sup>1</sup> See Pamela J. Willets, 'A Neglected Source of Monody and Madrigal', *Music and Letters*, 43, October 1962, pp.329-339 and 'Autographs of Angelo Notari', *Music and Letters*, 50, January 1969, pp.124-6.

<sup>2</sup> See Ian Spink, 'Angelo Notari and his 'Prime Musiche Nuove'', *The Monthly Musical Record*, 87, September - October 1957, pp.168-77.

<sup>3</sup> See introduction to Nova Music edition of the canzona, London, 1981.

improvised ornamentation which a performer would usually add to the music, the versions, for some reason, represent two stages in the compositional process, and that the performer would be expected only to perform the decorations provided for him in the second version, as appears to be the case with Monteverdi's 'Possente spirto'. Certainly, as with 'Possente spirto', a comparison between the two versions reveals the fact that much of the additional ornamentation contributes to the 'passionateness' of the music, and like 'Possente spirto', a performance of the undecorated version would be uninteresting to say the least, and of little credit to either the composer or the performer. Perhaps the inclusion of the two versions attests, through their comparison, to the eloquence and passionateness achieved by the appropriate use of elaborate instrumental *coloratura* and *affetti*-style ornamentation.

As with Fontana's sonata, a clear distinction is drawn between the instrumental *coloratura* and *affetti* sections by the function of the bass, which takes an imitative part in the development of musical material throughout the instrumental *coloratura* and a much more supportive rôle throughout the *affetto*. Unlike Fontana's sonata, however, this canzona actually contains the word *affetto*, placed above a section which is made up of the type of musical material usually associated with this word.

The section marked *affetto* heralds a striking alteration of the musical style. Not only is the melodic line more lyrical in this section than it is in the instrumental *coloratura*, it is also supported by predominantly minor harmonies – the kind which Zarlino considered to indicate the more melancholy modal category. The appearance of prominent minor thirds and sixths in the supporting harmony is the result of a shift of tonal centre, from G, of the preceding instrumental *coloratura*, to A – established by a cadence in bar 57 on A, immediately following the cadence on G in bar 55. This does not necessarily entail a change of mode, since cadences on A and E are considered by Pietro Pontio to be acceptable within mode 7. It does, however, profoundly affect the character of the music, and the nature of the passion imitated. This is immediately made evident by the fact that the G<sup>#</sup>, which must be included by the continuo player in bar 56 to lead to the A cadence, effectively forms a false relation with the G found in both the bass and violin part in the preceding bar. This introduces 'accidental movement', indicative, according to Zarlino, of 'soft and sweet' passions.

The bass part of this section is based primarily on the notes of the minor tetrachord E F G A. This is the tetrachord identified by Mersenne as being the saddest of the three types, because it opens with the step of a semitone. It contains the same distribution of tones and semitones as the diatesseron of mode 4 (B C D E), Zarlino's most melancholy mode. It is significant that Zarlino associates this mode with lamentation, and the fact that he attributes similar characteristics to mode 10 because it shares the same species of fourth suggests that it is this species of tetrachord which has lament-like properties.

It is significant that the same tetrachord is employed as a descending ostinato in the bass line of Monteverdi's *Lamento della ninfa*. Ellen Rosand suggests that this figure may be described as an 'emblem of lament', and she justifies this by explaining that the tetrachord had been used at an earlier date by other Italian composers in a similar, if not so passionate, context, and that its association with the aria lament developed further during the following decade.<sup>4</sup> Tim Carter, however, associates the tetrachord figure with love, the passion which often gives rise to lament.<sup>5</sup> Certainly the nymph's first word, 'Amor', is compatible with this suggestion. If the passion indicated is love, however, it is certainly not the soft and tender species of love represented by the musical language of Fontana's sonata. The nymph is expressing her grief at having been abandoned by her lover, she is hurt and angry, and certainly not at all contented.

In Notari's canzona, the tetrachord first appears, with a predominantly downward motion, both in the continuo part and, a bar later, in the violin line. This, together with the frequent use of the notes of the tetrachord in the bass of the entire section, may be seen to act as a musical icon, indicative of the lamentation of, perhaps, an abandoned lover. Further evidence that this is the probable passion represented by this section is provided by the presence of additional passions-signifiers commonly associated with sorrow. The first is the descending diminished fifth (G to C<sup>#</sup>) in bars 60 and 61. Vicentino described the effect produced by this interval as 'very funereal and sad'. It is significant that it appears in another famous lament, Monteverdi's

<sup>4</sup> See Ellen Rosand, 'The Descending Tetrachord: An Emblem of Lament', *Musical Quarterly*, 65, 1979, pp.346-359.

<sup>5</sup> See Carter, 'Possente spirito: On taming the power of music', *Early Music*, November 1993, p. 519.

*Lamento d'Arianna*, set, on more than one occasion, to the exclamation 'O Dio'. Another is the use of ascending chromatic movement in bars 70-72 and 73-75, considered to be 'slack and sad' by Vicentino, and representative of tears and groans by Mersenne. It is significant that each of these figures ascends by a minor third, falling back onto the major second after an ornamental turn (example 1). This would appear to add to the portrayal of weakness and femininity, which is, perhaps, significant, considering that, in the early seventeenth century, the monodic lament frequently had feminine connotations.<sup>6</sup> In fact, the same ascending chromatic figure appears in *Lamento d'Arianna*, set to the words '*invan gridando aita*' (in vain I cry for help). The substantial number of accidentals, notes 'outside the mode', first encountered at the 'false relation' in bar 56, also contributes to the passionate effect, making the music, according to Zarlino, 'sweeter and somewhat more languid'.

Example 1: Notari's Canzona, bars 70-75.

The dramatic contrast created by the shift from the preceding instrumental *coloratura* into the *affetto* section of this canzona produces a similar effect to the change from the 'jaunty *ciaccona*' to a dissonant madrigalian style found in Monteverdi's 'Zefiro torna'. In the introduction to this volume, it was demonstrated that it is the passion represented by the madrigalian section which may be interpreted as the dominant affection of the entire duet, despite the fact that it comprises only a small proportion of the duet's musical material. Perhaps, then, the *affetto* section of Notari's canzona

<sup>6</sup> Susan McClary, 'Monteverdi's Dramatic Music' in *Feminine Endings*, Minnesota and London: University of Minnesota Press, 1991, p.46 and Suzanne Cusick, "There was not one lady who failed

may be interpreted in the same way – although only a small section of the work as a whole, it leaves a marked impression on the listeners and may be interpreted as representing the *conchetto* of the canzona. This supposition is supported by the fact that, of the six sections into which the canzona divides, the triple-time section is the fourth, and thus occupies the same position as a rhetorical *confirmatio*. It is possible, then, that this indicates that lamentation, or the pain of an abandoned lover, is the principal passion represented in the entire canzona.

The position of other sections within the sonata also appear to have connections with the rhetorical *dispositio*. As in Fontana's sonata, the canzona may be divided into six sections, each concluded by a cadence on G. It is interesting that, while in Fontana's sonata the triple-time passage occurred in the position of the rhetorical *confirmatio*, here it appears to be placed where, rhetorically speaking, we might expect to find a *refutatio*. It has been mentioned that in epideictic rhetoric the *refutatio* is included in order to address and dispel any doubts in the listeners' minds. Perhaps here it serves to refute opposing passions. While the trochaic metre associated with soft and tender passions is present in the bass and in the violin's simple version, in the decorated version it is replaced by much faster, pyrrhic-like motion, signifying a passion such as anger or agitation. It may be significant that, while the time signature of  $\frac{3}{2}$  in Fontana's sonata suggests that a relaxed tempo be used for the triple-time section, here the time signature is  $\frac{3}{1}$ , implying that the relationship between the previous tempo and this should be  $\mathbf{6} = \mathbf{12}$ , faster than the speed suggested for the triple-time section of Fontana's sonata. Vicentino was adamant that faster motion prevails over the characteristics represented by melodic and harmonic intervals. Perhaps it also overrides the soft and gentle passions of more stately triple-time movement, creating an agitation which refutes the passion implied by the trochaic measure.

In a similar vein to the penultimate section, the final part of Notari's canzona displays further characteristics of anger and agitation, combined with instrumental *coloratura* which may serve as the musical equivalent of the *peroratio*'s eloquence, required to arouse the listeners' admiration. The decorated version of bars 114-116 replaces

to shed a tear': Arianna's lament and the construction of modern womanhood', *Early Music*, February 1994, pp.21-41.

spondaic minims with syncopated iambic quavers and dotted quavers, followed by agitated semiquavers (example 2) and the repeating tribrachs alternating between violin and bass in bars 118-120 contribute a sense of urgency to this section. It is significant that this figure is frequently employed in vocal music to enhance an emphatic statement. Example 3 shows its use in *Lamento d'Arianna*.

Example 2: Notari's Canzona, bars 114-116.

Example 3a: Notari's Canzona, bars 118-20.

Example 3b: Monteverdi, *Lamento d'Arianna*, bars 40-41.

The saddest species of descending minor tetrachord (E D C B) makes another appearance in this section. In the ornamented version it is highly decorated, but is nonetheless clearly detectable. Perhaps this serves to recall the sorrow of the *affetto* section since, in rhetorical terms, one of the functions of the *peroratio* is to recapitulate the ideas expressed in the former parts of the speech. Further 'sorrowful' significance is added to this figure by the fact that it leads to a transitory cadence on A harmonised to form a minor 'triad' (example 4).

Example 4: Notari's Canzona, bars 126-129<sup>1</sup>.

Just as Fontana's *peroratio* combined the eloquence of instrumental *coloratura* with the affective force of *affetti*, so the conclusion of Notari's canzona may be seen to delight through its use of rapid and virtuosic diminution and excite the passions with the musical devices discussed above. Since the passions expressed in this section appear to be of a rather violent nature, perhaps it would be appropriate for the performer to employ the writer to Herennius's *cohortatio*, the tone of amplification which moves the listener to indignation. This involves the use of a 'thin-toned' voice which is moderately loud, containing varieties of pitch which are delivered with the utmost speed. Quintilian commented that appeals to pity are frequently tinged with indignation. Perhaps, in the case of this canzona, the *affetto* section highlights the sadness of the canzona's *conchetto* and appeals to the listeners' sense of pity, the triple-time passage eliminates all sense of contentedness and the conclusion arouses indignation. Certainly this sequence of events is not incompatible with the sentiments expressed in monodic laments. It would appear that the expression of anger as well as grief was a standard practice in the composition of poetic laments from Rinuccini's *Lamento d'Arianna* onwards. At the climactic moment of Ariadne's lament, she calls upon storms, winds and tempests to drown her unfaithful lover. Likewise, in d'India's *Lamento di Didone* the deserted Dido vents her rage at the unfaithful Aeneas and, in Monteverdi's *Lamento della ninfa*, the nymph alternates between the declaration of sorrow and the anger she feels over her rejection. The three voices which comment upon her plaint summarise her feelings with the words:

Si tra sdegnosi pianti	Thus between angry tears,
Spargea le voci al ciel;	she filled the air with her cries;
Così ne' cori amanti	and thus do the hearts of lovers
Mesce amor fiamma, e gel.	Mingle flame and ice.

It is significant that the term *conquestio*, the pathetic tone of voice required for arousing pity in the listeners, is the same word as that used to denote complaint or lament. Perhaps, even, it was the fact that Quintilian observed the lamenting voice to have a musical quality about it which attracted monodists to the musical portrayal of

lament. According to Quintilian the lamenting voice must possess ‘a melancholy sweetness, which is at once most natural and specially adapted to touch the heart’.<sup>7</sup>

Quintilian suggests, then, that both art and nature are required successfully to communicate pity and indignation. This brings us again to the subject of Castiglione’s and Caccini’s *sprezzatura*. In order to move the passions of his or her audience, the performer must convince its members that the passion expressed is genuine and it is important, therefore, that the performer appears visibly moved. This may, perhaps, be achieved by the employment of an appropriate facial expression. In the *affetto* section, this must evoke pity. Perhaps, then, a languid expression similar to that shown on the faces in Bartolomeo Cavarozzi’s *The Lament of Aminta*, depicting an image from Tasso’s pastoral drama (figure 1).<sup>8</sup>



Figure 1 : Cavarozzi *The Lament of Aminta*

Not only does this painting demonstrate a facial expression appropriate for the portrayal of lamentation, it also confirms the fact that it is possible to represent lament upon a musical instrument. The character on the right does not appear to be singing, which suggests that the lament is expressed by the recorder player. This fact adds weight to the notion that Notari’s *Canzona* may be representative of lamentation.

<sup>7</sup> Quintilian, *Institutio oratoria*, trans. H E Butler, London: William Heinemann, 1921, XI.iii.170.

<sup>8</sup> This image is taken from Fenlon and Carter (eds), *Con che soavità: Studies in Italian Opera, Song and Dance, 1580-1740*, Oxford: Clarendon Press, 1995.

For the concluding instrumental *coloratura*, perhaps an expression of a passion of anger is required. The examples of anger contained in Lebrun's treatise (see appendix 2) display a face violently distorted. An exaggerated portrayal such as this is more likely to inspire laughter than indignation. A furrowed brow, coupled, perhaps, with wide, darting eyes, however, conveys the emotion with a dignified restraint.

One factor which Lebrun and Quintilian both mention is the association between anger and rapid and noisy breathing. Lebrun believes the contraction of spirits restricts the breathing, while Quintilian attributes the connection to the fact that one cannot sustain a loud voice for a long period of time without taking frequent breaths. Perhaps this feature may be incorporated into the performance of the section resembling a *peroratio*. This will be especially effective in the case of a performance on a wind instrument – the performer may use the points in the music at which s/he has to breathe to enhance the portrayal of the passion by making the intake of breath audible, sounding, perhaps, a little like panting.

The 'artful' side of the portrayal of emotion concerns the techniques employed in the delivery of the music itself. In the *affetto* section, pity may be evoked by the *conquestio* tone of voice. Since, as shown in the previous chapter, this tone is characterised by frequent pauses, perhaps it would be appropriate to perform parts of this section in a halting fashion. The bass, for example, may slightly delay the final crotchet of bar 61, and, if the soloist shortens the last note of the previous phrase from a semibreve to a dotted minim, the combined effect will generate a halting impression. A similar technique may be applied, this time by the soloist, in bar 65. The decorated version indicates that the sounding of the E should be delayed, the performer may enhance the suggested effect by delaying it further. The opposite technique could be employed in bars 68 and 69. Instead of delaying the crotchet C, it could be slightly anticipated to lead into the *tirata* in bar 69. The time which was taken from the first part of the figure may be added to the second, and giving more time to the rising tone and falling minor third will increase the sigh-like effect which this figure produces. Slightly increasing the tempo on the repeated notes in bars 70 and 73 will cause them to sound more emphatic, again this may be 'made up for' by holding back on the rising chromatic minims, which will enhance their 'weak' effect.

On a violin this effect may be further intensified if the minim notes are performed with portamento. Although no cadential trill is indicated in either the decorated or the simple version of the canzona, as in the *refutatio* of Fontana's sonata, it would be effective to include a *trillo* on the minim A before the cadence in bars 77-8.

It is significant that the *affetto* section contains considerably more slurring than any of the instrumental *coloratura*. This adds an element of languor to the section's solemnity. Perhaps, then, the articulated notes of this section ought to be played smoothly. In contrast, the final section of instrumental *coloratura* could be performed with a more crisp articulation. The manner in which the semiquavers are grouped indicates to some extent how the composer expected the passage to be phrased. Bar 112, for example, contains sixteen semiquavers divided into one group of eight and two groups of four. This suggests that the performer is to articulate strongly the first semiquaver of the first crotchet beat, as well as that of the third and fourth, but not the second. This generates intensity in the second half of the bar and drives the passage forward. A similar detached, driving effect is achieved by slightly emphasising the first quaver of every group of four in bars 129-130 and in bars 134-135. This is contrasted with the smoother approach to the final cadence indicated by the groupings of eight semiquavers in bars 136-137.

Although with Fontana's sonata it was suggested that the performer maintain a regular tempo throughout the instrumental *coloratura* sections, the fact that the *peroratio*-like section of Notari's canzona appears to move the passions as well as delight the audience with its eloquence suggests that there is a case here for the employment of some variation in tempo. The tribrach figures in bars 118-120, for example, may be accelerated to further their emphatic effect. Perhaps a little more time could be taken over the descending tetrachord figure in bars 126-8. Not only would this serve to bring out the sorrowful nature of this passage, it would also contrast with the sharply articulated 'indignant' semiquavers in bars 129-30. Again, the effect would be intensified if the demisemiquavers in bars 126-8 are slurred.

It is also effective to alter the tempo of the final phrase. If this phrase is played strictly in time, the final cadence gives the impression of being rather abrupt. This

produces a lack of poise which has the effect of taking a degree of dignity away from the entire concluding section. Additionally, a ‘nobly negligent’ approach to the tempo will give the phrase an improvisational quality which, in the eyes of Castiglione, at least, would cause the expression of indignation to appear more natural. Bars 134 and 135, which are accompanied by crotchets in the bass, will be most effective if they are played in time, though they may appear more emphatic and urgent if the performer employs a tempo a little faster than that of the preceding phrase. The two *tirata*-like figures in bar 136, however, are supported by minims, and this gives the soloist more scope for rhythmic alteration. A ‘negligent’ effect is generated by slightly sustaining the D and E semiquavers which appear on the first and third crotchet beats of the bar and hurrying through the two semiquaver runs to make up the lost time. As mentioned in chapter five, Quintilian maintained that rapid delivery resulted in a loss of dignity. To maintain sufficient dignity to uphold the respect and admiration of the listeners in the performance of this phrase a cadential *ritardando* may be employed and must commence relatively early on in the phrase, at least by the beginning of bar 137, and possibly during bar 136. Slowing down for cadential trills was recommended by Frescobaldi, apparently to indicate to the listeners that the section is coming to a close. A noticeable *rit* at the end of this canzona will mark the conclusion of the expression as well as present it with dignity. It will be beneficial for the soloist to deliver the final few bars of the canzona without glancing at the music, so as to heighten the improvisational effect and, as was seen in the *exordium* of Fontana’s sonata, to catch the eye of the listeners in order to win their pity and admiration.

As in Monteverdi’s ‘Zefiro torna’, rhetorical principles may be seen to shed light upon the possible function of the opening instrumental *coloratura* sections. Already it has been demonstrated that the triple-time section may be seen to refute the contentment it traditionally represents, and that the agitation portrayed in the final instrumental *coloratura* can be interpreted as arousing the feeling of indignation in the minds of the listeners. In rhetorical terms, when discoursing upon lamentable circumstances, it is important to arouse indignation at the way in which the subject has been treated at the same time as invoking pity for his fate. It has been shown that each of these

requirements may be fulfilled by the final three sections of the work. It is possible to show that the first three sections also contribute to the expression of lament.

