

Archives
LB
2322
.A9x
T-846

An Analysis of the Kyrie from the Messa a quattro voci
da cappella by Claudio Monteverdi

Zachery Richards

An Analysis of the *Kyrie* from the *Messa a quattro voci da cappella* by Claudio Monteverdi

A Thesis

Presented to

The College of Graduate Studies

Austin Peay State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music Performance

Zachery Alan Richards

May, 2017

Copyrighted© 2017

By Zachery Alan Richards

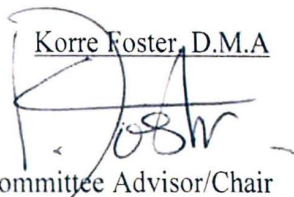
All Rights Reserved

May, 2017

To the College of Graduate Studies:

We are submitting a thesis written by Zachery Alan Richards entitled “An Analysis of the *Kyrie* from the *Messa a quattro voci da cappella* by Claudio Monteverdi.” We have examined the final copy of this thesis for form and content. We recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music Performance in Choral Conducting.

Korre Foster, D.M.A.



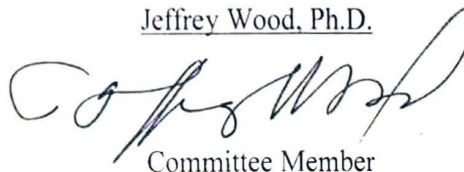
Research/Committee Advisor/Chair

Jeffrey Williams, D.M.A.



Committee Member

Jeffrey Wood, Ph.D.



Committee Member

Accepted for the Graduate and Research Council

Chad Brooks, Ph.D.



Dean, College of Graduate Studies

Statement of Permission to Use

In presenting this thesis in partial fulfillment of the requirements for the Master of Music Performance in Choral Conducting at Austin Peay State University, I agree that the library shall make it available to borrowers under the rules of the library. Brief quotations from this field study are allowable without special permission, provided that accurate acknowledgement of the source is made. Permissions for extensive quotation or reproduction of this field study may be granted by my major professor, or in his/her absence, by the Head of the Interlibrary Services when, in the opinion of either, the proposed use of the material is for scholarly purposes. Any copying of the material in this thesis for financial gain shall not be allowed without my permission.

Zachery Alan Richards

05/05/2017

ABSTRACT

ZACHERY A. RICHARDS. An Analysis of the *Kyrie* from the *Messa a quattro voci da cappella* by Claudio Monteverdi (Under the direction of DR. KORRE FOSTER.)

Claudio Monteverdi (1567-1643) is called The Father of Modern Music because of his contribution to the new practices of music composition at the turn of the seventeenth century. He was best known for his secular madrigals. However during his time at St. Mark's Basilica in Venice he wrote a Mass for four voices, which was posthumously published in 1650. The scope of my research includes a biographical sketch of Monteverdi's life, an analysis of the *Kyrie* from the Mass, and how it compares to another *Kyrie* from his only other Mass setting for four voices (1641). I hope to bring to light a virtually unknown Mass written in the *prima prattica* style. This compositional style is different from many of the other compositions he wrote near the end of his life.

CONTENTS

Abstract.....	i
List of Figures.....	iii
Chapter I: Biographical sketch of Claudio Monteverdi.....	1
Chapter II: Analysis of <i>Kyrie</i>	10
Chapter III: A Comparison to the <i>Missa in F</i> (1641).....	16
Bibliography.....	21
Appendix: Scans of the Original Part Books Published in 1650 (Solely of the <i>Kyrie</i>).....	23
Vitae.....	31