As would be expected, the opening section – the musical equivalent, perhaps, of a rhetorical *exordium* – begins with material which is slightly more sedate than that found in the other instrumental *coloratura* sections. The ornamentation included in the decorated version of the soloist's line is also more subdued, the diminution is predominantly from crotchets to quavers rather than the more frequent division into semiquavers. Although semiquavers do occur in bar 7, their dactylic pattern furnishes them with more stateliness than is portrayed by the incessant semiquaver passages of later instrumental *coloratura*. Dactylic patterns also comprise the opening of the canzona. This is the genre's conventional opening figure. As mentioned in chapter 5, there was some disagreement amongst theorists as to whether this foot represented cheerfulness or grandeur. The theorists of antiquity maintained that, when delivered in conjunction with the spondee, the dactyl conveyed nobility, weight and stability. Although shorter by half than the 'long' of the opening dactyl, the crotchets in bar 4 cannot be taken at a rapid tempo since the performer must select a rate of motion which accommodates the subsequent semiquaver passages. This means that the crotchets are sufficiently steady to give a spondaic impression and it would appear that, through the combination of dactyls and spondees, the opening phrase thus expresses passions more 'grand' than they are 'cheerful'. A note of pathos is added by the fact that the melodic line of both the violin and the bass predominantly descends. The restrained simplicity of this section not only complies with the requirements of a rhetorical *exordium*, but also sets a slightly subdued tone in preparation for the *confirmatio*. The 'game', however, is not given away in an explicit fashion and it is really only in retrospect that the opening passage may be interpreted as anything different from the usual cheerful canzona introduction. It is interesting that a similar effect may be discovered in 'Zefiro torna'. The *ciaccona* bass which supports the two tenors' representation of the joys of spring is characterised by a persistent iambic pattern. Although this is described as 'jaunty' by Tim Carter,<sup>9</sup> it was shown in chapter five that the iamb may be seen as indicative of

<sup>9</sup> See Carter, 'Resemblance and Representation: Towards a New Aesthetic in the Music of Monteverdi' in Fenlon & Carter (eds.), *Con che soavità*, p.124.

turbulent passions. It is possible that the use of the iamb in the *ciaccona* acts as a subtle intimation of the pain which is to follow. In the case of Notari's canzona, perhaps the opening section functions in a similar way to an *insinuatio*-style *exordium*, in which the orator introduces an unpleasant subject subtly, concealing the more distasteful side of the topic and winning the support of the audience before introducing it. In this canzona, the dignity of the performer is allowed to come to the fore, without hinting at the passionate abandon encountered in the *affetto* section.

It is possible to interpret the exchange of parts in the opening of the decorated version as contributing to the same end. While the violin opens the canzona in the simple version, the bass entering in the following bar, in the decorated version the initial dactylic rhythm is given to the continuo part, and the soloist remains silent until bar 2. The solo entry of the simple version displays a greater degree of confidence than the reversal of entries employed in the decorated version and this may be seen to have the *insinuatio*'s effect of 'creeping into the minds of the listeners unawares'.

In order to make the subdued nature of the *exordium* more noticeable in performance, perhaps it is prudent to maintain a moderate dynamic. Following the maxim that the rhetorical *exordium* should contain nothing very extraordinary, variation in rhythm and tempo is probably best kept to a minimum or avoided altogether. The rocking quavers in bar 6 may, perhaps, be performed in a 'negligent' fashion, slightly lengthening the first of each pair and shortening the second, although not to the extent that the figure becomes 'dotted'. Articulation should be smooth; this is suggested by the fact that in bar three of the decorated version the rest on the third crotchet beat is replaced by an extension of the previous note, leading into the high G without an appreciable break in the sound.

The second section of Notari's canzona is much more lively. As in Fontana's sonata this section corresponds with the characteristics of the kind of *narratio* which describes a situation in which the passions are involved, since there is a high degree both of 'eloquence' and variety. As with Fontana's sonata the florid diminution which serves to delight the listeners is most impressive if it is performed as quickly as it is possible to play accurately. Notari's grouping of the semiquavers suggests how they

may be articulated. Variety is introduced by the syncopated rhythmical patterns of the soloist coupled with the sequences of hemiolae staggered between violin and bass found in bars 27-34 (example 5).

Example 5: Notari's canzona, bars 27-34.

These hemiolae push the harmonic movement towards a cadence on D. Following this cadence the music takes a noticeable change in direction. Both melody and bass adopt imitative sequences of pairs of descending dotted crotchets and quavers which, in the course of twelve bars, lead the harmonic motion back to a cadence on G. The decoration of this portion of the section differs considerably from that which precedes it. It is far less elaborate, and serves primarily to 'fill in' the wide leaps between successive sequences or to decorate the 'short' syllable of the underlying trochaic pattern. It is clear that, although it contains the imitative ingredient of instrumental *coloratura*, in comparison to the musical material which precedes it, this portion displays notably different characteristics. Perhaps, considering that it is marked off by clearly articulated cadence points, it may comprise a type of 'passionate diversion', but the fact that the bass plays more than a supportive rôle in the music's development, preventing extensive use of rhythmic variation or *rubato*, suggests rather that it may be related to the rhetorical process of imitating a passion within the uninterrupted delivery of 'the facts of the case'. This may, perhaps, be compared with the orator's technique of relating the passions of the characters involved in the narrative without necessarily displaying their effects himself. The long and short of the dotted figure allude to the effeminate trochaic foot, and this, coupled with the

proliferation of descending melodic lines, suggests weakness. The wide leaps in-between each sequence of trochees, particularly the rising minor sixth in bar 37, are reminiscent of sighing. Perhaps, then, this passage portrays a reserved version of the sorrow we are soon to encounter in full force in the *confirmatio*. In some respects, it serves a similar purpose to that of the three male parts in Monteverdi's *Lamento della ninfa*, by commenting upon the lamentation of the nymph but not directly expressing sorrow. In the absence of words, this must be carried out by the use of passions-signifiers in a relatively passion-neutral context.

Despite its passionate connotations, it is probably appropriate not to engage in *rubato* or extensive rhythmic alteration in the performance of this section. The quavers which form part of the dotted figures may, perhaps, be delayed slightly, to enhance the impression of a limping descent which these figures convey and it may be effective to perform the entire passage at a uniform, but slightly slower tempo than the opening of the *narratio*. As in the *exordium*, smooth articulation will contribute to the expression of dejection. The high notes of each phrase may be performed with some degree of force, but a diminuendo through each group of descending trochees will assist in the indication of weakness.

The section following the *narratio*-like passage displays the eloquent characteristics of the beginning of the *narratio*, coupled with a melodic movement reminiscent of the opening. In this way it recalls the important 'points' of the subject following the digression from their exposition employed to portray a moment of sighing weakness. Perhaps, then, this serves a similar purpose to the rhetorical *propositio*, in which the facts of the case are summarised before the orator launches into their confirmation. Considering that they are appearing for a second time, the rocking quavers in bar 48 could be given a more definite 'dotted' delivery. Strong articulation is probably appropriate here, with, perhaps, a slight increase of tempo and a loud dynamic. Considering that this leads into the passionate *confirmatio*, as well as to such a definite cadence, a slight *ritardando* may be employed at the cadence point.

The fact that, as in Fontana's sonata, each of the different sections which make up this canzona appears to display musically equivalent characteristics to the parts of a

rhetorical discourse suggests that they may be interpreted as having a function similar to their rhetorical counterparts. In this way we may surmise that the *confirmatio* section does indeed embody the essential passion of the entire work, and that the other sections serve to assist in its representation. The six parts of the canzona, and their corresponding rhetorical sections are summarised in the table below.

Bar nos.	Character of bass line	Style of section	Equivalent rhetorical section
1–9 <sup>1</sup>	Initially imitative, then more supportive.	Instrumental <i>coloratura</i>	<i>Exordium</i>
9 <sup>2</sup> –45 <sup>1</sup>	Fast moving, imitative.	Instrumental <i>coloratura</i>	<i>Narratio</i>
45 <sup>2</sup> –55	Initially imitative, then more supportive.	Instrumental <i>coloratura</i>	<i>Propositio</i>
56–78	Slow moving, mainly semibreves and minims. Supportive.	<i>Affetto</i>	<i>Confirmatio</i>
79–98 <sup>1</sup>	Mainly supportive, sometimes imitative.	Triple-time	<i>Refutatio</i>
98 <sup>2</sup> –138	Fast moving, imitative.	Instrumental <i>coloratura</i>	<i>Peroratio</i>

Table 1 : The structure of Notari's Canzona

This compositional technique, however, is considerably different from that employed within the vocal lament of the 1620s, the decade suggested by Peter Holman as being the most likely period during which the canzona was written. Monodic laments of this time rarely display any musical style other than the emotionally expressive recitative for which they are well known. There are a number of possible explanations for the fact that, though concerned with lamentation, the instrumental canzona is not a direct imitation of a monodic lament. One is that, unlike feminine laments, this canzona is not designed to convey any degree of unsoundness of mind. The examination in chapter five of the possible rhetorical significance of the three musical styles employed in 'Possente spirito' led to the conclusion that, if *affetto* writing is comparable with the 'grand' style of rhetoric, then its appearance in isolation from the low and middle styles 'represented by simple musical icons and instrumental *coloratura* sections signified the insanity of the character represented. It has been shown how Cicero recommended that, to avoid creating the impression that he is a lunatic, the orator should prepare his listeners for the forcefulness of the grand style with more coherent language. Perhaps, then, the instrumental *coloratura* sections

serve to temper the 'madness' of the *affetto*. In fact, this may be seen effectively to strengthen the affective force of the *confirmatio* section, since it suggests that the emotion displayed by the performer must be so intense that even one otherwise 'in control' of his passions cannot help but display a moment of anguish.

It is also possible that the marked differences in musical style are included in Notari's canzona to compensate for the absence of words which, in monodic laments, assist in the communication of passion. Although, in *Lamento d'Arianna*, different passion-signifiers are used to represent Ariadne's fluctuating emotions (ascending melodic lines, for example, illustrate her anger while the repeated falling of the voice by intervals equal to, or greater than a fourth indicate her grief)<sup>10</sup> her varying passions are all represented by recitative. It is the words themselves which clearly reveal her disparate passions. In Notari's canzona, the nature of the music is the only written indicator of the passions to be expressed in performance. Thus to induce indignation as well as pity, it is necessary for the signifiers of each passion to be more clearly distinguished, and this results in the need to make use of more than one musical style.

An alternative explanation for the presence of more than one musical style in Notari's canzona is revealed by comparison with laments of the 1630s and 40s. In these later laments the passionate monologue is commonly framed by a commentary which begins by explaining the lamenting character's predicament and concludes with a description of her fate. In Monteverdi's *Lamento della ninfa*, for example, the commentary is provided by the three-part male 'chorus', but it was usually the soloist who fulfilled the rôle of both the narrator and the lamenting character, having to switch persona as the text required.<sup>11</sup> William Porter makes the observation that, because the 'concert lament' was no longer restricted to the communication of an emotional monologue it was possible to incorporate within it a wider variety of musical styles. He provides an example of a lament of Galatea by Marazzoli ('La dov'Etna contesse') which contains a section marked by *adagio* followed by one

<sup>10</sup> For a detailed analysis of this lament see William V. Porter, 'Lamenti recitativi da camera', in Fenlon and Carter (eds), *Con che soavità*, pp.76-7 and Eric Chafe, *Monteverdi's Tonal Language*, New York: Schirmer, 1992, chapter 8.

<sup>11</sup> Examples of this type of lament are discussed by William Porter ('Lamenti recitativi da camera') and include Luigi Rossi's laments of Deianeira ('All'hor Deianeira') and Arion ('Al soave spirar d'aure serene').

labelled *presto*.<sup>12</sup> Perhaps the instrumental *coloratura* and triple-time passages of Notari's canzona similarly act as commentary upon the central lament-like *affetto*. It has been demonstrated that they may be interpreted as illuminating the central section; it is possible, therefore, that the opening instrumental *coloratura* may be regarded as 'setting the scene' while the triple-time section and the instrumental *coloratura* following the *affetto* serve to 'describe' the agitated state of the lamenting character. If this is, in fact, the case, perhaps we should consider a date later than the 1620s for the composition of the canzona. The presence of the minor tetrachord as a musical icon also suggests the possibility that the canzona was written in the 1630s or early 1640s. Even if it was written in the 1620s, it is not unlikely that, at the time it was copied, it may, subconsciously or otherwise, have been interpreted by its listeners to have a similar significance to the cantata-type lament.

The fact that the *concello* of this canzona appears to be similar to that of the monodic lament suggests that it may have been most appropriate for secular performance. The canzona's position within Notari's manuscript supports this notion, since it is found amongst a collection of secular solo songs. This fact does not, however, preclude an ecclesiastical performance. After all, Monteverdi reworked *Lamento d'Arianna* with sacred words. Perhaps, then, this canzona is as appropriate for performance during an emotionally charged point of the mass as it is for secular entertainment.

An annotated score may be found in appendix 3, and a recording of the canzona on the 'case studies' CD.

<sup>12</sup> Porter, 'Lamenti recitativi da camera', pp.97 and 105.

## Castello's Sonata Seconda A Sopran Solo

In the previous chapter it was suggested that, in addition to any secular function it may have had, Notari's canzona might have been appropriate for performance at an emotionally intense moment of a religious ceremony. One such occasion is the Elevation of the Host – the point during the Mass at which the officiating priest, in view of the congregation, raises up the bread of the Eucharist in offering to God. It is at this point that transubstantiation is believed to occur.

Music had an important part to play in this ritual. According to Banchieri, even in the *alternatim* Masses of monasteries and smaller parish churches, the organist would be expected to provide music for this part of the ceremony. It would appear that the performance of a pre-composed work was appropriate at this point, rather than an improvisation upon a motet or plainchant. In the first edition of *L'organo suonarino* (Op. 13, 1605) Banchieri included eight instrumental compositions which were to be used for either the Gradual, the Offertory, the Elevation or the Communion. Book six of the second edition of 1622 contains four sonatas with only the treble and bass parts provided. Banchieri explains that the sonatas are to be 'harmonised' on the organ and that, if desired, a treble instrument, or both a treble and a bass instrument may also be added. Banchieri indicates at which points in the music these instruments (he specifies a violin and a trombone) should participate.<sup>1</sup>

If the performance of a sonata, with or without additional instruments, was the practice during the Elevation of routine services in small parish churches, one would expect a grander offering from larger institutions, particularly on important feast days. Stephen Bonta's investigation of sixteenth- and seventeenth-century polyphonic settings of the Proper (to which the Elevation belongs) has revealed that, except for Sundays in Lent and Advent, during which the use of the organ was not permitted and polyphonic settings are provided for the entire Proper, the most common practice was

<sup>1</sup> See Donald Earl Marcuse, 'Adriano Banchieri, *L'Organo Suonarino*: Translation, Transcription and Commentary', PhD diss., Indiana University, 1970, p.145.

to set polyphonically the Introit alone, or only the Introit and the Alleluia.<sup>2</sup> Bonta suggests that it is unlikely that plainsong would have been used to perform the remaining items of the Proper, reasoning that such practice would render these elements rather insipid alongside the elaborate settings of the Ordinary. He concludes, therefore, that either the organ, or an instrumental ensemble would have performed a free composition (one not based upon plainsong) at these points of the Mass. It is possible that these works were performed as substitutes for the missing elements of the Proper, or that the priest recited the liturgy either before or during the performance of the instrumental pieces.<sup>3</sup>

It seems that the Elevation was not always accompanied by instrumental music. Carlo Milanuzzi's *Missa Plenarium*, for example, includes a vocal concerto for two sopranos or two tenors for use at the Elevation and Amante Franzone's print of 1613 also provides a vocal work, 'Aperi oculos tuos' for four voices, at the Elevation of his *Missa Plenarium*.<sup>4</sup> In Venice, however, it would appear that instrumental music was used fairly consistently for the Elevation. While ensemble compositions were performed during routine services of the Christian calendar, certainly by the end of the seventeenth-century it was the practice at Christmas and Easter to include a work for solo violin at this point in the Mass. The custom is recorded in regulations of the Procurators of St Mark's which date from 1675 to 1694, but Eleanor Selfridge-Field believes that it may well have been in operation as early as the second decade of the seventeenth-century, since records from this time show that a single violinist was paid a fee of twelve ducats for unspecified duties at both Christmas and Easter.<sup>5</sup> This supposition is given credence by the fact that the development of the independent solo sonata appears to stem from this date, and that many of the composers of these pieces are known to have worked in Venice at some point during their career.<sup>6</sup>

<sup>2</sup> Stephen Bonta, 'The Uses of the *Sonata da Chiesa*', *Journal of the American Musicological Society*, 22, 1969, p.61.

<sup>3</sup> Bonta, 'The Uses of the *Sonata da Chiesa*', pp.61 and 64.

<sup>4</sup> Carlo Milanuzzi, *Armonia Sacra di Concerti, Messa, & Canzoni*, 1622, Amante Franzoni, *Apparato musicale di messa, sinfonie, canzoni, motetti, & Letanie della Beata Vergine*, 1613, both cited in Bonta, 'The Uses of the *Sonata de Chiesa*', pp.61-2.

<sup>5</sup> Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, New York: Dover, 1975, R1994, p.18.

<sup>6</sup> Fontana, Castello and Marini, for example, all worked in Venice.

According to Banchieri, music appropriate for the Elevation must be soft, grave and solemn.<sup>7</sup> Its function, he explains, is to move the congregation to devotion. It is likely then, that, if a solo sonata was intended for performance at this point in the Mass, it would contain musical signifiers pointing towards this passion. Already we have seen that Fontana's sonata displays characteristics which link it to the passion of pure, requited love, and that the expression of this affection would appear to be virtually interchangeable with the passion of sacred love, so, on the surface, Fontana's sonata would appear to be a likely contender for performance at the Elevation. Notari's canzona, however, is expressive of the more painful side of love, the dejection experienced at the abandonment of a lover. We have seen that, although the connection with secular laments is more obvious, the sonata may also be related to devotional 'plaints' such as the reworking of *Lamento d'Arianna* as *Pianto della Madonna*.

The 1622 edition of Banchieri's *L'organo suonarino* contains a sonata associated specifically with the Elevation. Like the four sonatas mentioned above, this appears with notated treble and bass parts, with some figuring, the expectation, of course, being that the organist provides unnotated harmony notes. Although Banchieri does not mention the possibility of the use of other instruments in connection with this sonata, the treble line, certainly during the opening portion of the work, is very much an independent part, supported by a fairly static bass line. A performance with the upper part played by a violin or cornett and the organ taking the rôle of a continuo instrument would certainly not sound incongruous. It is interesting that the treble part of this sonata contains a number of musical devices commonly associated with the vocal *stile moderno* and, by extension, with the *affetti* sections of solo sonatas. These include a sequence of *accenti* and the use of decorative *tirate*. Present also is a significant amount of harmonic dissonance, generated through the use of suspensions, together with chromatic melodic movement in both the treble and bass. Chromaticism, it would appear, is a feature of Elevation music. A vocal work included in the first edition of Banchieri's *L'organo suonarino* entitled 'A Devout Affection to Play and Sing for the Elevation of the Most Holy Eucharist' contains a

<sup>7</sup> See Marcase, 'Adriano Banchieri, *L'Organo Suonarino*: Translation, Transcription and Commentary', p.38.

chromatic shift from G to G# immediately after the opening phrase and Frescobaldi included a *toccata cromaticha* for performance during the Elevation in his organ Mass, *Messa della Domenica* (contained in *Fiori musicali* of 1635). In Banchieri's sonata, the dissonance, chromatic movement and predominantly downward motion of the treble and bass lines all contribute to a very subdued expression. Certainly the sonata has more in common with the *affetto* section of Notari's canzona than it does with any of the melodic or harmonic material of Fontana's sonata. Perhaps, then, the contented love displayed in Fontana's sonata is not the passion traditionally expressed at the moment of elevation. Banchieri's examples suggest that a more anguished species of love is more appropriate.

Banchieri's sonata is based upon a 'minor' mode with a D final, the untransposed authentic mode 1. According to Zarlino, this is a devout and religious mode, suitable for subjects which are lofty and edifying, making it highly appropriate for association with the Elevation. A solo instrumental work which also uses this mode is the second of two à1 sonatas contained in book two of Castello's *Sonata concertante in stil moderno ... a 1. 2. 3. & 4. Voci*, printed in Venice in 1629. Castello's are the first works for one instrument and continuo to appear in print with the title of 'sonata'. Castello worked in Venice as a cornettist at San Marco. While the treble parts of many of the ensemble sonatas and the first of the two solo works appear to be designed for wind instruments, the 'sonata seconda' is much more violinistic, utilising a wide tessitura, which, unusually for its time, extends downwards to include the violin's lowest string, one note below the usual range of the treble cornett, and a passage marked *tremolo* (discussed in more detail below) the slurring of which appears to indicate a *portato* style of bowing. The sonata is also highly soloistic, very rarely does the bass take any part in the music's melodic development, and even in instrumental *coloratura* sections shorter note values are only occasionally employed, usually in order to hasten the harmonic motion rather than to add points of imitation.

Like Fontana's and Notari's works, Castello's sonata is composed of a number of short sections. However Castello's sonata contains more harmonic variety than the works discussed above, since on more than one occasion it 'modulates' to a secondary pitch centre, first to F and later to A. It appears that this practice is a

feature of Castello's style, since Andrew Dell'Antonio has identified its use in several of the ensemble works contained in the first book of sonatas.<sup>8</sup> These shifts of tonal centre are more consequential than a brief transition to what is effectively an imperfect cadence, since they remain in place up to the conclusion of an entire section and each sectional cadence serves to introduce a different musical style. This means that, although the work may be divided into nine sections, only six of these conclude with strongly articulated cadences on D. Following the principle employed in the analysis of Fontana's and Notari's works, that a 'rhetorical' section is defined by a cadence on the modal final, it is possible to divide the work into the traditional six parts of a rhetorical discourse. An examination of the nature of the musical styles of each section reveals no portion of the music with the qualities expected of a *propositio*. Unlike Notari's canzona there is no condensed 'recapitulation' of the musical material heard in the *exordium* or the *narratio*. Additionally, the second section of the work continues to display the properties of an *exordium* rather than to provide the development of the musical material we have come to associate with the *narratio*. For these reasons, from a rhetorical point of view, it makes more sense to consider the work in five sections.

The *exordium*, as shown in chapter three, must win the attention and admiration of the audience as well as introduce the subject of the discourse. Castello's sonata would appear to fulfil these functions in two sections which, though separated by a strongly articulated cadence do contain similar melodic material. The first opens with the basso part only, which is joined by the soloist after three bars, with one of the few imitative entries. The imitation lasts only for one bar, after sounding the initial repeating D, the solo part launches into the presentation of original musical material, concluding with a cadence on A. The soloist's second phrase again begins with a new figure, yet in bar 9 it returns to the idea heard initially in bar 6, this time presented a fifth higher, leading to a cadence on D and the conclusion of the section. It may be seen that this technique is similar to that used in the *exordium* of Fontana's sonata, where the use of the same musical pattern at the opening of subsequent phrases was likened to the rhetorical *anaphora*. In this case, the music recalls the figure known as

<sup>8</sup> See Andrew Dell'Antonio, 'Syntax, Form and Genre in Sonatas and Canzonas 1621-1635', PhD diss., Berkeley: University of California, 1991.

the *antistrophe*, in which the last word of successive clauses is repeated. The writer to Herennius attributed a degree of elegance to both types of repetition. The figure also serves to impress the musical idea upon the minds of the listeners. The repeated motive is composed of what is essentially a rocking 'triadic' figure presented in quavers, followed by a descending *tirata* which leads to a typical seventeenth-century cadential figure (essentially V – IV<sub>3</sub><sup>6</sup> – V – I in tonal terminology). Although the use of a circle of fifths progression which is hinted at in this opening section is certainly present in sonatas by other composers, it is used so frequently by Castello that it serves as his distinctive 'trade mark', and one which, together with the use of secondary pitch centres, and the tendency to bar the music in units of a semibreve rather than a breve, gives Castello's musical style a particularly 'progressive' quality.

Probably the most significant feature of this opening section is the dominance of minor consonances. Every accompanying chord is minor except from those which contain a raised leading note on the approach to the cadences. Despite the relatively 'neutral' effect created by the melodic line of this section, which betrays little in the way of passions-signifiers save, perhaps, the sweetness indicated by the rocking minor third which forms the beginning of the repeating *antistrophe* figure, the prolific use of minor consonances carries with it an impression of seriousness appropriate for the *exordium* of a 'lofty and edifying' subject.

The second part of the *exordium* takes as its starting point the alternating minor third of the *antistrophe*, this is followed by a more extensive run of semiquavers than the original *tirata*, leading to another iteration of the minor third motive an octave higher. The instrumental *coloratura* following this is extended once more, but again leads to the minor third pattern this time on A. In this way a sequence of rocking quavers and instrumental *coloratura* of varying lengths is established, moving through centres of F and G before an A in the bass, accompanied by C#s in the solo part, leads to a cadence on D.

An interesting feature of this passage is the fact that the movement of the bass line remains slow, despite the active quavers and semiquavers present in the upper part. The fact that the harmony moves very slowly and simply adds an improvisatory feel to

the section and this may be exaggerated by the performer's employment of 'nobly negligent' *rubato*. The combination of these effects strongly recalls Aristotle's comparison between the orator's *exordium* and the aulos player's prelude, in which he runs through the notes of his piece, both to 'warm up' his instrument, and to indicate his competence to the listeners. It is perhaps significant, therefore, that this section touches on all three of the important pitch centres of the work (D, A and F) clearly defining the tonal scope of the sonata. Significant also is the inclusion of instrumental *coloratura* which serve to delight the listeners as well as impress them with the ability of the performer. Here we encounter an instance in which the composer himself has employed the concept of *sprezzatura*, since the semiquaver instrumental *coloratura*, though the most 'impressive' musical material heard so far, are reasonably leisurely in relation to the frenetic demisemiquaver passage work which appears later in the work. Like the orator in his *exordium*, the composer has provided his audience with just a hint of what is to come, saving the most dazzling bravura until he has complete hold over his listeners' emotions.

If the combined opening two sections do indeed comprise the *exordium*, then the following four sections into which the sonata may be divided can be seen as the musical equivalent of the *narratio*, *confirmatio*, *refutatio* and *peroratio*. The structure of the sonata is summarised in the table below.

Bar no.	Tempo marking	Style of section	Equivalent rhetorical section
1-23 <sup>2</sup>	<i>alegra</i>	1st part: reasonably fast moving harmony supporting the development of a melodic idea. 2nd part: much more static harmony, over which the soloist 'runs through' the notes of the piece.	<i>Exordium</i>
23 <sup>3</sup> -51 <sup>3</sup>	<i>adasio</i> <i>alegra</i>	1st part: <i>affetto</i> style melodic movement. 2nd part: fast triple-time section.	<i>Narratio</i>
51 <sup>4</sup> -73	<i>alegro</i>	Instrumental <i>coloratura</i> style melodic movement, leading to echo effects.	<i>Confirmatio</i>
74-103 <sup>3</sup>	-  <i>alegra</i> <i>adasio</i>	1st part: <i>tremolo</i> marking, groups of four repeating quavers joined by slurs. 2nd part: fast triplet quavers. 3rd part: alternating 'major' and 'minor' consonances supporting elaborate ornamentation.	<i>Refutatio</i>
103 <sup>4</sup> -111	<i>adasio</i>	Very static harmony, with elaborate ornamentation leading to a plagal cadence on D	<i>Peroratio</i>

Table 1: The structure of Castello's *Sonata Seconda*

If this sonata is appropriate for performance at the Elevation, it is likely that it will contain signifiers of devotion. The *narratio* does contain a triple-time passage, although it is not of the gentle kind such as the trochaic section of Fontana's sonata, rather it is far more vigorous. The section opens with the emphatic repeating figure used in vocal music to indicate urgency which we encountered in Notari's canzona. This forms the basis of a repeating figure moving rapidly through a harsh succession of tonal centres, from F, in which it begins, through D (with F#s providing major consonances), and C, leading back to a cadence in F. At this point the initial motive is broken into its two constituent parts, first the repeating crotchet pattern is reiterated, ascending to a climactic G (example 1) before dramatically descending by an octave for one further repetition. Following this, the scalar figure which concluded the motive is developed into a running instrumental *coloratura*, leading first to a cadence on F, then through a transitory passage which prepares for a return of the D tonal centre, moving from a B $\flat$  in the bass to a G, over which the melodic line breaks into a sequence of vigorous ascending fourths, the first two of which are particularly arresting, since the second note of each generates a dissonance with the implied supporting harmony. This progresses up to a climactic B $\flat$ , over a D bass, followed by a winding crotchet descent back into duple time for an extended cadential figure.

Example 1 : Castello's sonata seconda, bars 39-41.



As opposed to the *exordium*, which was accompanied by predominantly soft, minor harmonies, this section is supported almost entirely by major consonances until the transition back to a D tonal centre begins in bar 46. This is a result of the fact that the triple time section introduces a new pitch area, on F. The emphatic nature of the repeating crotchets and the increased excitement produced by the reduction of note values from crotchets to quavers in bar 42, adds to the major consonances a quality more closely connected with Zarlino's 'harshness' than the cheerfulness associated with major harmonies today. This character is maintained by the vigorous ascending fourths even when minor consonances are again introduced. Perhaps the energetic

feeling which this passage conveys is appropriate for the *narratio* since it gives the impression of communicating weighty and important matters.

Although the second part of the *narratio* does not contain any passions-signifiers obviously indicative of devotion, the soloist's line of the first does bear some similarity to the opening of Banchieri's Elevation sonata. Both have the nature of an *affetto* section, containing *affetto*-style ornaments such as *accenti* and *tiratae*, and both are supported by predominantly minor consonances.

The similarities between Castello's *affetto* section and the opening of Banchieri's sonata do not provide sufficient evidence to verify that devotion is the subject of Castello's sonata, or that it would have been considered suitable for performance at the Elevation. As we have seen, chromaticism is the most outstanding characteristic of Elevation sonatas and, despite the overall 'passionateness' of Castello's sonata, chromaticism is noticeably absent.

It is in the *confirmatio* section that we should expect to find the most convincing clue as to the *conchetto* of the sonata. After four bars of basso solo, the treble line enters with a typical instrumental *coloratura*-style phrase, which, like its first entry in the *exordium*, is loosely imitative of the preceding continuo passage. This musical idea is subsequently restated a major third lower, and extended by the repetition, in sequence, of each of the small motives which comprised the initial phrase. This is a similar technique to that found in the triple-time section of the *narratio*. It may be compared with the rhetorical device of *accumulation*, a species of amplification in which a 'piling-up' of related words, or in this case, musical figures, impresses the subject upon the listeners with some force. Like the similar passage in the *narratio* section, although the construction of the melodic line suggests the communication of urgent and important matters, its components do not appear to contain any explicit indication of the passion or *conchetto* amplified by the musical gesture. Major consonances outweigh minor chords, and, together with the fact that the organisation of musical material causes an overall reduction in the note values of the treble line, this gives the impression of 'tenseness' and mounting excitement. The bass line, however, except from the cadential figure in bar 65, is made up predominantly of

descending scalar passages, and, despite the bounding nature of the quaver passages, overall, this downward motion is reflected in the soloist's part from bar 61 onwards. Perhaps this tempers the tense excitement indicated by the other signifiers, alternatively, it may be interpreted as adding to the sense of conviction expressed by this passage, without, however, shedding any light upon the nature of the sonata's *concelto*.

It is the following passage which points towards a possible 'subject' for the sonata. After a crotchet rest in both treble and bass, there follows in each part an exact repetition of the previous cadential phrase. This is marked *piano*, indicating that the second iteration of the passage acts as an 'echo' of the first. The effect is underlined by the fact that the same idea occurs twice more, first the subject and its echo leads to a cadence on F and secondly, to conclude the section, it cadences on D. The initial passage, and its echo, however, cadence on C. According to Pietro Pontio C is an improper tonal centre for mode 1 and C cadences in this mode should be used only in passing and always treated with care,<sup>9</sup> yet Castello makes no effort to disguise or discreetly pass over the first appearance of this cadence, and the second serves further to emphasise its presence. It would appear that the composer deliberately calls attention to it.

Another example of the use of a C cadence in mode 1 occurs in the sacred concerto 'Audi coelum' from Monteverdi's 1610 *Vespers*. The cadence is used within stanzas 5 and 6, which relate the interpretation which St. Jerome placed upon Ezekiel 44:2, identifying the Virgin Mary as the eastern door of the temple, by which Christ entered the world, and tell of her rôle in Catholic doctrine as the mediator between God and man. It is the opinion of John Whenham that Monteverdi used an unusual cadence at this point in the concerto to emphasise this doctrinal issue, which is central to the hymn. Perhaps Castello's cadence serves a similar function, drawing the listeners attention, not to the words, but to the musical language itself. Perhaps, then, this portion may be interpreted as holding the key to the *concelto* of the entire sonata.

<sup>9</sup> See John Whenham, *Monteverdi Vespers (1610)*, Cambridge: Cambridge University Press, 1997, p.55.

As we have seen, the musical language at this point in the sonata makes use of an ‘echo’ effect, indicated by the letters *f* and *p* in the treble part. Echo effects were frequently used as a means of motivic development in the Gabrielian polychoral canzona – Timothy Roberts suggests that this was an invention proceeding from the penchant of late sixteenth- and early seventeenth-century composers for the creation of ‘musical perspective’.<sup>10</sup> They were also used for special effects in vocal music. In ‘Audi coelum’ the ‘echo’ represents the voice of heaven, suggesting that the singer who supplies it should be hidden from view, or, at least, located at some distance from the other performers. It is interesting that the echoes themselves not only reiterate the final syllables of the soloist’s line, but provide divine ‘answers’ to the questions issued by the solo voice. This is achieved through a skilful use of the Latin language – the portion of the soloist’s final word of each stanza becomes another word in its own right and so fulfils its dual purpose. For example, the final word of the first stanza, ‘gaudio’ (joy), in the echo, becomes ‘audio’ (I hear), and thus answers the request of the soloist for heaven to respond to his call. Similar applications of the echo effect had been popular in Italian secular and theatrical music for at least a century before Monteverdi’s use of it. Perhaps they were inspired by the way in which the mythical wood nymph, Echo, who, though accursed never to speak her own thoughts, but only to repeat the final syllables of all she heard, was able to attract the attention of Narcissus through the reinterpretation of his own words. An alternative origin for the practice, which is perhaps more likely, is the later occasion of the wood nymphs’ lament on the metamorphosis of Narcissus, in which Echo’s disembodied voice was heard repeating the other nymphs’ elegiac refrains. Several imitations of this mythical lament were composed throughout the sixteenth and seventeenth centuries.<sup>11</sup> Perhaps, then, the echo effects in Castello’s sonata act as a musical icon, indicating either the fading laments of a pining lover, or the concept of the confirmation of a previous statement. Considering the fact that, despite the solemn mode, no other signifiers of lament are detectable in the sonata, perhaps the latter is more probable.

<sup>10</sup> Timothy Roberts, CD inlay to Giovanni Gabrieli, *The 16 Canzonas and Sonatas from Sacrae Symphoniae, 1597*, His Majestys Sagbutts and Cornetts, Hyperion, 1997.

<sup>11</sup> See F.W. Sternfield, *The Birth of Opera*, Oxford: Clarendon Press, 1993, pp.213, 217-218.

The section of 'Audi coelum' which bears the most similarity to the echo effects in Castello's sonata falls at the end of the third stanza. Unlike the other echoes, which reiterate only once the final syllables of each clause, this stanza concludes with a total of three renditions of the statement and echo of the closing syllables. The more lyrical nature of the three statements causes them to stand out from the melodic material which has gone before and each carries more emphasis than the one which precedes it. This part of the concerto contains the same number of repetitions as that which occurs in Castello's sonata. In 'Audi coelum', the significance of this repetition is obvious, since it is at this point that the object of the concerto's devotional discourse, 'Maria', is first revealed and recurrence of the word impresses this fact upon the listeners. In Castello's sonata, the significance of the episode is, perhaps, provided by its context. If this was intended to be the Elevation of the Host, perhaps, after all, it is devotion which is 'confirmed' by the echo effect. There were, however, other possible opportunities for the inclusion of a solo sonata within the liturgy, which shed a different light upon the interpretation of this sonata. John Whenham has highlighted the practice in Venetian churches of inserting motets or sonatas in-between renditions of the liturgical psalms at Vespers. This was recorded by the German composer Paul Hainlein on a visit to Venice. In 1647 he reports having attended Vespers on the night of the celebration of the Feast of the Conception of Our Lady and he lists the psalms and describes the motets performed, adding that 'there was also a monk who played solo violin, the like of which I have never heard before, unless it were one of the Emperor's violinists'.<sup>12</sup>

Considering that Castello was a Venetian musician, it is certainly possible that this sonata was written for performance at a similar occasion. Examination of Monteverdi's Vespers motets (if that is what they are) reveals that they provide a specifically Marian context for a Vespers sequence devoted to the virgin. 'Audi coelum' in particular affirms a commitment to follow the example set by the blessed virgin. The use of echo effects further emphasises this concept of imitation. Perhaps in Castello's sonata the echo passage may be interpreted as having a similar significance, representing the commitment of the faithful to follow a holy example. If this is the case, perhaps the sonata is suitable for performance either between two

<sup>12</sup> See Whenham, *Monteverdi Vespers (1610)*, p.20.

Vespers psalms or at the Elevation of the Host, since a representation of a commitment to follow Christ's example is as relevant at this moment of the Mass as commitment to imitate Mary, or any other saint, is during Vespers.

There is one significant difference between the use of echo effects in 'Audi coelum' and their presentation in Castello's sonata. This concerns the fact that, while in 'Audi coelum' the echo is sung by an additional performer, in Castello's sonata the same soloist performs both the initial statement and the subsequent echo. Considering that a large part of the effect of 'musical perspective' relies on the positioning of the echoing voice or voices at some distance away from the part or parts to be imitated it would appear somewhat strange that Castello chose to use echo effects in a sonata for only one melody instrument, particularly since his 'echo' sonata, no.17 of the same volume, includes parts for additional echoing instruments, with the instruction that these should be hidden from view. Why, then, in the sonata seconda does only one instrument perform both rôles?