LIST OF FIGURES

Figure 2.1. Motive A.....	10
Figure 2.2. Inversion and diminution of Motive A.....	10
Figure 2.3. Augmentation of Motive A.....	11
Figure 2.4. Motives A and B.....	11
Figure 2.5. Inversion and diminution of Motives A and B.....	12
Figure 2.6. Cadential Material.....	13
Figure 2.7. V-i movement.....	14
Figure 2.8. Cadential Material.....	15
Figure 3.1. Motive A from <i>Missa in F</i>	16
Figure 3.2. Motive B from <i>Missa in F</i>	17
Figure 3.3. Motive C.....	18
Figure 3.4. Altered form of Motive C.....	18
Figure 3.5. Cadential Material from <i>Missa in F</i>	19

Claudio Monteverdi was baptized at the church of S. Nazaro e Celso in Cremona on May 15, 1567¹. He was the first child of Baldassarre Monteverdi and Maddalena Zignani. His father was an apothecary, a surgeon, and a doctor near the cathedral in Cremona. Baldassarre had two more children with Maddalena before she died in 1576. Their names were Maria Domitilla and Giulio Cesare, and they were baptized May 16, 1571 and January 31, 1573. Baldassarre was a man of some wealth who owned multiple houses, and had public recognition throughout the city of Cremona. “Cremona stood at the south-eastern edge of the state of Milan; for its economic and political importance it was the second city of the state after the capital. But Cremona was also close to the dominions of Venice (which stretched to the city), of the Gonzagas (the duchy of Mantua) and of the Farnese (the duchy of Parma).”²

Before the age of twenty, Claudio was becoming famous in his own right around Cremona because he had published two books of music, entitled *Sacrae cantiunculae* (1582) and the *Madrigali spirituali* (1583). In both books, he clearly states that he is the pupil of Marc Antonio Ingegneri. A native of Verona, Ingegneri studied with Vincenzo Ruffo before moving to Cremona around 1568, and became the *maestro di cappella* of the cathedral in 1576. Ingegneri taught Claudio about the Franco-Flemish style of polyphony that became so popular during the early sixteenth century. The main principles of the Franco-Flemish style of music were centered on continuous imitation and complex

¹ S is an ecclesiastical abbreviation for saint. Nazaro e Celso are the Italian names for the Saints Nazarius and Celsus.

² Paolo Fabbri, *Monteverdi*. ed. and trans. Tim Carter (Cambridge: Cambridge University Press, 1994), 6.

counterpoint, mathematical calculations of intervals and geometric transformations of motifs.³ As a child, Monteverdi was a singer at the cathedral until his voice changed. After the change, he continued to work with the choir as an instrumentalist. He became a private student of Ingegneri and stopped working at the cathedral.

Paolo Fabbri says “The inevitable proving ground for any composer of the second half of the sixteenth century was the madrigal, normally for five voices.”⁴ Monteverdi conquered this feat for the first time in 1587 with *Il Primo libro de Madrigali a cinque voci*. Most of the texts are about love, which was common in sixteenth century Italian society. While he was becoming more popular around Italy, Monteverdi began seeking employment elsewhere in the country. He found employment as a string player at the court of Duke Vincenzo Gonzaga in Mantua. Monteverdi first mentioned this change of employment in his *Terzo libro de Madrigali a cinque voci*, dated June 27, 1592. He writes in the dedication, “That day, Most Serene Prince, when to my rare good fortune I came to serve your Highness... with the most noble practice of the viola which opened the fortunate gate of your service and notes how my skill flowered for you in playing the viola...”⁵

As Monteverdi grew older in Mantua, his popularity grew throughout Europe. His third book of madrigals was his first publication to be reprinted (first in 1594 and then again in 1600). Monteverdi married Claudia Cattaneo, a daughter of a colleague in the Gonzaga court, on May 20, 1599. The next month, Monteverdi was required to accompany Duke Gonzaga on a trip to Flanders. This trip proved to be beneficial because

³ Theodore Karp, “Franco-Netherlandish School,” *Encyclopedia Britannica*. June 14, 2007, accessed April 4, 2017. <https://www.britannica.com/art/Franco-Netherlandish-school>

⁴ Fabbri, 15.