A rhetorical answer may be found to this question. It has been shown that the use of different forms of repetition, such as *anaphora* and *antistrophe* were employed within a rhetorical discourse to create charm and to place emphasis on a particular subject. The art of rhetoric also allowed for repetition of clauses as well as single words. This form of repetition is classed under a category of figures of speech known as *expolitio*, or refinement. Because it is inelegant simply to repeat exactly what has already been spoken, it is necessary that the phrase be subjected to some sort of change. According to the writer to Herennius, this may take one of three forms: a change in the words (in which the same idea is repeated using different phraseology); a change in the treatment of the subject (for example, by pretending that the words are spoken by one of the characters involved in the discourse); or a change in the delivery. The echo effects of Castello's sonata are similar, therefore, to a combination of the first and third types of refinement. Each statement presents what is essentially the same musical figure at a different pitch, and with slight alterations to the pattern of the treble part's semiquavers, fulfilling the requirements of the first kind of refinement, while the echoes, performed as they are by the same musician at a quieter dynamic, function as refinement by a change in delivery. The author of *Rhetorica ad*

*Herennium* maintains that the figures of refinement are employed to give ‘force and distinction’ to an argument.<sup>13</sup> It is significant that he assigns their use to the embellishment of proofs in the *confirmatio*.

The similarities between Castello’s echo effects and the *expositio* presents a justification for the writing of echo effects for only one performer. Perhaps, if Christian commitment is indeed the *concetto* of the sonata, the use repeating figures may be seen to be representative of a firm conviction. Castello is not the only composer to make use of echo effects in works for only one melody instrument. Similar passages may be found on the approach to final cadences in Frescobaldi’s solo *Canzona detta la Bernadinia* (from his collection of ensemble canzonas published first in 1628 and again in 1635), and in Riccio’s first canzona à2 for one treble and one bass instrument of 1612, where the echo effect occurs over a pedal bass note. As well as confirming the *concetto*, perhaps these echo sections serve also to ‘confirm’ the skill of a performer who is able to play with such dynamic contrast that the quality of ‘musical perspective’ is generated without the need to position musicians at a distance, or, as is often the case with Gabrielian polychoral echo effects, to reduce the size of the echoing ensemble.

If this sonata does, indeed, follow rhetorical principles, it would be expected that the *refutatio* section can be seen to address and allay any resistance which may reside in the minds of the listeners. The section which falls in the position of the *refutatio* opens with a series of groups of four repeating quavers, over each of which is marked a slur. The word *tremolo* occurs at the beginning of this section. Eleanor Selfridge-Field has suggested that the term indicates that such passages should be performed in accordance with Monteverdi’s instructions to string players in *Il combattimento*, in which case the notes would be performed as repeating semiquavers. If this interpretation is correct, a pyrrhic, *conciato* effect would be produced. Considering, however, that repeating semiquavers are written as such at other points of Castello’s and other contemporary composers’ works, it seems somewhat illogical to suppose that, if a similar performance style were required, the section would not have been written out in full. Peter Allsop suggests that the use of this term (which appears also

<sup>13</sup> *Rhetorica ad Herennium*, trans. H Caplan, London: William Heinemann, 1954, IV.xliv.58.

in a number of works by Castello's contemporaries) may act as an observation of a style already indicated by the music itself rather than as an instruction to the performer to apply any additional effects. The sonata à3, entitled 'La Foscarina', from Marini's *Affetti musicali*, however, contains a passage of minims above which is written *tremolo con l'arco*. On the evidence that the continuo part contains the words *metti il tremolo*, Stewart Carter has suggested that Marini's term instructs the performer to imitate the slow pulsating effect of the tremolo stop of seventeenth-century organs. This theory is corroborated by an instruction found in a treatise of 1638, *Musicalischer Andachter, dritter Theil* by the German Andreas Hammerschmidt which explains that the violinist is to play four notes in a single stroke of the bow 'like the tremulants in an organ'.<sup>14</sup> It would appear, then, that Castello's use of the word is, indeed, simply a comment upon the effect already included in the notation and that it should be performed as written.

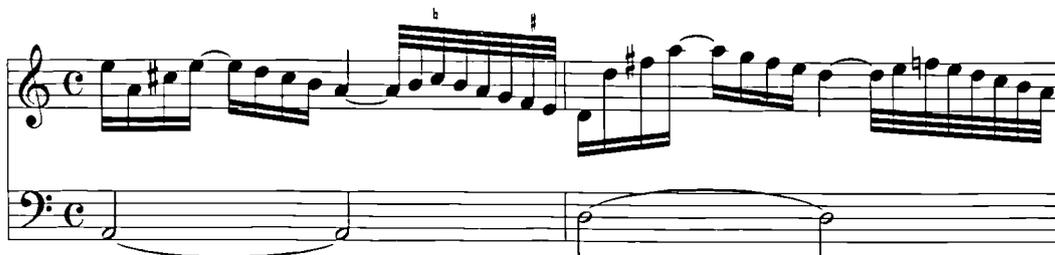
While the rapid quivering of the pyrrhic foot motive is representative of agitation, it would appear that more gentle trembling is associated with sadness. In chapter five it was mentioned that Mersenne attributed the passion of sorrow or languor to a trembling effect. Perhaps, then, sorrow, or possibly fear, is indicated in this section of Castello's sonata. The possibility that the passage is representative of fear is supported by the appearance of devices indicative of 'extreme' emotions: two leaps of a minor sixth in the treble part (bars 76 and 82-3), and a dissonant suspended seventh (considered to be 'harsh and bitter' by Zarlino) above the bass E in bar 84. It is significant also that the soloist's D forms part of a descending minor tetrachord of the saddest species (B C D E) which leads to a cadence on A in bar 86. Perhaps, if a form of devotional commitment is the *concetto* of this sonata, this passage acts as a representation either of the doubts and fears of successful fulfilment of the promise which may arise in one who makes such commitment, or in one who is not yet persuaded to do so. If this is the case, it is possible that the exuberant triplet passages which immediately follow it represent the refutation of such fears. Certainly this passage is lively, and, based upon a tonal centre of A, it is harmonised almost exclusively by major consonances. However, an underlying solemnity is present in the

<sup>14</sup> Stewart Carter, 'The String Tremolo in the Seventeenth Century', *Early Music*, February 1991, pp.43-59.

consistently descending melodic lines, and in the minor chord on D which concludes the passage with a sombre plagal cadence. It would appear that the treble part is struggling to defy doubts which nevertheless remain. Perhaps, as in the *narratio* section, the major consonances signify harshness rather than contentment.

This theory is upheld by the *refutatio*'s concluding section. This has the nature of an *affetto*, in which a small melodic fragment made up mainly of semiquavers and demisemiquavers decorates a slowly moving bass which progresses through a cycle of fifths from A, through D, G and C to F, leading to a protracted and highly elaborate cadence on D. While the bass line itself changes only once per bar, the supporting harmony moves on every minim. Each bar opens with a major chord, but the continuo player is required to flatten the third, progressing to a minor consonance, on each second minim (example 2). In Zarlino's terms the 'harsh' major consonance with which each bar begins is thus answered by a 'softened' version of the chord. Perhaps the minor consonance 'refutes' the 'harshness' of the major, discrediting the doubts of an unconvinced listener and emphasising the sweet character of the sonata's *conchetto*.

Example 2: Castello's Sonata Seconda A Sopran Solo, bars 95-96.



The juxtapositioning of the vehemently different musical styles which comprises the *refutatio* may be compared to the rhetorical figure known as the hyperbaton which, as shown in chapter 3, was considered by Longinus to be representative of an individual carried away by passion. This shows itself by the expression of rapid changes of direction in the speaker's thoughts, the exposition of a new idea without necessarily completing the statement of the first, and a general impression of the speaker's disquiet. Certainly similar features are apparent in the *refutatio*. The fearful tremolo gives way to excited triplets with very little warning, and the opposing major and minor harmonies may indicate fluctuating emotions. Perhaps, then, this whole section

is expressive of the listeners' doubts, only resolved by the strongly articulated cadence on the mode's final which not only concludes the section but is soon revealed as the last full close of the entire work.

The softness which prevails at the conclusion of the *refutatio* continues throughout the *peroratio*. As with Fontana's sonata this section combines the emotive qualities of an *affetto* section (it is marked *adagio* and is supported by a slowly moving bass line) with awe-inspiring passage work. Mounting excitement is generated by the progressive reduction in note values throughout the passage work on the approach to the final cadential ornament, it begins with a dotted quaver and concludes with two groups of sextuplet demisemiquavers (see example 3). The section also fulfils the *peroratio's* function of recapitulating the ideas expressed in the former parts of the discourse. The juxtaposition of 'arpeggiated' quavers with small portions of passage work with which the section opens bears a similarity to the musical material found in the second part of the *exordium* and in the triple-time portion of the *narratio*.

Example 3: Castello's Sonata Seconda A Sopran Solo, bars 107-108.



As should be expected of a *peroratio*, the composer has retained a small element of surprise with which to astonish his audience. The long cadential ornament opens with an ascent of an augmented fourth, which, according to Vicentino, is used by composers to create a 'marvellous effect'. The C#, whose presence is sustained by the fact that it becomes the lower note of the subsequent trill is also dissonant with the bass G and its supporting minor harmony. It is significant that the sonata concludes with a plagal cadence. We have already seen (in chapter 5) that Vincenzo Galilei believed such cadences to produce a sad and relaxed effect. In this sonata, the conclusion is certainly in keeping with the serious nature of the work as a whole. Further significance is attached to the use of this cadence by the fact that exactly the same conclusion closes both Banchieri's Elevation sonata and Monteverdi's 'Audi

coelum'. This fact reinforces the conjecture that the musical content of the sonata renders it appropriate for performance either at the Elevation, or between Vespers psalms. Perhaps the plagal cadence acts as a musical icon, indicating the devotional nature of the sonata as a whole.

There a number of ways in which the work's *conpetto* of devotion and Christian commitment may be enhanced through its performance. This *conpetto* may be emphasised by a dignified delivery, especially in the opening section of the *exordium* which, owing to the fact that it contains nothing which might cause astonishment, derives a convincing delivery from the use of the writer to Herennius's 'dignified conversational tone'. This tone combines a full, confident sound with a delivery which is calm and relatively subdued. This suggests that the performer should avoid delivering any surprises, such as sudden changes in tempo or volume. A regular pulse and a moderate dynamic are suitable for this section, since the dignified conversational tone must include an element of restraint – it is important that the listener becomes aware of the fact that the performer is able to play with both more force and more speed, so that his or her expectations are fulfilled by the delivery of the more elaborate passage work which appears further on in the piece.

The improvisatory qualities of the second part of the *exordium* require a more relaxed delivery with regard to tempo. The performer may, perhaps, hold back on the rocking quaver motives and make up time in the answering semiquaver passages. This has the effect, not simply of conveying a degree of spontaneity (which, of course, may be enriched by a delivery of this portion from memory), but of increasing the potential of the semiquaver passages to impress the listener. It is important, however, to avoid the portrayal of affectation, which may be produced if the tempo is adapted in exactly the same fashion on every occurrence of the musical figure.

The proliferation of slurs in the opening *affetto* of the *narratio* suggests that a gentle delivery is required for this section. Again, a 'nobly negligent' approach to the tempo is applicable here. The speed of the delivery of the *accenti* in bar 27, for example, may be gradually increased throughout the bar, with, perhaps, an *esclamazione* on the climactic high C in bar 29. The triple-time section, however, requires a totally

different delivery. The emphatic nature of the repeating crotchet figure suggests that this section should be performed with a strong articulation, and a relatively loud dynamic. Articulation may be especially vehement for the performance of the vigorous fourths and sevenths in bars 46-48. The section is marked *alegra* – certainly a fast delivery assists in the portrayal of the urgent importance appropriate for a *narratio* section. If the performer's dignified air is to remain in tact, however, it is necessary to maintain a regular pulse. Rhetorically speaking, it is important, at this point in the discourse, that the orator conveys the impression of being totally in control of his own passions. If this section of the music begins to 'run out of control', the performer risks losing the good will s/he has so far allured from his or her listeners.

The strong dynamic with which the *narratio* concluded may be successfully maintained in the *confirmatio*. This section, however, appears to call for a smoother articulation, excepting, perhaps, the leaping quaver figures whose liveliness may be brought out by an articulation which is short, if not quite as strong as that which featured in the *narratio*. The writer to Herennius's sustained tone of debate is perhaps suitable here, in which the tone required is full and flowing, and conveys energy. The use of a loud dynamic for the opening portion of the *confirmatio* will provide an effective contrast with the quietness of the subsequent echo effects.

The soft dynamic of the final echo may be carried forward into the following tremolo section. As with Fontana's section, perhaps the rest in both parts which concludes the *confirmatio* may be extended slightly in order to form a definite break between the two sections. Considering the possibility that the *refutatio* gives voice to the listeners' doubts and fears, it is perhaps appropriate to give up a dignified delivery in favour of one which reveals a lack of restraint. This in itself may be seen to act as a refutation of the listeners' fears. In an age in which outward control over one's passions was considered to be one of the highest virtues, listeners who witnessed a performer's representation of a soul given over to conflicting affections may well be induced by the ignominy of such a display to put their own doubts behind them. With this in mind, probably the most important feature for the performer to bring out of this section is that of extreme contrast. Thus the tremolo section, which appears to lend

itself to a slow and quiet delivery, perhaps with some emphasis of dynamic or strong articulation placed upon the two leaps of a minor sixth (bars 76 and 83) and the suspended seventh in bar 84, may be suddenly contrasted with a triplet section which is vigorous, fast and very loud. At this point the portrayal of a 'loss of control' is exactly the effect required. The final portion of the *refutatio* may be performed in a more subdued fashion. With the major-minor contrast perhaps highlighted by slurring the demisemiquaver passages supported by minor chords, while articulating the semiquavers accompanied by major consonances.

The improvisatory quality apparent in the musical writing of the second portion of the *exordium* is also found in the *peroratio*, whose musical material we have seen has some similarities with the opening passage. Rhetorically speaking, the performer is entitled to take even more liberties with the tempo of the *peroratio*, since at the conclusion of the speech he is able to reveal the full force of his eloquence, having firmly grasped the admiration and good will of his listeners. Considering the solemnity of the work, and the fact that it is essential that the player's dignity is restored before its conclusion, it is perhaps appropriate to begin this section rather slowly, increasing the tempo for the passage work in bars 107 and 108, but taking a considerable amount of time over the ascending augmented fourth in bar 109, and, as was discussed with reference to the final cadence of Notari's canzona, employing a *ritardando* throughout the cadential ornament. This not only restores an appropriate degree of dignity, but serves to emphasise the musically significant plagal cadence with which the work draws to a close. An annotated transcription of this sonata may be found in appendix 3, and an example of its performance is included on the 'case studies' CD.

## Conclusion

The case studies in chapters six, seven and eight demonstrate the ways in which classical rhetoric may serve both as a tool for musical analysis and as an aid in approaching the performance of early seventeenth-century solo sonatas. As chapter one explains, the number of references made by contemporary musicians and music critics to the connection between music and verbal rhetoric suggests that the examination of the early Baroque sonata from a rhetorical point of view is not incompatible with the ways in which composers and theorists of the time thought about music.

Of course, adopting a ‘rhetorical’ performance style does not make it any more possible to achieve an ‘authentic’ delivery of seventeenth-century solo sonatas than would the use of any other method of studying historical performance practices. What it does provide, however, is a system through which historical performance techniques may fruitfully be explored. To a certain degree, it provides some answers as to why seventeenth-century performance techniques may have been employed. If we take, for example, the concept of *sprezzatura* as (rather enigmatically) defined by Giulio Caccini, and trace its roots back into rhetorical practices, it becomes possible to explain the reasons for its use – it assists in creating of an impression of confidence and spontaneity and emphasises the passionate high-points of a speech. Applying the same rhetorical principles to a seventeenth-century sonata makes it possible to suggest ways in which *sprezzatura* may be effectively employed in a performance. In this way, it may be seen that examining the sonatas from a passions-based, rhetorical viewpoint allows for experimentation with historical performance practices within a contemporary referential framework. For example, knowledge of the function of *affetti* passages and the types of *affetti*-style ornamentation notated in solo sonata ‘scores’ may assist our interpretation of passages in other sonatas which are marked *affetti*, but contain very little, if any, decoration of the melodic line. Such a passage occurs in Sonata Quarta from Marini’s Opus 8. Here the violin is provided simply with minims, with the term *affetti* included above the violin part (example 1). This

implies that the violinist should improvise ornamentation in the style used by composers (such as Fontana and Notari) who choose to notate their *affetti* passages.

Example 1: Biagio Marini, ‘Sonata Quarta ‘per sonar con due corde’’, Opus 8, bars 70-82.

The image shows a musical score for two parts: Violino and Continuo. The Violino part is in treble clef and is marked 'affetti'. It consists of two staves of music. The Continuo part is in bass clef and also consists of two staves of music. The key signature has one sharp (F#) and the time signature is common time (C). The music is in a 3/4 time signature.

A similar passage occurs at the opening of Canzon Terza, from Bartolomeo de Selma’s collection of instrumental works.<sup>1</sup> The fact that the opening section is unbarred, while the proceeding passage, marked *canzon* contains very regular barring suggests that a free interpretation of the passage is required. Figure 1 and example 2a shows the *affetti* section in its printed form, and example 2b contains suggested ornamentation for the section.

The image shows a musical score for two parts: Soprano, Solo. and Affetti. The Soprano, Solo. part is in treble clef and is marked 'Soprano, Solo.'. It consists of two staves of music. The Affetti part is in bass clef and is marked 'Affetti' and 'canzon'. It also consists of two staves of music. The key signature has one sharp (F#) and the time signature is common time (C). The music is in a 3/4 time signature.

Figure 1 : prima parte of opening of Canzon Terza

<sup>1</sup> Bartolomeo de Selma, *Canzoni, fantasie et correnti da suonar ad una 2. 3. 4. con basso continuo*, Venice, 1638.

Example 2a: Bartolomeo de Selma, Canzon Terza, opening.

Soprano solo  
Affetti

Continuo

6 7 6 7 6

7 6

canzon

61

Example 2b: Selma, Canzon Terza, suggested ornamentation (soprano part only).

Soprano solo  
Affetti

canzon

The rhetorical principles applied to the three case studies may, then, be used in the analysis and performance of other solo sonatas from the same period. While it is possible to apply the principles of the rhetorical *dispositio* to works beyond the immediate proximity of the early 1600s (since the parts of the *dispositio* were explicitly connected to music by theorists throughout the Baroque era) it would be unwise to extend the meanings associated with the majority of passions-signifiers to appearances of similar devices in music written after the 1640s. Means of analysis such as this are not applicable universally; rather, they are closely bound to a narrow historical period and regional style. In chapter seven it was demonstrated that the *affetto* section of Notari's Canzona could be interpreted differently according to whether it was compared with monodic laments of the 1620s or with those of the 1630s and 40s. As musical styles change, so do the significances associated with

them. In order to examine the representation of passions in later Italian Baroque music, or in that of another national style, it would be necessary to decode an entirely different system of musical signifiers. This does not preclude, however, the application of the method to different musical genres contemporary with the case study sonatas. Certainly, since many of the passions-signifiers themselves are derived from vocal monody, it is possible to examine solo song in the light of the same passions system and rhetorical procedures. The presence of a text, however, makes the task of identifying the *concetto* or passions imitated in the work much less of an 'inexact science'. Consideration of the passions represented in the text, coupled with an analysis of the passions-signifiers present in the music, may lead to some interesting revelations concerning the relationship between music and text – it is quite possible that the meaning of the text is altered or contradicted in some way by the musical signifier.

Susan McClary has explored concepts relating to this in her study of the rôle of gender in Monteverdi's dramatic music. Deriving evidence from the music and text provided for the characters of Proserpina and Poppea, she reasons that rhetorical prowess displayed in the speech of female characters conveys a very different semiotic meaning to its appearance in the speech of a man. In men, rhetorically inspired communication portrays both social and political self-assurance; in a woman it conveys immodesty and seductive power. Conversely, when a male character is assigned music and text more commonly associated with 'hysterical' feminine lamentation, the passion he evokes is likely to be not so much pity for his sufferings as contempt for his weakness. McClary demonstrates how such a rôle reversal influences the dramatic effect of *Orfeo*, suggesting that it was Orfeo's overtly feminine lament which resulted in the opera's 'frosty' reception. McClary illustrates the ways in which the musical styles of the individual 'speeches' may be seen to delineate the type of speech to which they are set. Perhaps, if Orfeo's lament had been represented using musical signifiers which portray an impression of dignified restraint, his first Mantuan audiences would have retained more sympathy for him and his fate.<sup>2</sup>

<sup>2</sup> See Susan McClary, *Feminine Endings: Music, Gender and Sexuality*, Minnesota and London: University of Minnesota Press, 1991, pp.35-48.

So far in this thesis, the use of rhetorical analysis has been considered only for music with a single principal instrument or voice. For a number of reasons, this solo plus continuo 'genre' lends itself naturally to comparison with classical rhetoric. It was demonstrated in chapter one that the solo sonata differs from its ensemble counterpart in the way that the music is constructed, and it may be shown that these differences draw the solo genre closer to a rhetorical model. The musical material of ensemble sonatas is made up primarily of imitative interplay between two or more parts. In the solo sonata, since the bass usually takes on the rôle of providing harmonic support rather than an active involvement in the music's motivic development, the opportunities for imitation are considerably limited, and the composer is forced to find alternative constructive processes.

The various alternative compositional techniques employed by composers of the *à 1* genre are themselves closely related to practices employed in the formulation of verbal rhetoric. For example, it has been demonstrated (in chapter one) that the juxtaposition of several short, often unrelated musical statements may be equated with the orator's objective to introduce a large amount of variety into his delivery, in order to hold the attention and interest of his listeners. Similarly, the initiation or conclusion of a series of musical phrases with the same musical gesture has been shown to be connected with the rhetorical figures of *anaphora* and *antistrophe*. This practice, used in the case-study sonatas of both Fontana and Castello, became something of a trade-mark in the sonatas of Leoni. Willi Apel's cursory analysis has shown that each of the thirty-one sonatas begins with a short musical idea, which is developed through figuration to a cadence point and then re-introduced, usually at the fifth or fourth, and developed once again, with material different from that which proceeded from the earlier statement.<sup>3</sup>

Another, related, compositional technique which is sometimes employed in the solo sonata involves providing a thematic connection between two or more of the short sections. A common theme is adapted to the style and meter of each section. Castello uses this process in the first of his two solo sonatas. After an initial *affetto*-

<sup>3</sup> Willi Apel, *Italian Violin Music in the Seventeenth Century*, Thomas Binkley (ed.), Bloomington and Indianapolis: Indiana University Press, 1990, p.152.

style opening, an instrumental *coloratura* section begins, in duple time, which is effectively a sequential development of its opening figure (example 3a). After a cadence on A, a triple-time passage is introduced, and the rhythm of the same melodic material is adjusted to fit the new measure (example 3b). This procedure unites what would otherwise have been two be disparate sections. It also fulfils the rhetorical function of presenting the facts in an interesting and varied fashion, since, from a rhetorical perspective, the two passages comprise the *narratio* section of the work.

Example 3a: Castello's Sonata Prima a Sopran Solo, bars 9-16<sup>2</sup>.

The musical score for Example 3a consists of two systems. The first system is in common time (C) and the second system is in 3/2 time. Both systems feature a complex melodic line in the treble clef and a simpler bass line in the bass clef. The melodic line in the first system begins with a quarter rest followed by a quarter note, then a series of eighth and sixteenth notes. The second system shows a change in the melodic line's rhythm to fit the 3/2 time signature, with a trill-like figure in the final measure of the system.

Example 3b: Castello's Sonata Prima a Sopran Solo, bars 16-35.

The musical score for Example 3b consists of four systems. The first system is in 3/2 time and the subsequent systems are in common time (C). The score features a complex melodic line in the treble clef and a simpler bass line in the bass clef. The melodic line in the first system begins with a quarter note, followed by a series of eighth and sixteenth notes. The second system shows a change in the melodic line's rhythm to fit the common time signature, with a trill-like figure in the final measure of the system.

This compositional method is taken to an extreme in the sonatas of Marco Uccellini. The substance of the solo violin part of Sonata Sesta from his Opus 5 (1649) is derived entirely from reiterations and increasingly complex diminutions of the initial theme. Uccellini uses the technique to such an extent that the work resembles a set of variations rather more than it does the sonata style of the 1620s. This work highlights some of the changes taking place in sonata composition during the 1640s and may be seen to form a link between the multi-sectional, multi-*affetti* sonata and the developing preference for a collection of movements, each representing a single affection, or even one aspect of an affection imitated in the work as a whole. While the repetition of a single idea may be seen to function as a form of proof when it appears in the *confirmatio* alone, its constant reappearance throughout the whole work perhaps reduces the opportunities for persuasion available to the performer, since it becomes more difficult for the performer to surprise his audience. In some respects, this is a problem shared by the ensemble sonata. The very fact that the music is heavily dependent upon imitative compositional procedures means that the development of musical ideas is more predictable for the listener. This is not wholly anti-rhetorical. As discussed in chapter three, it is important that, at the beginning of a speech, members of the audience are made to feel well-disposed towards the orator, and a speaker may achieve this by ensuring that the listeners are presented with nothing very surprising, for which reason extravagant gestures are eliminated from the speech's *exordium*. Apparent in excess, however, imitation can diminish, not the music's affective power, but the perceived connection between the processes used to move the passions in the music and those employed in a spoken rhetorical discourse. Indeed, Maria Rika Maniates cites the extensive use of imitative compositional techniques as a reason for objecting to the practice of the rhetorical analysis of music of the Baroque.<sup>4</sup>

It is clear that some difficulties arise when considering the application of rhetorical principles to ensemble music. There is no reason why the passions-signifiers discussed by contemporary theorists, and those identified in contemporary vocal music, cannot carry their significance from solo to ensemble sonatas just as they might

<sup>4</sup> Maria Rika Maniates. 'Music and Rhetoric: Facets of Cultural History in the Renaissance and the Baroque', *Israel Studies in Musicology*, 3, 1983, p.50.

from monody to vocal dialogues. However, the use of these signifiers in a predominantly imitative context may result in the representation of a very different significance from that implied by the presence of the same signifier in solo music. Andrew Dell'Antonio has demonstrated that the interplay of motivic devices within the upper parts of a Castello à2 sonata may be seen to represent the erotic repartee of a seducer and one willingly seduced, concluding that the sonata imitates the passion of desire.<sup>5</sup> In this context, imitation itself becomes a signifier of passion.

It is significant that the passion identified by Dell'Antonio in Castello's 'Terza Sonata a Due Soprani' is created *between* the two 'characters' represented by the melody instruments. One might say, as Dell'Antonio implies, that the parts combine forces to inspire a similar passion in the hearts of the listeners. Nevertheless, the expression of desire is so intense one might justifiably conclude that the participating 'characters' have no intention of moving anyone but each other. There is no impression of a performer pleading directly with the audience as there is in the context of a solo sonata. From this perspective, then, the use of a rhetorical model breaks down when applied to music for more than one principal voice. This is not to say that the music does not have a persuasive effect. Indeed, it may be argued that the effect of Castello's à2 sonata is made stronger by the very fact that the violin parts' intense involvement with each other, to the exclusion of the audience, makes the passion appear genuine and more 'persuasive' – no true lover would play to a third party in the presence of his or her beloved. Perhaps this musical experience harks back to madrigal singing and consort playing, in that the gratification is intended to be for the performer rather than for an audience. In any event, it is clearly not possible to say that ensemble sonatas operate rhetorically in the same way as solo works. Much of the orator's power (as was discussed in chapter two) stems from the fact that the one communicates with the many, and a similar persuasive force is generated by a single principal performer (though supported by a continuo) personally addressing the members of his audience. It cannot be denied that the à2 genre is a powerful affective medium, but it does not have the overtly rhetorical, directly communicative quality of the solo sonata.

<sup>5</sup> Andrew Dell'Antonio, 'The Sensual Sonata: Construction of Desire in Early Baroque Instrumental Music', *Repercussions*, Fall 1992, pp.52-83.

The solo sonata not only uses different compositional processes from the ensemble version of the genre; it is also distinguished by its relative rarity. The vast majority of instrumental music published in the early seventeenth-century (excluding that for keyboard or lute) was for varying sizes of ensemble. Even in the case of composers whose reputation as performers is reasonably well documented, there survives very little music written by them for only one melody instrument. For example, there are no extant examples of the à1 medium written by Giovanni Battista Buonamente, and it is not known whether his earliest three collections of instrumental music (now lost) contained any solo sonatas. Castello's output includes only two solo sonatas while Fontana's collection of eighteen sonatas contains six for a solo instrument. Biagio Marini, who was clearly a highly skilled player and whose music displays evidence of advances in violin technique, included only one example of a true à1 sinfonia in his opus 1 (1617). His opus 8 (1629) contains some of the finest seventeenth-century examples of the à1 genre, but of the sixty-nine instrumental works which make up the publication, only seven are for a solo violin and continuo. Of the eleven canzoni interspersed with vocal works in Giovanni Battista Riccio's third book of *Divine Lodi Musicali* (1620) only one is for a solo instrument (the *flautino*). No à1 works survive by Salomone Rossi, Tarquino Merula or Giuseppe Scarini.<sup>6</sup>

The scarcity of à1 sonatas does not necessarily mean that performance by a solo instrumentalist was a rare occurrence in the seventeenth century. It may be that violinists improvised solo works upon popular tunes or grounds, such as the *Bergamasca* or the *Romanesca*. A *Romanesca* is included at the end of Biagio Marini's opus 3 collection primarily of vocal works (1620). It is described as being 'Per il Violino solo e Basso se piace' and it differs from other published contemporary instrumental *Romanesca* variations (such as those by Rossi and Buonamente) in that it is a solo work – the other instrumental *Romanescas* are composed for ensembles of two or more melody instruments. Perhaps it was the norm to publish variations only when more than one soloist was involved, because solo versions may be improvised more easily; certainly the violin line of Marini's *Romanesca* has a striking improvisatory quality.

<sup>6</sup> See Claudio Sartori, *Bibliografia della Musica Strumentale Italiana Stampata in Italia Fino al 1700*, Firenze: Biblioteca di Bibliografia Italiana xxiii, 1952. and Willi Apel, *Italian Violin Music of*

Since the repertoire of solo sonatas is small, it is likely that their performance in either sacred or secular contexts was rarely called for. Indeed, the very fact that all sonatas form such a tiny subset of the corpus of instrumental music arguably supports the notion that they were used only for very specific and infrequent ecclesiastical functions, such as at the Elevation of the Host during Christmas and Easter celebrations of the Mass and, perhaps, for occasional performance between Vespers Psalms. Perhaps the solo sonata was considered to be something special, only to be used on these occasions, and its rarity served to uphold a distinction between music for one instrument and the more common ensemble sonatas.

It is, perhaps, surprising that a solo sonata should be chosen for performance at the Elevation on important feast days such as Christmas and Easter. On occasions such as these even cathedrals such as St Mark's in Venice, which permanently employed several musicians, drafted in additional players.<sup>7</sup> At a time when it would be possible to accompany the Elevation with the most elaborate of ensembles, it would appear that a soloist was purposefully selected for the task. This suggests that there is something in the nature of a solo sonata which makes it highly appropriate for performance at this point in a Mass. There are several possible reasons for this. One explanation is that the solemnity of the occasion rendered the use of several instruments inappropriate. It is likely that the celebrant would recite the *Canon of the Mass*, the prayer through which the elements of the Eucharist are consecrated, during the performance of the Elevation sonata. It was traditional for this to be spoken at a volume inaudible to the congregation<sup>8</sup> – a practice which probably engendered the extension of polyphonic settings of the preceding *Sanctus* so that the music continued into the beginning of the celebrant's prayer. Perhaps, therefore, the volume of sound created by a large number of instrumentalists would be considered disruptive to the devotional atmosphere generated by the priest's inaudible prayer. Although it is not inconceivable that a high volume of sound was believed to be irreverent, the fact that choral, organ and multi-instrumental works were performed during the Elevation at

*the Seventeenth Century.*

<sup>7</sup> See Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, New York: Dover, 1975 (R1994).

<sup>8</sup> John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century: A Historical Introduction and Guide for Students and Musicians*, Oxford: Clarendon, 1991, p.119.

other times in the church's calendar, all of which have the potential to produce a greater volume than one instrument with continuo, suggests that there is no reason why a different rule concerning the music's volume should have applied during the Elevations at Christmas and Easter.

For the lay member of the congregation, the Elevation was the climactic moment of the celebration of the Eucharist. From the thirteenth century the chalice had ceased to be offered to the laity, for fear that consecrated wine might accidentally be spilled, and the congregation was actively discouraged from taking communion, since the purgatorial punishment for receiving the Eucharist unworthily was extremely severe. Much emphasis, therefore, was placed on seeing the Host rather than receiving it – which was largely a 'private', priestly activity. Superstitions grew up concerning the blessings one might receive from 'seeing' the Elevation. These included a belief that gazing upon the Host would sustain youth, or that a child born on the day that its mother saw the Host would be a son. The emphasis placed upon the veneration of the Blessed Sacrament is demonstrated by the fact that the eucharistic processions of the feast of Corpus Christi, which originated in thirteenth-century France, came to be celebrated on a grand scale in all European countries. During the Mass, Elevations were lengthened, and even multiplied, to give the people an opportunity to see the Host, and a bell was rung to warn the congregation that the Elevation was imminent.<sup>9</sup>

Considering the important rôle of the Elevation in the congregation's experience of the Mass, it may be argued that the use of a solo sonata at this point acts as a form of imitation of an individual's relationship with Christ, through the Host. It may be interpreted either as representing the response of each individual soul to the 'real presence' of Christ's sacrifice displayed before them, or by demonstrating the unifying function of 'communion', as the soloist expresses the combined congregational affection with 'one voice'.

It is equally possible that the rôle of the instrumental Elevation sonata was not simply to represent the affection already present in the hearts of the congregation, but

<sup>9</sup> For all references in this paragraph see J. Derek Holmes and Bernard W. Bickers, *A Short History of the Catholic Church*, Tunbridge Wells: Burns and Oates, 1983, pp.129-30.

actually to inspire the appropriate passion in the members' souls. After all, it is somewhat idealistic to suppose that the attitude of every member of the congregation would already have been appropriately disposed towards the act of worship which took place at the Elevation. Adriano Banchieri believed that the passion to which one should be moved at the Elevation is devotion – and it would appear that other musicians were of the same opinion. In his 1603 collection of motets for six and eight voices, the Modenese composer Gemignano Capilupi identifies two motets as being appropriate for the Elevation; that devotion is their subject is clearly indicated by the fact that their texts begin 'Adoramus te Christe' and 'Omnis terra adoret te'.<sup>10</sup> As revealed in the case study chapters, each of the sonatas contains signifiers of devotion, so it is certainly possible that their performance at the Elevation would have been appropriate.

It is, perhaps, significant that the passion of devotion appears as a prominent theme in many varieties of Counter-Reformation 'propaganda'. Chapter two showed that the goal of St Ignatius's *Spiritual Exercises* was to guide the meditator to an attitude of devotion, or consolation, and that portions from this work were popular among Jesuit preachers as subjects for sermons. It was a Jesuit ideal that adherents to the Catholic faith should adopt a devotional attitude to all areas of life, and their objective was to inspire such devotion by whatever means possible:

The chief idea of the Jesuitic educational aim was that man should exploit all his worldly human faculties in order to attain the utmost devotion, to a godly life and conduct, and to blessedness in the next world. In other words, to reach that world, the Jesuit employs every means at his disposal in this. Pomp and magnificence, ecstasy and sensuousness, all contribute their share to man's preparation for a spiritual life, and all this is effectively supported by art and music.<sup>11</sup>

Perhaps, then, it is the rhetorical nature of the solo sonata which makes it appropriate for performance at the point of the Elevation. That is, it was designed to inspire devotion in the hearts of the listeners just as would a powerfully rhetorical Jesuit sermon. The use of a solo instrument then becomes apparent, for the soloist takes on

<sup>10</sup> See Jerome Roche, *North Italian Church Music in the Age of Monteverdi*, Oxford: Clarendon Press, 1984, pp.42-3. Banchieri also uses the text 'Adoramus te Christe' for his 'Devout Affection to sing and play at the Elevation of the Most Holy Eucharist', *L'organo suonarino*, 1622.

<sup>11</sup> P. Gradenwitz, 'Mid-Eighteenth-Century Transformations of Style', *Music and Letters*, 28, 1937, pp.265-75.

the rôle of a fervent preacher, and through his passionate, extravagant playing, coaxes from the listeners a devotional response. It is surely significant, therefore, that not only were the Jesuits the largest single body of rhetorical educators, but also ardent supporters of the use of music as a means of inspiring devotional passions in the hearts of church-goers. Michael Lauretano, who was rector of the German Jesuit Seminary in Rome from 1573 to 1587, personally took on the task of designating which parts of the Seminary's services should be set to music, and deciding upon the musical style suitable for each section. Lauretano then instructed the seminary's musicians in the way in which services should be arranged. His biographer reported that one such musician, Hanibal Stabile, 'honestly confessed that, in this matter, he considered himself happier because he had come into contact with such a teacher, from whom he had, in a short time, acquired more taste and judgement in the art of using music for [arousing] pious affection, than [he had] during all that time before, in which he had diligently worked for all his teachers'.<sup>12</sup> Lauretano believed that the doctrinal importance of the liturgy could be enhanced and clarified to the congregation if it was set to the appropriate styles of music.<sup>13</sup>

As well as inspiring devotion in the souls of its listeners, Lauretano believed that music could be used as a means of attracting the laity to attend church. He acknowledged that, in the musical climate of the late Renaissance, Gregorian chant was considered, by the congregation and clerics alike, to lack sufficient interest. Lauretano's biographer explained:

... that type of singing is not tempered with such sweetness that it could be hoped that worldly men, or not too devout ecclesiastics, might, after some time, be kept [coming to the church] with the frequency with which they had begun. Lauretano, therefore, decided that instrumental music and measured [music], the use of which had been accepted in the Church, were to be employed.<sup>14</sup>

It can be seen, therefore, that music was considered capable of teaching (through the delivery of sung text), delighting its listeners and moving them in ways more powerful than a spoken text was able to do. Thus, in the context of a Jesuit-influenced service, it fulfilled the three goals of classical rhetoric. It is interesting that Lauretano

<sup>12</sup> Cited in Thomas D. Culley, *Jesuits and Music*, Rome: Jesuit Historical Institute, 1970, p.78.