⁵ Claudio Monteverdi, *Terzo libro de Madrigali a cinque voci*. Venice: Vincenti, 1592.

he was able to experience firsthand the different types of music that were being written in other parts of Europe, which would influence his later music. However, the trip was detrimental to him financially. He wrote in a letter to Annibale Chieppio on December 2, 1608, "If fortune called me to His Highness's service in Flanders, it also crossed me on that occasion by making my wife Claudia, living at Cremona, bring expense to our household with her maid and servant, she having at that time still only 47 lire a month from His Highness, beyond the money my father gave me."⁶

In 1600, Giovanni Maria Artusi wrote a treatise entitled *L'Artusi, overo Delle imperfettioni della moderna musica*. Fabbri says, "The treatise seeks to demonstrate the corruptions within certain modern compositional tendencies which clearly contradict the traditional rules."⁷ He uses the music without words from an unnamed composer to firmly articulate his arguments. The unnamed composer was Monteverdi. Artusi's biggest complaint with modern music was the use of dissonances between the soprano and bass parts, as well as the way the music modulates in a nontraditional manner. In 1603, he wrote a second treatise with the same subject matter. Not long after the publication, Monteverdi began to draft his response. He published a statement as an appendix to his *Quinto libro de madrigal a cinque voci*. He decided to reverse the title of Artusi's treatise, which was *Seconda pratica, overo Perfettione della moderna musica*. A draft of this response was written by 1605 and even though Monteverdi spent the rest of his life revising the response, it was never published. He wrote another letter on October 22, 1633, almost thirty years later, to an unknown correspondent, in which he discussed the

⁶ Claudio Monteverdi, ed and trans Denis Stevens, *The Letters of Claudio Monteverdi*, (Oxford: Clarendon Press), 51.

⁷ Fabbri, 34.

treatise.⁸ He entitled the book *Melodia, overo Seconda pratica musicale*, which he divided into three parts: word-setting, harmony, and rhythm. He discussed these three topics in regards to the modern practices of the music he was composing.

As his time in Mantua came to a close in the summer of 1610, he composed what is considered one of his greatest works, the “Mass and Vespers of the Blessed Virgin.” In the fall of 1608, Monteverdi began to ponder leaving Mantua for other employment opportunities. Fabbri states that the writing of the mass in 1610 “constitutes the most concrete attempt initiated by the composer to obtain this end.”⁹ He traveled to Rome in hopes of presenting his work to the Pope (to whom it was dedicated) as well as to look for new employment positions. However, Monteverdi was able to do neither. Although he sought a way to find new employment, he was dismissed from the Gonzaga court for unknown reasons at the end of July 1612. After leaving Mantua, he returned to Cremona for a short time, but on August 1, 1613, he auditioned for the position of *maestro di cappella* at St. Mark’s Basilica in Venice. He began to serve in this very role in October of the same year.

Much of the social structure was in the midst of change in Venice upon Monteverdi’s arrival. The trade routes to the Orient began to change at the beginning of the seventeenth century, which caused more competition from other European merchants in the port of Venice. This and other factors contributed to a substantial recession. The changes had great influence on Monteverdi’s career for the better because he was able to freelance for nobles, not only from Venice, but other European cities and institutions. This was in addition to his position at St. Mark’s. Monteverdi was also able to establish

⁸ Stevens, 420-422.

⁹ Fabbri, 109.

and maintain strong relationships with music publishers and later the first public opera house because of their combined focus on entertainment for the citizens of Venice.

When Monteverdi arrived in Venice, the state of the music at St. Mark's was diminished. This was mainly because of disciplinary issues of the former maestros. The cappella consisted of thirty singers and six instrumentalists when he arrived. He began to take on his new role of training and maintaining the musicians, as well as recruiting new members. Monteverdi began to appreciate his new position as his quality of life improved from what it had been at the Mantua court. He no longer struggled financially because of a higher salary and the fact that he was "dependant on a state institution that was not subject to the fickle whims of a prince."¹⁰ He even rejected an invitation to return to Mantua—a fact that can be read in his 1620 letter to Alessandro Striggio. He had numerous compositional requirements at St. Mark's, which centered around the major feast days of the liturgical year. While beginning his work at St. Mark's, Monteverdi's secular music continued to thrive during his time in Venice. In 1614, *Il Sesto libro de Madrigali a cinque voci* was published in Venice and it received great success. It is important to note that this was only the second book of madrigals written with *basso continuo*—a developing component of Baroque style. The greatest evidence of his success can be seen in a letter from Angelo Grillo in August of 1614. Angelo Grillo was a famous poet of the Baroque period who began a relationship with Monteverdi around 1610, and lasted until Grillo's death in 1629. Grillo writes "And as for your harmonious gift, I can indeed affirm, if I consider it in all its excellence, that not so much, as I receive it, does it come to me from the earth, as, as I hear it, it seems to me to come to me from

¹⁰ Fabbri, 131.

heaven.”¹¹ Monteverdi only waited five years before writing his seventh book of madrigals. However, this book of madrigals differed significantly from his previously published books. This book was the first that was not published by Richardson Amadino, but rather by Bartolomeo Magni of Venice. While continuing his obligations as *maestro da capella* at St. Mark’s, Monteverdi continued to use contacts outside of the church to find outlets for his secular music. Not only was he writing motets for the musicians of the church, but he was writing a variety of secular music which included a small opera entitled *Combattimento di Tancredi et Clorinda* (published in his eighth book of madrigals). This work is written for three voices and a small string orchestra and was premiered at the Palazzo Mocenigo in 1624 for the Carnival celebration. It was considered a hybrid of a chamber piece and an opera. Fabbri says “it is for chamber yet with an allusive theatricality—combining protagonists involved in the action (Tancredi, Clorinda) and observers outside it (the Testo), plus direct dialogue and meditated action, a drama experienced in the first person, and a visualized account that tempers its passion and immediacy.”¹² After a decade of commissions written just for events such as *Carnival* (like the *Combattimento*), Monteverdi finished a collection of songs entitled *Scherzi musicali* that was published in 1632. This was a small collection compared to his books of madrigals and all the pieces had lighter tone than the genre requires. Around this same time, Monteverdi went back to the idea of writing a musical treatise to explain his *seconda prattica*. He turned to a music theorist named Giovan Battista Doni because of his unfamiliarity with scholarly writing. Although no letters from Monteverdi were actually addressed to Doni, Doni mentioned Monteverdi and his treatise in a letter to the

¹¹ Fabbri, 141-142.

¹² Fabbri, 190.

French music theorist Marin Mersenne. However, Monteverdi decided that scholarly writing was not for him and that the best option would be to continue portraying his new style through his music. Because of this, the relationship between Monteverdi and Doni disappeared. His popularity and musical prowess continued to grow through the decade. Although he was in his late sixties, he continued to be the most popular composer in Venice and all of Italy like he had been for so many years before. His crowning achievement as a secular composer was the eighth book of madrigals entitled *Madrigali guerrieri, et amorosi* in 1638. A new style fully came to the foreground called “agitated genius,” which is now known as *stile concitato*, which is defined as the “repetition of notes of the same pitch and length combined with words expressing anger and disdain.”¹³ Although remnants of this style had been seen in previously written music, this was the first collection that fully used this new compositional technique. It became well known across Europe and found its way into the music of other composers. The eighth book of madrigals is divided into two parts, songs of war and songs of love. This was a significant collection because the madrigal had drawn into a steady decline over the twenty years since his seventh book. Not only was it the largest and most complex collection of madrigals Monteverdi had ever published, but it brought the genre back to the forefront of the musical world. As the eighth book of madrigals is a crowning achievement in secular music, the *Selva morale e spirituale* is Monteverdi’s peak in sacred music. This is a vast collection of sacred music for sizes of ensemble that includes a mass for four voices, psalms, and other sacred texts in many different styles. Fabbri says, “The *Madrigali guerrieri, et amorosi* had already presented a remarkable mixture of different