<sup>13</sup> See Culley, *Jesuits and Music*, pp.76-8.

<sup>14</sup> Culley, *Jesuits and Music*, p.76.

considered that *instrumental* music could act as an incentive to encourage church attendance. Perhaps, then, the performance of the solo sonata at the Elevation was intended to please as much as it was to move. Certainly, ‘pleasing’ music was associated by the Jesuits with the Blessed Sacrament. At the German College in 1645 it was reported that, during the Feast of Corpus Christi, “Father Rector is accustomed ... to expose the venerable Sacrament for adoration, [and] while it is being exposed, the organ is played with a more pleasant harmony.”<sup>15</sup> The advantage of the performance of a pleasurable instrumental sonata at the Elevation, rather than an obviously pedagogical motet, is that, while the members of the congregation delight in its sonorities, it is also working on their emotional state, subtly inciting a devotional passion in their souls. This notion, of course, has a rhetorical parallel; rhetoricians maintained that listeners were more readily persuaded to agree with the propositions of an orator who entertained them than with one who merely ‘instructed’ them – this is exemplified by Cicero’s recommendation that the orator use an *insinuatio*-style *exordium* when the substance of the case is likely to be odious to the listeners. While being entertained throughout the orator’s introduction, they are also, almost subliminally, being attracted to the orator’s point of view.

From a Jesuit’s point of view, preaching and music each played a similar part in the society’s reforming crusade. It is surely significant that Guercino’s painting of St Ignatius and St Francis Xavier with Pope Gregory, once intended as an altarpiece for the Gesù (but never used) includes an angel playing the violin. Perhaps this indicates the importance of music in the Jesuit culture (figure 2).<sup>16</sup>

<sup>15</sup> Culley, *Jesuits and Music*, p.264.

<sup>16</sup> This image is taken from Rudolf, W. and Jaffe, I.B., eds, *Baroque Art: The Jesuit Contribution*, New York: Fordham University Press, 1972.

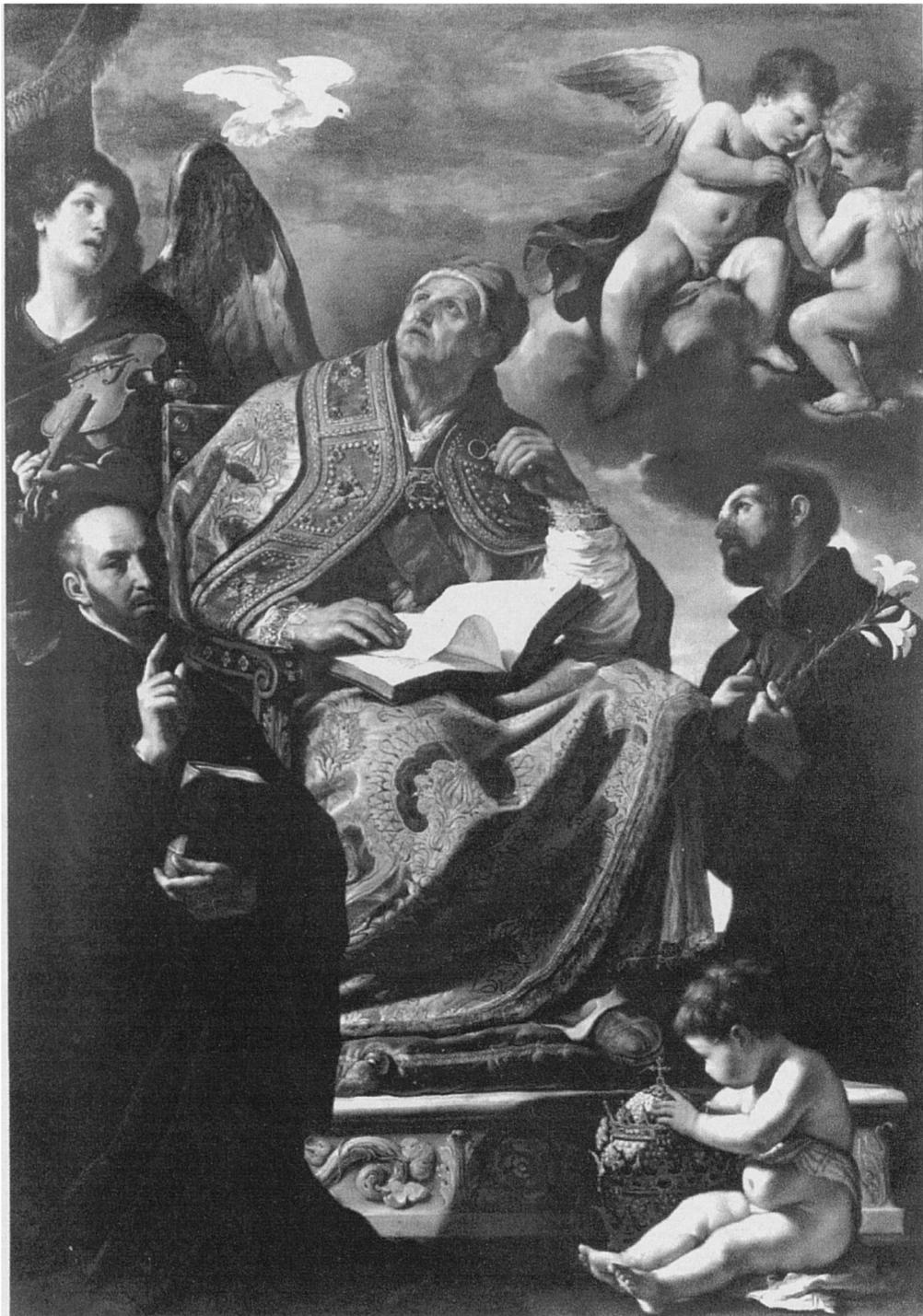


Figure 2: Guercino, St Gregory the Great with Saints Ignatius and Francis Xavier, c.1625/26.

Evidence of the emphasis which Jesuits placed upon preaching may be found in the reports about their concern for the acoustical design of new churches to favour the projection of the spoken voice. They believed that the clarity of verbal communication was enhanced if a flat, coffered wooden ceiling was installed, rather than the more traditional stone vaulted roof. In 1535, Francesco Giorgi gave the following advice to the builders of San Francesco della Vigna in Venice:

In the nave of the church, where there will be sermons, I recommend a ceiling (so that the voice of the preacher may not escape, nor re-echo from the vaults). I should like to have it coffered with as many squares as possible with their appropriate measurement and proportions, which squares should be treated in a workmanlike manner in grey paint.<sup>17</sup>

In discussions surrounding the design of the Gesù in Rome, the spiritual ‘home’ of the Jesuit order, St. Francis Borgia argued vehemently for a wooden ceiling so as to produce a better acoustic for the delivery of sermons. Borgia lost the battle – his opponent, Alessandro Cardinal Farnese disputed his claim that vaulting produces echoes – yet present-day acoustical experiments suggest that Borgia’s opinion was not misguided. In his study of the acoustical properties of church buildings, Jurgen Meyer has demonstrated that masonry vaulted, gothic churches have a considerably longer reverberation time than Baroque church buildings with a flat wooden ceiling. Not only is the reverberation time of Baroque churches reduced, but the frequency at which it is at its maximum is raised, because the wooden furnishings absorb the lower frequencies. While a medieval church building accentuates low frequencies at the expense of the mid to high frequency range, the Baroque church emphasises the middle frequencies (around 500 – 700 Hz), producing an acoustic which is ideal for the transmission of the spoken voice. It is also a suitable environment for the clear delivery of music for one instrument and continuo, where the middle to high frequencies, which dominate the substance of the melodic line, are clearly transmitted, and the lower supporting harmonies are sufficiently absorbed to prevent them from masking the soloist.<sup>18</sup> Perhaps, then, the use of the solo plus continuo genre, and, indeed, the *concertato* style in general, was made popular partly by the fact that its

<sup>17</sup> James S. Ackerman, ‘The Gesù in the Light of Contemporary Church Design’, in *Baroque Art: The Jesuit Contribution*, Rudolf Wittkower and Irma B. Jaffe (eds), New York: Fordham University Press, 1972, pp.19-20.

<sup>18</sup> See Jurgen Meyer, *Acoustics and the Performance of Music*, Frankfurt and Main: Verlag Das Musikinstrument, 1978, pp.127-8.

properties were ideally suited to the new style of church architecture which developed during the late sixteenth and early seventeenth centuries.

It has been shown, then, that devotion, rhetoric and instrumental music each contributed to the reforming campaigns of societies such as the Jesuits. It is significant that so too did the Blessed Sacrament. It has been shown that, ever since the thirteenth century, the elements of the Eucharist had been highly venerated; during the Counter-Reformation, however, the faithful were encouraged to offer even deeper devotion to the Blessed Sacrament. Zealots for the Catholic faith reacted against the fact that the real presence of Christ in the bread and wine of the Eucharist had been called into question by the Protestant reformers. By inspiring intense adoration of the Eucharist, and, by extension, adoration of Christ within the Eucharist, Catholic reformers were able to bolster a vulnerable doctrine at the same time as stirring up horror amongst the laity at the heretical beliefs of the Protestants. According to John Harper, the Blessed Sacrament acquired a new place at the centre of popular devotional activities, assuming a rôle which had previously been filled by the Virgin Mary.<sup>19</sup>

As a result of increased devotional interest in the Eucharist, the Mass of *Corpus Christi* was afforded even more significance as an event in the Christian calendar. It became a highly magnificent occasion, in which music and procession played a fundamental part. Its stature in the Christian year is attested to by the fact that the Tridentine Missal includes one of only four sequences retained from the medieval Roman Missal for use within the *Corpus Christi* Mass.<sup>20</sup>

The Barnabite Society, a Catholic reform movement officially known as the Clerics Regular of St. Paul were enthusiastic in canvassing for greater attention to be focused on the Eucharist. The society introduced the Forty Hours Devotion of the Eucharist, during which a rota of the faithful kept watch over the Blessed Sacrament for the forty hours between the night of Maundy Thursday and the Mass of the Easter Vigil, early on Easter Saturday afternoon. The Forty Hours Devotion was formally

<sup>19</sup> John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century*, p.163.

approved in 1570.<sup>21</sup> It included a collection of antiphons, hymns, responds and prayers which came to be known as the Benediction. The Benediction was also added to Vespers on *Corpus Christi* Sunday and, became, in effect, a liturgy dedicated to the devotion of the Eucharist. Even the organisation of a standard non-feast day Mass was adapted to allow the Blessed Sacrament to be given prominence. Composers wrote shorter *Sanctus* settings, and often cut out the *Benedictus* entirely so as to make room for a longer Elevation, and, consequently, more substantial devotional music to accompany it. This suggests that the length of solo sonatas was not an obstacle to their use at this point in the Mass, rather they served to provide more time for the adoration of the Host by the congregation.<sup>22</sup>

Considering that the themes of rhetoric, instrumental music, the Elevation, and the passion of devotion all appear to converge within the policies of Post-Tridentine Catholic reformers it is, perhaps, possible to interpret the solo sonata as having played a minor, but nonetheless influential role in the outworking of the Counter-Reformation. The solo sonatas studied in chapters six, seven and eight may be seen to fulfil all the objectives of the Counter-Reformation ‘manifesto’. First, because their passions-signifiers may be seen to represent an affection of spiritual devotion – the awakening of which in the hearts of the laity was critical to the perpetuation of the Catholic faith, still recovering from the threat posed by the Protestant Reformation. Secondly, because they were employed at the moment which had become the apotheosis of the Mass – which was important to Catholic Reformers because of the need to emphasise the doctrine of real presence of Christ in the minds of the congregation. Thirdly, because their rhetorical properties gave them the power to fulfil the above two objectives. The sonatas were capable, not simply of representing devotion, but of inspiring it in the hearts of the listeners. In an age when truth alone was perceived as being incapable of convincing dissenting hearts, the most elaborate means possible were required as vehicles of persuasion. The flamboyance of the solo

<sup>20</sup> See John Harper, *Forms and Orders*, p.163.

<sup>21</sup> See Holmes and Bickers, *A Short History of the Catholic Church*, p.161, and Harper, *Forms and Orders*, p.163.

<sup>22</sup> This practice was followed by Frescobaldi in Rome and also, it would appear, in Venice. Ignazio Donati explained that the Mass he included at the end of his *Salmi boscarecci* of 1623 contains a *Sanctus* and *Agnus Dei* which are ‘set briefly according to the Venetian manner’ to give time for a

sonata, like the heavily ornamented interior of a Baroque church, taught, delighted, and most importantly, moved its listeners to the devotional state of mind required of them by the Catholic reformers.

A comparison of the solo sonatas examined in chapters six, seven and eight with other examples of music known to be employed at the elevation reveals some interesting discoveries. In chapter eight it was shown how the musical material of Banchieri's Elevation sonata shares many similarities with the *affetti* sections of the solo sonatas. It was also shown how Banchieri's sonata (example 4a) contained chromatic movement similar to that employed in the *affetto* section of Notari's canonna, and the *Toccata Cromaticha* of Frescobaldi's *Missa della Domenica* (one of three Elevation toccatas contained in *Fiori Musicali*, 1635). As the title suggests, Frescobaldi's toccata contains a considerable amount of descending chromatic motion, signifying extreme sadness and weakness. These passions are accentuated by the employment of a large amount of dissonance and by the predominantly downward motion of the entire toccata (example 4b).

Example 4a: Banchieri's Sonata for the Elevation (bars 48-55).



concerto at the Elevation and a sinfonia at Communion. See Jerome Roche. *North Italian Church Music*, p.34.

Example 4b: Frescobaldi's *Toccata cromaticha per le levatione*, bars 16-24.

The image shows three systems of musical notation for Example 4b. Each system consists of a treble clef staff and a bass clef staff. The music is in common time (C) and is highly chromatic, with many accidentals (sharps, flats, naturals) and slurs. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system continues the chromatic exploration. The third system concludes the passage with a final cadence.

The Elevation toccata of the *Missa Della Madonna*, though less chromatic than that of the *Missa della Domenica*, contains a lengthy passage of lombardic movement which, being closely related to the iamb, may be interpreted as signifying a disturbed, turbulent rhythm. The insecurity of this section is heightened by the fact that the lombardic figures occasionally span the interval of a diminished fifth (example 5).

Example 5: Frescobaldi's toccata from *Missa della Madonna*, bars 19-24.

The image shows two systems of musical notation for Example 5. Each system consists of a treble clef staff and a bass clef staff. The music is in common time (C) and features a prominent lombardic rhythm (iambic). The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system continues the lombardic movement and includes a diminished fifth interval. The music concludes with a final cadence.

All three of Frescobaldi's elevation toccatas have a final on E, which associates them with Zarlino's modes three and four. Both are *minor* modes, and the characteristics attributed to each are very similar. According to Zarlino, the modes are representative of lamentation and weeping, with mode four also associated with

expressions of love – Zarlino explains that some have called it a ‘flattering’ mode.<sup>23</sup> The lamentful properties of these modes are partly a result of the fact that they contain the saddest species of minor tetrachord, B, C, D, E. This sequence of notes, together with its ‘sister’ tetrachord, E, F, G, A, is used extensively in the toccata from *Missa della Madonna*. It occurs in downward motion, within the harmonic texture (for example in the middle part during the opening bar, as shown in example 6a) and also as a decorative feature, forming four-note *tirateae* which are concluded with an iambic diminished fourth (example 6b). It is significant that plagal cadences appear in all three of Frescobaldi’s Elevation toccatas, a feature which emphasises their ‘seriousness’ and also connects them with the sonatas of both Banchieri and Castello.

Example 6a: Frescobaldi’s toccata from *Missa della Madonna*, bars 1-2.



Example 6b: Frescobaldi’s toccata from *Missa della Madonna*, bars 6-7.



Frescobaldi’s second Elevation toccata, from *Missa della Apostoli*, differs from the other two toccatas from *Fiori musicali*. It is still in a minor, lamentful mode, but chromaticism, though present, is less prominent, and the melodic motion is generally upward, with ascending *tirateae* and joyful dactylic rhythms countering the more sombre passions-signifiers. It has more in common with Fontana’s sonata, containing similar ornamentation to that found in Fontana’s *affetti* sections.

It would appear, then, that elevation music falls into two categories, that which expresses lamentful, serious and painful passions (such as Notari’s canzona, Banchieri’s sonata, Frescobaldi’s chromatic toccata and the toccata from *Missa della*

<sup>23</sup> See chapter five.

*Madonna*, and, to some extent, Castello's second sonata), and those which, though tinged with sadness, express devotion through more pleasant passions-signifiers (such as Fontana's sonata and the toccata from *Missa della Apostoli*). Although it may appear unlikely that two very different musical styles can be interpreted as moving their listeners to the same passion, it is possible to interpret them as using different means to achieve the same goal. The sorrowful Elevation music takes an allopathic approach to moving the passions. In chapter four it was shown that this involves moving the listeners to a passion different from that imitated. Through a musical representation of the pain of the crucifixion and the sorrowful suffering of Christ, the listeners are encouraged to respond with devotion to one who was prepared to suffer so much for their sakes. Judging by the graphic representation of suffering in much Jesuit visual art, especially the illustrations of the crucifixion (see figure 3),<sup>24</sup> it would appear that extreme reformers such as these would have favoured the allopathic approach to the purgation of less virtuous passions and the evocation of devotion. The lighter elevation sonatas, however, may be interpreted as moving the passions homoeopathically – that is, they represent the passion to which the listeners are intended to be moved, and their spirits are similarly affected. Thus pure, divine love 'leads by example', and expels sinful desires, replacing them with an imitation of itself.