¹³ Geoffrey Chew, “Stile Concitato,” *Grove Music Online*, accessed December 13, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26772>.

forms, genres and styles, but compared to that volume the *Selva morale* gives a still greater impression of heterogeneity, of spontaneous and verdant natural growth, as indeed the title itself seeks to suggest.¹⁴ Monteverdi's last major work of his life delved back into the opera genre with *La coronatione di Poppea*. Monteverdi set a text written by a Venetian lawyer named Gian Francesco Busenello and it was premiered at the Teatro Grimani in Venice. The text gave Monteverdi an opportunity to use his unique compositional style to display the gamut of emotions that are required to properly convey the love story of Nero and Poppea. Fabbri says, "Monteverdi's encounter with Busenello allowed the composer to conclude in the best of ways a compositional career that had been entirely devoted to giving life, with always renewed technical and stylistic means, to the changing world of emotions."¹⁵

During his lifetime, Claudio Monteverdi became one of the most famous composers in all of Europe and is considered the "father of modern music" in contemporary society. His music continued to be published after his death, notably, a collection of sacred works entitled *Messa a quattro voci et salmi*. This collection was edited and published in 1650 by Alessandro Vincenti. He wrote an explanation for undertaking this task in the dedication by saying, "These sacred remains of the works of the most excellent Monteverde [sic], which not without a miracle after his death I was able piously to collect, are now published by me to satisfy common devotion."¹⁶ However, the collection was not made up entirely of unpublished works. The pieces that end the litany were previously published by Vincenti in 1620 and 1626. Also, a large part of the *Dixit Dominus* (No. 2) is an adaptation of the *Dixit Dominus* of the *Selva e morale*

¹⁴ Fabbri, 249.

¹⁵ Fabbri, 264.

¹⁶ Vincenti, (Venice), microfilm.

(1641). The *Magnificat* was not even written by Monteverdi, but Vincenti felt that the movement must be included to complete the collection, so he had turned to Francesco Cavalli, an organist at St. Mark's, who became the *maestro di capella* in 1669. After traveling to Mantua and Lombardy in the summer of 1643, Monteverdi's old age began to wear on his body. After nine days of illness, he died on November 29, 1643 in Venice. He was seventy-six years old. Monteverdi's music continued to be published almost a full decade after his death (the last posthumous publication was 1651), which serves as another proving factor of his immense popularity during the seventeenth century.

CHAPTER II

Monteverdi's *Messa a quattro voci da cappella* is his third and final Mass of his published compositional output. Monteverdi's handling of the motivic language is one of the interesting elements in this setting of the Mass ordinary. The *Kyrie* is centered on two motives that Monteverdi uses throughout the entire movement (these will be referred to as motive A and motive B). Motive A is a four-note pattern that descends a perfect fourth, as seen in figure 2.1. It is first seen in the tenor and soprano voices in mm. 1-5 as a point of imitation. An inversion of motive A is seen soon after the original motive in the tenor voice in mm. 6-7, as seen in figure 2.2; The inversion is seen in all voices in imitative polyphony starting in the bass in m. 8 and ending in the soprano in m. 12-13.