<sup>24</sup> This image is taken from a postcard purchased at the Chiesa del Gesu, Rome

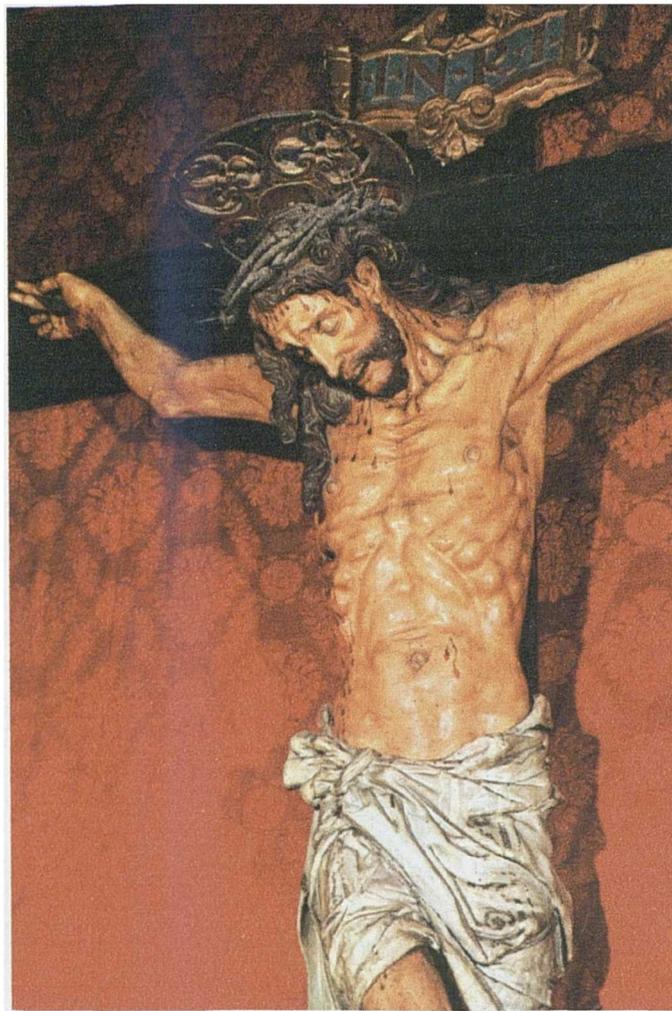


Figure 3: Sixteenth-century crucifix from the Chiesa del Gesù in Rome

It is, perhaps, significant that the solo sonatas connected with Venice represent more pleasant passions than Banchieri's and Frescobaldi's Elevation music. This may be because of the tendency of the Venetians to hold in contempt the pronouncements of Tridentine authorities and resist the implication of papal legislation.<sup>25</sup> Certainly the Jesuits' fondness for Venice was not always reciprocated – the Jesuit college in Venice was closed only six years after it was opened (in 1551) due to a lack of support.<sup>26</sup> It has already been shown that the Elevation was important in Venetian celebrations of the Mass, but perhaps this was for reasons less spiritual than those propounded by the Jesuits and other reformers.

<sup>25</sup> See Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, p.4.

<sup>26</sup> See P.F. Grendler, *Schooling in Renaissance Italy: Literacy and Learning, 1300-1600*, Baltimore and London: The Johns Hopkins University Press, 1989, pp.370-1.

It is interesting that the rhetorical quality of the solo sonata, which makes its devotional properties so powerful, is the very factor which also suggests that the expression of devotion may not have been the sole purpose for the performance of these sonatas. As was discussed in chapter four, and demonstrated through the examination of the case study sonatas, no matter how successfully rhetorical principles are embodied within a work, the passion will only effectively be communicated if a 'rhetorical' approach is taken to the sonata's performance. The performer must interpret the passions represented in the sonata and enhance their imitation by adding his or her own passions-signifiers – such as the use of *sprezzatura*, or the adoption of an appropriate facial expression – before his or her understanding of the meaning of the sonata may be conveyed to an audience.

Cicero's edict that the listener will be moved only if s/he witnesses that the performer is himself moved highlights the paradox at the heart of whole concept of rhetorical performance practice. Whatever the agenda of the Counter-Reformation's activists, Venetian clerics or even civic patrons, in the final analysis, the success of the sonata is in the hands of the composer and performer. From this point of view, the solo instrumentalist of the seventeenth-century is presented with an unrivalled opportunity – to compose and perform a sonata for the climax of the Mass, when his audience will (s/he hopes) have already reached the point of expecting to be being transported to the ecstasy of spiritual devotion. Perhaps the most pious of instrumentalists would have concentrated solely on moving the congregation to adoration of the divine. It is unlikely, however, that it escaped the attentions of many that the performance of an Elevation sonata was the perfect opening for them to inspire adoration of their own virtuosity and skill in composition. As rhetoricians frequently reported, the more successfully he persuades his listeners, the more admiration the orator wins for himself. Perhaps spiritual devotion is not the passion invoked by these sonatas at all – perhaps devotion to the composer or performer was all that they were ever intended to inspire!

As discussed in chapter two, the orator of the Renaissance and the Baroque was as much bound by the system within which he operated as were his listeners. If the listeners refused to participate in the rhetorical 'game', the orator's power was lost.

This leaves today's performer of the early seventeenth-century sonata in an awkward predicament. Since oratory has long been excised from the secondary school curriculum, we cannot expect a modern audience to be familiar with the subtleties of a rhetorical discourse. Does this mean, then, that becoming acquainted with rhetorical principles, the passions, and their performer-led signifiers in order to perform this music in an 'historically informed' fashion is a fruitless exercise? The rather tired, but nonetheless, unending debate surrounding issues of historical awareness would suggest that there are almost as many shades of opinion in answer to this question as there voices to express them.<sup>27</sup> It is quite likely that the rhetorical intricacies of such a performance will escape the attentions of a modern-day audience – perhaps more than they would have evaded the perception of an audience in the seventeenth century. This does not necessarily mean, however, that the rhetorical *effect* of the musical discourse will not be experienced by rhetorically-ignorant listeners. After all, it is not unusual for the structural or even thematic processes of a work to remain undetected by a listener. Jean-Jacques Nattiez, for example, cites the experimentation of psychologist Robert Francès which demonstrated that structural elements such as the

<sup>27</sup> The debate surrounding the 'authentic' performance of music, particularly music from earlier centuries, has been something of a 'hot potato' ever since public interest in 'early music' blossomed. The debate reached its greatest intensity during the 1980s and early 1990s when issue was taken with the way in which some advocates of the 'early music movement' interpreted the term 'authenticity' and discussed historical performance practices as superior to contemporary performance techniques. The argument was most forcibly brought into the public sphere by the collection of essays published in *Early Music* in February 1984, entitled 'The Limits of Authenticity'. Richard Taruskin, Daniel Leech-Wilkinson and Robert Winter aired many of the questions raised by the notion of 'authentic' performance. Responding to just criticism, many performers have accepted that 'authentic' is the wrong word to apply to their stated intentions and have, instead, coined the phrase 'historically aware' or 'historically informed' to refer to the practice of researching performance styles of past centuries. Although such a phrase makes slightly less inflated claims, it does not at all silence the debate. The collection of essays entitled *Authenticity and Early Music* edited by Nicholas Kenyon (Oxford: Oxford University Press, 1988) took the debate still further. Richard Taruskin argued that, the historical performance of early music is, from an aesthetic perspective, closely connected with modernist concepts prevalent at the time of the 'authenticity' movement's development. The essays of Robert Morgan and Will Crutchfield consider that the way in which we view historical performance is bound up with the way in which we understand the past. Howard Mayer Brown concluded that, despite the many pitfalls, historical performance practice is still worth pursuing. Lewis Lockwood's article in *Early Music*, November 1991, 'Performance and Authenticity', strove, very competently, to strike a balance between the criticisms and advantages of historical performance practice. He concluded that, for successful historically informed performance, practical issues such as the use of period instruments and historical temperaments are insufficient. These 'must also be accompanied by deep insight into the aesthetic aims and purposes that gave rise to the compositions they endeavour to communicate' (*Early Music*, November 1991, p.502). Although Lockwood's article reads rather like a 'last word' on the subject, the debate continues, a key player being Richard Taruskin, whose recently published work *Text and Act* (New York and Oxford: Oxford University Press, 1995) contains a collection of writings on the theory of musical performance, many of which deal with issues of 'authenticity'.

subject and countersubject of a fugue are not necessarily identified by the music's 'receivers'.<sup>28</sup> Perhaps, then, it does not matter if the music's rhetorical framework is not communicated to the audience – perhaps, indeed, it is preferable if it does remain in the background, and that the music itself is allowed to speak through it. Maybe it does not matter if the significance of both the composer- and performer-led passions-signifiers is lost on a modern day audience. A strongly rhetorical performance will certainly recommend the performer's own virtuosity to the listeners, if nothing else. Perhaps, however, we will discover that a persuasive system which remained highly respected for more than one and a half thousand years may be able to speak through the barriers of time and culture, affirming La Musica's claim that she can 'now with noble anger, now with love ... inflame the frostiest of minds'. We will never know unless we try.

<sup>28</sup> Jean-Jacques Nattiez, *Music and Discourse: Towards a Semiology of Music*, trans. Carol Abbate, Princeton: Princeton University Press, 1990, p.17.

# Appendices

## 'Signifiers' of the Passions

As identified by sixteenth- and early seventeenth-century theorists

### 1. Mode

major modes  
(cheerful and harsh)

- 5 modesty, happiness, relief, victory, joyous, pleasing
- 6 serious, devout, tearful, inelegant, not very cheerful
- 7 lascivious, cheerful, modesty, threat, perturbation, anger
- 8 joy, gaiety, sweetness, tame, civilised, grave, dignified
- 11 lascivious, dance like
- 12 love and lament, sad and cheerful at the same time

minor modes  
(sad, soft and sweet)

- 1 midway between sad and cheerful, religious, devout, sad
- 2 severe, unflattering gravity, tearful, humble, miserable
- 3 weeping, lamenting
- 4 lamentful, sad, suppliant lamentation, love
- 9 open, terse, soft, cheerful, sonorous, pleasing severity
- 10 sad, severe, gloomy

### 2. Tessitura

low ——— lazy, somnolent

intermediate ——— magnificent, grand, enthusiasm, anger

high ——— excitement, lament

### 3. Intervals

ascending melodic movement ——— dynamic, excited passions

descending melodic movement ——— severe, grave passions

movement by leap ——— anger, confusion

movement by step ——— more temperate passions

semitones and  
minor imperfect  
consonances

- mainly minor 3rds ——— love, flattery, mild annoyances
- mainly minor 6ths ——— stronger, painful passions

whole tones and major imperfect consonances ———— mainly major 3rds ———— lively  
 ———— mainly major 6ths ———— more vigorous and assertive

chromatic movement ———— sweetness, weakness

diatonic movement ———— joyfulness

dissonance ———— suspended 4ths, 7ths ———— harsh, bitter passions  
 ———— tritone, augmented 4th ———— extremely surprising, weak, sad

#### 4. Motion

fast (crotchets, quavers, semiquavers) ———— lively, agitated, angry

intermediate (minims, semibreves) ———— temperate

slow (semibreves, breves, longs) ———— sad, lazy, somnolent

#### 5. Rhythm

equal measure ———— spondee (— —) ———— grave, severe  
 ———— pyrrhic (∪ ∪) ———— agitated, lively, comic, undignified

unequal measure ———— iamb (∪ —) ———— vigorous, turbulent  
 ———— trochee (— ∪) ———— soft, tender, effeminate

anapaest (∪ ∪ —) ———— anger

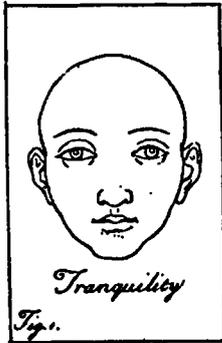
dactyl (— ∪ ∪) ———— joy, magnificence

amphibrach (∪ — ∪) ———— effeminate

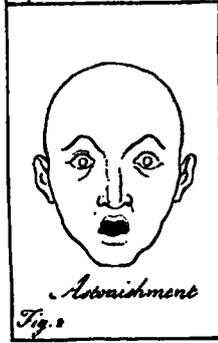
tribrach (∪ ∪ ∪) ———— comic, undignified, agitated

Appendix 2

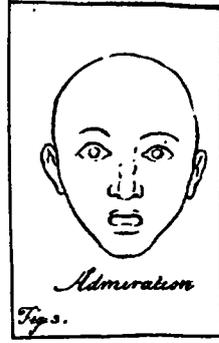
Illustrations from Charles Lebrun, *A Method to Learn to Design the Passions*, London, 1734.



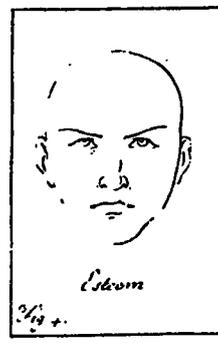
Tranquility



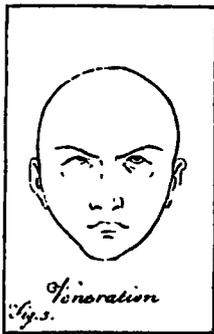
Astonishment



Admiration



Esteem



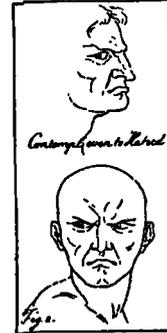
Veneration



Another veneration



Ecstasy



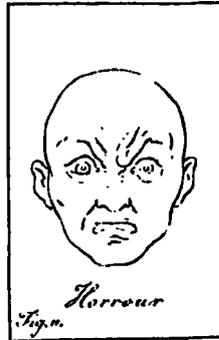
Contempt even to hatred



Contempt



Contempt



Horror



Fright



Fright



Fright



Love



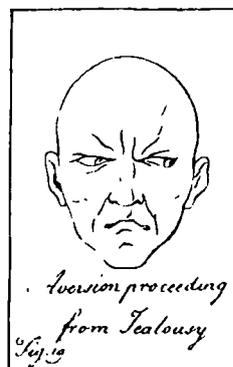
Desire



Hope



Fear



Aversion proceeding from jealousy



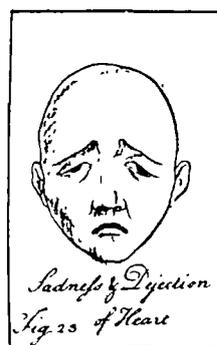
Hatred



Sadness



Dejection



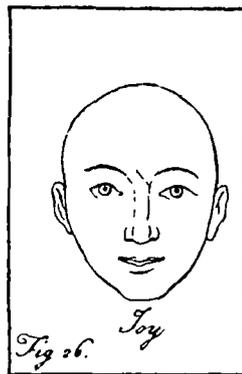
Sadness and dejection of heart



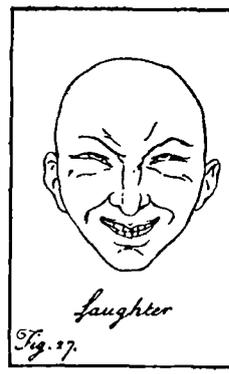
Extream bodily pain



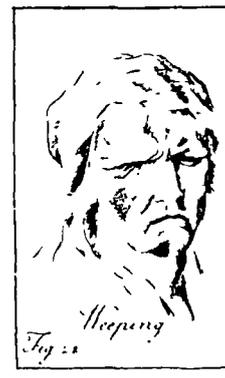
Acute pain



Joy



Laughter



Weeping



A sedate emotion



Anger



Anger



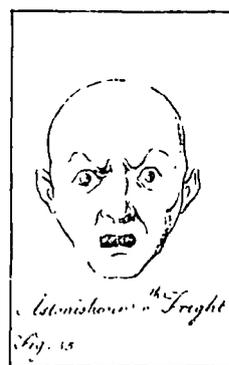
Anger



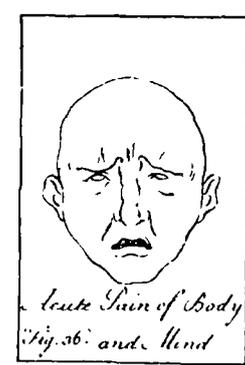
Extream despair



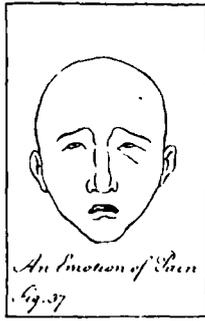
Anger mixed with rage



Astonishment with fright



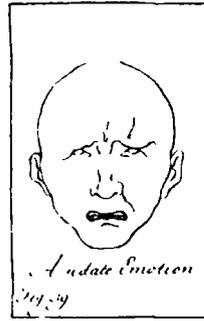
Acute pain of body and mind



An emotion of  
pain



Anger mixed  
with fear



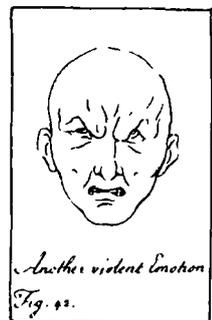
A sedate  
emotion



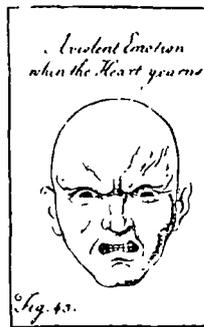
Compassion



A violent  
emotion



Another violent  
emotion



A violent  
emotion when  
the heart yearns

## **Original and Annotated Scores of Case Study Sonatas**

This appendix contains the sources for the sonatas studied in chapters six, seven and eight. The edited versions have been annotated in accordance with the suggestions for performance outlined in each of the above chapters.

Annotations in capitals refer to the rhetorical analysis of each sonata and denote the equivalent rhetorical part of each section of the music.

Lower case annotations indicate suggested approaches to the performance of each sonata.

# Fontana's Sonata Seconda

'Partitura'

Sonata Seconda a Violino Solo.

Senare Di Gio. Battista Fontana A 1. 2. 3.

D 4.

This image shows a page of musical notation, likely a score for a piano or similar instrument. The page contains ten systems of staves, each with a treble and bass clef. The notation is dense, featuring many notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). Measure numbers are indicated at the beginning of several systems: 8, 36, 42, and 43. The notation includes various note values, including eighth and sixteenth notes, and rests. The overall style is that of a traditional musical score.

Sonate Di Gio. Battista Fontana A 1. 2. 3. D 5.

This page of musical notation consists of 12 staves. The notation is complex, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. There are also some numerical annotations: '6' appears above a measure in the fourth staff, and '343' appears below a measure in the sixth staff. The notation is dense and appears to be a highly technical piece of music.

This page of musical notation consists of ten systems, each with a treble and bass staff. The notation is complex, featuring many notes, rests, and ornaments. There are several asterisks and numbers scattered throughout the score, likely indicating specific techniques or ornaments. The first system has a '11' above it. The second system has asterisks. The third system has asterisks and a '4' above a note. The fourth system has asterisks and a '3' above a note. The fifth system has asterisks and a '4' above a note. The sixth system has asterisks and a '3' above a note. The seventh system has asterisks and a '6' above a note. The eighth system has asterisks and a '3' above a note. The ninth system has asterisks and a '4' above a note. The tenth system has asterisks and a '3' above a note.

# Fontana's Sonata Seconda

'Canto Primo'

Sonata Seconda. Violino Solo

6

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff continues the melody with more complex rhythmic figures. The third staff shows a continuation of the melodic line with some dynamic markings. The fourth staff features a more rhythmic passage with many sixteenth notes. The fifth staff continues with similar rhythmic patterns. The sixth staff has a section with a '3' marking, indicating a triplet. The seventh staff continues the rhythmic texture. The eighth staff shows a change in the melodic line. The ninth staff continues with a similar melodic and rhythmic structure. The tenth staff features a section with a '4' marking, indicating a quadruplet. The eleventh staff continues the melodic line. The twelfth staff concludes the piece with a final melodic phrase and a double bar line.

Sonate Di Gio. Battista Fontana A 1. 2. 3.

A 3.

# Sonata Seconda

Giovanni Battista Fontana

## EXORDIUM

Violino

Steady pace with little or no rubato. Make eye contact with the audience.

Continuo

7

3 4 3

7

11

11

15

Pause here slightly  
↓ NARRATIO

t

'Place' this note ↗

Increase tempo slightly.  
Maintain a regular pulse.

15

20

Vary the tone colour throughout this section.

20

6#

24

24

27

27 **Strong articulation.**

30

30

33

33

5 6

36

36 **Detached** **Smoother**

3 3 3 3

39

Musical notation for measures 39-41. The treble clef staff contains a melodic line with eighth-note patterns and a final quarter note. The bass clef staff contains a supporting bass line with eighth notes and a final quarter note marked with a fermata.

42

Musical notation for measures 42-44. The treble clef staff features a complex melodic line with sixteenth-note runs. The bass clef staff has a bass line with a long, sustained note in measure 43, followed by a quarter note in measure 44.

4 3

45 **Smoother still**

45 **Softer dynamic**

Musical notation for measures 45-48. The treble clef staff shows a melodic line with a dynamic marking of **Smoother still**. The bass clef staff shows a bass line with a dynamic marking of **Softer dynamic**. The bass line includes a fermata in measure 46.

49

Musical notation for measures 49-52. The treble clef staff has a melodic line that ends with a whole rest in measure 52. The bass clef staff has a bass line with a long, sustained note in measure 49, followed by a melodic line.

53

Musical notation for measures 53-56. The treble clef staff contains whole rests for all four measures. The bass clef staff contains a melodic line with eighth-note patterns.

58 **DIGRESSION**

Loud, vigorous articulation

64

*esclamazione* *esclamazione*

4 3 4 3

68 *affetti bowing?*

Gradually increase the tempo, ..... with a climax here. ↗

6

74

76

3 6

79

6 7 6(♯)

82

Pause here

'Overdot' dotted crotchets

Introduce a slower pulse

82

87

'Place' this note

Make extensive use of rubato

87

(Blackened notation)

CONFIRMATIO

91

Ritardando

91

96

96

101

101

This system contains two staves of music for measures 101 through 105. The key signature is two sharps (F# and C#). The upper staff (treble clef) begins with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The lower staff (bass clef) begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, and F#3. The system concludes with a whole rest in the upper staff and a quarter rest in the lower staff.

106

106

This system contains two staves of music for measures 106 through 111. The upper staff (treble clef) contains whole rests for measures 106-110, followed by a whole note G4 in measure 111. The lower staff (bass clef) contains quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, and F#5.

112

112

This system contains two staves of music for measures 112 through 116. The upper staff (treble clef) contains quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, and F#7. The lower staff (bass clef) contains whole notes G2, A2, B2, C3, and D3.

117

117

This system contains two staves of music for measures 117 through 121. The upper staff (treble clef) contains quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, and F#7. The lower staff (bass clef) contains whole notes G2, A2, B2, C3, and D3.

122

122

This system contains two staves of music for measures 122 through 126. The upper staff (treble clef) contains quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, and F#7. The lower staff (bass clef) contains quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, and F#5.

127

127

132

REFUTATIO

Extend this rest

3 4 3

135

Extend this rest

135

140

t

Increase tempo

140

145

esclamazione

145

151

Louder dynamic  
Fuller tone

153

6 6

153

6 6

158

161

PERORATIO

Increase tempo, strong articulation

4 3(♯)

165

168

168

172

Use rubato

172

177

Delay semiquavers

Accelerate

Small ritardando

Full, loud tone

177

3 4

# Notari's Canzona from British Library MS Add. 31440

'Violino'

Handwritten musical score for 'Violino' (pages 76-82). The score is written on ten staves, with the first two staves of each system containing a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The music is arranged in two systems of five staves each. The first system (pages 76-80) shows a complex melodic line with many sixteenth-note passages. The second system (pages 81-82) continues the piece, ending with a double bar line and a fermata.

Handwritten musical score for 'Violino' (pages 69-75). The score is written on ten staves, with the first two staves of each system containing a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The music is arranged in two systems of five staves each. The first system (pages 69-73) shows a complex melodic line with many sixteenth-note passages. The second system (pages 74-75) continues the piece, ending with a double bar line and a fermata.

# Notari's Canzona from British Library MS Add. 31440

'La medesima canzona passaggiata'

The image displays two pages of handwritten musical notation. The top page is numbered '1.' and the bottom page is numbered '2.'. Each page contains two systems of music, each system consisting of a vocal line with lyrics and a lute tablature line. The notation is in a historical style, with the lute tablature using letters (a, b, c, d, e, f, g) on a six-line staff to represent fret positions. The lyrics are written in an early modern Italian script. The manuscript shows signs of age, with some ink bleed-through and slight fading.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation on a five-line staff. It features a series of notes with stems, some with flags, and rests. The system ends with a double bar line.

Handwritten musical notation on a five-line staff. The notation is dense with notes and rests, showing complex rhythmic patterns. It ends with a double bar line.

Handwritten musical notation on a five-line staff. It includes notes, rests, and a final double bar line.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and bar lines. A measure number '74' is written above the first measure. The system ends with a double bar line.

Handwritten musical notation on a five-line staff. It features notes, rests, and a double bar line.

Handwritten musical notation on a five-line staff. The notation is dense with notes and rests. It ends with a double bar line.

Handwritten musical notation on a five-line staff. It includes notes, rests, and a double bar line.

# Canzona from British Library MS Add. 31440

Angelo Notari

## EXORDIUM

Violino

*La medesima canzona passaggiata*

Continuo

Moderate dynamic

Smooth articulation

5

5

5

Slightly lengthen 1st quaver of each pair, shorten 2nd.

9

NARRATIO

9

9

13

13

13

16

Musical notation for measures 16-18. The system consists of three staves: two treble clefs and one bass clef. Measure 16 starts with a half rest in the first treble staff, followed by quarter notes in the second treble staff and bass staff. Measure 17 continues with quarter notes in the first treble staff, eighth notes in the second treble staff, and quarter notes in the bass staff. Measure 18 features quarter notes in the first treble staff, eighth notes in the second treble staff, and quarter notes in the bass staff.

20

Musical notation for measures 20-22. The system consists of three staves: two treble clefs and one bass clef. Measure 20 begins with a half rest in the first treble staff, followed by quarter notes in the second treble staff and bass staff. Measure 21 is characterized by a complex rhythmic pattern of eighth notes in the second treble staff, while the first treble staff has a half rest and the bass staff has quarter notes. Measure 22 continues with quarter notes in the first treble staff, eighth notes in the second treble staff, and quarter notes in the bass staff.

23

Musical notation for measures 23-25. The system consists of three staves: two treble clefs and one bass clef. Measure 23 starts with a half rest in the first treble staff, followed by quarter notes in the second treble staff and bass staff. Measure 24 features a half note in the first treble staff, eighth notes in the second treble staff, and quarter notes in the bass staff. Measure 25 continues with quarter notes in the first treble staff, eighth notes in the second treble staff, and quarter notes in the bass staff.

27

Musical notation for measures 27-29. The system consists of three staves: two treble clefs and one bass clef. Measure 27 begins with a half rest in the first treble staff, followed by quarter notes in the second treble staff and bass staff. Measure 28 features a half note in the first treble staff, eighth notes in the second treble staff, and quarter notes in the bass staff. Measure 29 continues with quarter notes in the first treble staff, eighth notes in the second treble staff, and quarter notes in the bass staff.

30

30

30

33

Smooth articulation

Maintain a steady pulse, slightly slower than previous tempo.

33

33

36

Diminuendo from highest point in each phrase.

Delay quavers

36

36

39

39

39

PROPOSITIO

Musical score for measures 43-46. The score consists of three staves: Treble, Middle, and Bass. Measure 43 is marked with a sharp sign (#). Measure 45 contains a trill (t) over a note.

Musical score for measures 47-50. The score consists of three staves: Treble, Middle, and Bass. The text "More irregular than in exordium." is written above the middle staff.

Musical score for measures 51-52. The score consists of three staves: Treble, Middle, and Bass.

CONFIRMATIO

Musical score for measures 53-56. The score consists of three staves: Treble, Middle, and Bass. The text "Affetto" appears above the middle staff in measures 53 and 54. The text "Ritardando" appears below the middle staff in measure 55.

57

57 Halting performance

57 Smooth articulation

Shorten this note by one crotchet

Delay this crotchet

62

62

62

62

Delay this crotchet

66

66

66

66

Anticipate this crotchet

Take time here

70

70

70

70

Slightly accelerate through repeated crotchets

Accelerate

Take time here

Use portamento

74

74

74

Take time  
Portamento

77

REFUTATIO

77

Trillo

77

81

81

81

85

85

85

89



Musical score for measures 89-92. The first two staves are in treble clef, and the third is in bass clef. The music consists of quarter and eighth notes, with a repeat sign at the end of each staff.

93



Musical score for measures 93-95. The first two staves are in treble clef, and the third is in bass clef. The music consists of quarter and eighth notes, with a sharp sign in the final measure of the first two staves.

96

PERORATIO



Musical score for measures 96-99. The first two staves are in treble clef, and the third is in bass clef. The section is labeled "PERORATIO" above the first staff. The music consists of quarter and eighth notes, with a sharp sign in the first measure of the first two staves.

100



Musical score for measures 100-103. The first two staves are in treble clef, and the third is in bass clef. The music consists of quarter and eighth notes, with a sharp sign in the final measure of the first two staves.

104

Musical score for measures 104-106. The system consists of three staves: Treble, Middle, and Bass. Measure 104 features a treble staff with a sixteenth-note scale starting on G4, a middle staff with a sixteenth-note scale starting on G4, and a bass staff with a half-note chord (F#4, C5). Measure 105 features a treble staff with a sixteenth-note scale starting on A4, a middle staff with a sixteenth-note scale starting on A4, and a bass staff with a half-note chord (G4, D5). Measure 106 features a treble staff with a sixteenth-note scale starting on B4, a middle staff with a sixteenth-note scale starting on B4, and a bass staff with a half-note chord (A4, E5). Fingerings '6' are indicated in the treble and bass staves. A triplet of eighth notes is marked with a '3' in the middle staff of measure 106.

107

Musical score for measures 107-109. The system consists of three staves: Treble, Middle, and Bass. Measure 107 features a treble staff with a half-note chord (G4, D5), a middle staff with a sixteenth-note scale starting on G4, and a bass staff with a half-note chord (G4, D5). Measure 108 features a treble staff with a half-note chord (A4, E5), a middle staff with a sixteenth-note scale starting on A4, and a bass staff with a half-note chord (A4, E5). Measure 109 features a treble staff with a half-note chord (B4, F#5), a middle staff with a sixteenth-note scale starting on B4, and a bass staff with a half-note chord (B4, F#5).

110

Articulate according to beaming

Musical score for measures 110-111. The system consists of three staves: Treble, Middle, and Bass. Measure 110 features a treble staff with a half-note chord (G4, D5), a middle staff with a sixteenth-note scale starting on G4, and a bass staff with a half-note chord (G4, D5). Measure 111 features a treble staff with a half-note chord (A4, E5), a middle staff with a sixteenth-note scale starting on A4, and a bass staff with a half-note chord (A4, E5). The instruction "Articulate according to beaming" is written above the middle staff.

112

Musical score for measures 112-114. The system consists of three staves: Treble, Middle, and Bass. Measure 112 features a treble staff with a half-note chord (G4, D5), a middle staff with a sixteenth-note scale starting on G4, and a bass staff with a half-note chord (G4, D5). Measure 113 features a treble staff with a half-note chord (A4, E5), a middle staff with a sixteenth-note scale starting on A4, and a bass staff with a half-note chord (A4, E5). Measure 114 features a treble staff with a half-note chord (B4, F#5), a middle staff with a sixteenth-note scale starting on B4, and a bass staff with a half-note chord (B4, F#5).

115

Musical notation for measures 115-117. The system consists of three staves: Treble, Middle, and Bass. Measure 115 shows a half note G4 in the Treble, a half note G4 in the Middle, and a half note G3 in the Bass. Measure 116 shows a half note A4 in the Treble, a half note A4 in the Middle, and a half note A3 in the Bass. Measure 117 shows a half note B4 in the Treble, a half note B4 in the Middle, and a half note B3 in the Bass.

118

Musical notation for measures 118-120. The system consists of three staves: Treble, Middle, and Bass. Measure 118 shows a quarter note G4 in the Treble, a quarter note G4 in the Middle, and a quarter note G3 in the Bass. Measure 119 shows a quarter note A4 in the Treble, a quarter note A4 in the Middle, and a quarter note A3 in the Bass. Measure 120 shows a quarter note B4 in the Treble, a quarter note B4 in the Middle, and a quarter note B3 in the Bass.

121

Musical notation for measures 121-123. The system consists of three staves: Treble, Middle, and Bass. Measure 121 shows a quarter note G4 in the Treble, a quarter note G4 in the Middle, and a quarter note G3 in the Bass. Measure 122 shows a quarter note A4 in the Treble, a quarter note A4 in the Middle, and a quarter note A3 in the Bass. Measure 123 shows a quarter note B4 in the Treble, a quarter note B4 in the Middle, and a quarter note B3 in the Bass.

125

Musical notation for measures 125-127. The system consists of three staves: Treble, Middle, and Bass. Measure 125 shows a quarter note G4 in the Treble, a quarter note G4 in the Middle, and a quarter note G3 in the Bass. Measure 126 shows a quarter note A4 in the Treble, a quarter note A4 in the Middle, and a quarter note A3 in the Bass. Measure 127 shows a quarter note B4 in the Treble, a quarter note B4 in the Middle, and a quarter note B3 in the Bass.

Take time over descending Tetrachord

127

Musical score for measures 127-128. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). Measure 127 features a vocal line with a half note G4 and a whole note G4. The piano accompaniment has a rhythmic pattern of eighth notes. The bass line has a half note G2 and a whole note G2.

129

Musical score for measures 129-131. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). Measure 129 features a vocal line with a half note G4 and a whole note G4. The piano accompaniment has a rhythmic pattern of eighth notes. The bass line has a half note G2 and a whole note G2. The word **'Indignant'** is written below the piano accompaniment staff.

132

Musical score for measures 132-135. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). Measure 132 features a vocal line with a half note G4 and a whole note G4. The piano accompaniment has a rhythmic pattern of eighth notes. The bass line has a half note G2 and a whole note G2.

136

Musical score for measures 136-138. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). Measure 136 features a vocal line with a half note G4 and a whole note G4. The piano accompaniment has a rhythmic pattern of eighth notes. The bass line has a half note G2 and a whole note G2. The word **Ritardando** is written below the bass line staff.

# Castello's Sonata Seconda A Sopran Solo

'Basso Continuo'

Sonata Seconda à Sopran Solo

36

Alegro

adagio

The image displays a musical score for a solo soprano and basso continuo. It consists of two systems of staves. The first system is marked 'Alegro' and the second system is marked 'adagio'. Each system contains a soprano line and a basso continuo line. The score is written in a historical style, likely 17th or 18th century, with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The page number '36' is located at the top right of the score.

21

allegro

adagio

allegro

volare subito

This musical score consists of eight systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'allegro'. The second system features a bass clef and a common time signature. The third system returns to a treble clef. The fourth system has a bass clef. The fifth system is in treble clef. The sixth system is in bass clef and includes a dynamic marking of 'f' (forte). The seventh system is in treble clef and includes a tempo marking of 'adagio'. The eighth system is in bass clef and includes a tempo marking of 'allegro'. The final system is in treble clef and includes a tempo marking of 'volare subito'. The score contains various musical notations such as notes, rests, accidentals, and dynamic markings.

This musical score consists of seven systems, each with a piano (p) and violin (v) part. The piano part is written in treble clef, and the violin part is in soprano clef. The score begins at measure 22, marked with a '22' above the staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *p*, and *pp* are used throughout. The tempo is marked *allegro* with a '3' below the staff in the final system. The score concludes with a double bar line and repeat dots.

This page of musical notation is arranged in seven systems, each consisting of two staves. The notation is dense and includes various musical elements:

- System 1:** Features a complex rhythmic pattern with many triplets. A measure number '23' is written above the staff.
- System 2:** Continues the rhythmic complexity with numerous triplets.
- System 3:** Includes a measure with a 'b' (flat) and the tempo marking 'adagio'.
- System 4:** Shows a change in dynamics with a 'p' (piano) marking.
- System 5:** Continues the intricate rhythmic patterns.
- System 6:** Features a 'p' marking and a 'b' marking.
- System 7:** Ends with a 'p' marking and a '3' below the staff.

The image displays three systems of musical notation. Each system consists of a piano (p) part on a grand staff (treble and bass clefs) and a violin part on a single staff. The first system includes a measure number '24' above the piano staff. The second system features a 'p' dynamic marking above the piano staff. The third system includes the tempo marking 'adagio' written twice below the piano staff. The notation includes various note values, rests, and articulation marks such as slurs and accents.

# Castello's Sonata Seconda A Sopran Solo

'Prima Parte'

Sonata Seconda A Sopran Solo

Allegro.

adagio

Allegro

adagio

allegro

7

The image displays a page of musical notation for a piano sonata. It consists of 12 staves of music. The notation is dense, featuring many triplets and complex rhythmic patterns. Dynamic markings include *p.*, *f.*, and *p.*. Performance instructions include *Tecmofo*, *al gra*, and *adafio*. The score is written in a historical style, likely for a lute or early keyboard instrument, given the complex rhythmic structures and the use of *adafio*.

Sonate di Dario Castello Libro 1. à 1. 2. 3. 4. A 4.



15

15

18

18

21

adagio NARRATIO

21

24

Gentle delivery, use rubato.

Increase tempo.

24

28

esclamazione

alegra

Strong articulation

28

32

Loud dynamic but regular pulse.

32

35

35

39

39

44

Vigorous articulation

44

48

adagio

CONFIRMATIO

allegro

48

52

Full, flowing tone, conveying energy.  
Loud dynamic, smooth articulation.

52

57

57

60

60

64

*f*

*p*

64

67

*f*

*p*

67

70

*f* *p*

70

REFUTATIO

73

Tremolo

Soft  
Use rubato

Emphasise minor sixth

73

77

77

81

Emphasise minor sixth and suspended seventh

81

85

3 3

3 3

Very loud fast, 'out of control'.

85

88

3 3 3 3 3 3 3 3 3

88

91

3 3 3 3 3 3 3 3 3

91

95 *adagio*

Subdued  
Articulate semiquavers

Slur demisemiquavers

95

97

97

99

99

102 adasio PERORATIO

102

105 **Very free tempo**

**Begin slowly .....gradually increase tempo.....**

105

108 adasio adasio

**Emphasise augmented 4th**

108

110

**Ritardando .....**

110

111

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