Figure 2.1, Motive A (tenor, mm. 1-3)

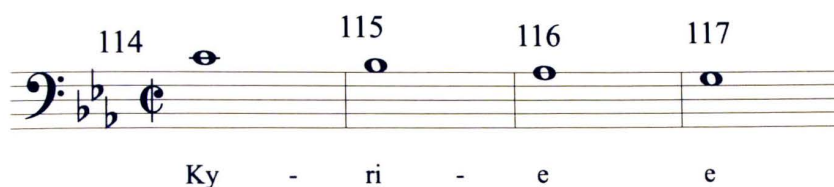


Figure 2.2, Inversion and diminution of Motive A (tenor, mm. 6-7)



The original motive A and its inversion are used in the remainder of the first section of the *Kyrie* (mm. 1-45). Although the original motive A is not seen in the *Christe eleison* section, it is seen again in the return of the *Kyrie eleison* in the soprano voice in mm. 85-87. Monteverdi uses motive A in an augmented form in the final measures of the *Kyrie* in the bass and soprano voice. The augmented motive in the bass voice can be seen in figure 2.3. The altered form provides a link to the beginning and end of the movement.

Figure 2.3, Augmentation of Motive A (bass, mm. 114-117)



Monteverdi uses motive B in the *Kyrie*, and it is based around a pattern of ascending thirds and descending seconds. At the beginning of the movement, motive B immediately follows motive A in the tenor and soprano voices (Motive A and motive B can be seen in their original forms in figure 2.4). The inversion of motive A is immediately followed by the inversion of motive B, as seen in figure 2.5, which is similar to the treatment of the original motives.

Figure 2.4, Motives A and B (tenor, mm. 1-4)



Figure 2.5, Inversion and diminution of Motives A and B (soprano, mm. 12-13)



While also being inverted, both motives are used in diminution because the note values are cut in half from the original motives' values, except for the first note, which is a quarter of the original value. The same form of motive B opens the return of the *Kyrie eleison* in imitative polyphony starting in the soprano voice in mm. 80-85. Monteverdi uses motive B a final time in imitative polyphony between the soprano and alto voices in mm. 113-117. Although the two motives are not used in the same manner at the end of the movement as the beginning, Monteverdi uses the two motives throughout the entire movement, thus creating uniformity.

The cadential material of the *Kyrie* from the *Messa a quattro voci da cappella* showed a large harmonic progression of i-V-i in F minor throughout the three sections. The key signatures that are discussed are based on the critical edition of *Carus-Verlag*; however, many other publications show the entire movement is in G minor, including the edition of Gian Francesco Malipiero from the twentieth century. The large harmonic progression is evidenced by the beginning and end of the *Christe eleison* section. The evidence is seen in the only sections of predominantly homophonic writing in mm. 46-52 and mm. 73-79. The first occurrence starts in F minor and concludes with an internal cadence in F minor; however, it is hard to notice the cadence because the bass begins a new phrase in m. 51. The second occurrence happens after an internal cadence in C that comes after twenty measures of imitative polyphony in the same style as the first section.

The predominantly homophonic writing in mm. 73-79 is written in a similar manner to mm. 46-52. This similarity is seen in the soprano voice because much of the pitch content is a third higher, as seen in figure 2.6.

Figure 2.6, Cadential material (soprano, mm. 73-79)

The musical score for the soprano voice, measures 73-79, is written in C minor (three flats) and common time. The melody consists of the following notes: Measure 73: G4 (quarter), A4 (quarter), Bb4 (quarter). Measure 74: C5 (quarter), Bb4 (quarter), A4 (quarter). Measure 75: G4 (quarter), F4 (quarter), E4 (quarter). Measure 76: D4 (quarter), C4 (quarter), B3 (quarter). Measure 77: A3 (quarter), G3 (quarter), F3 (quarter). Measure 78: E3 (half). Measure 79: D3 (half). The lyrics are: "Chri - ste e lei - son, e - lei - son".

The second homophonic phrase starts in C minor and cadences on a perfect authentic cadence in C with no third, as seen in figure 2.7. These two phrases act as an opening and closing to the section that starts in F minor, but ends in the dominant C minor. Monteverdi used similar material in the voices to attract the listener’s ear to the two phrases.

77 78 79

son, e - lei - son

ste e - lei - son

son, e - lei - son

ste e - lei - son

V i

At the end of each of three sections of the *Kyrie*, Monteverdi wrote a final cadence to indicate where a section would stop and where the next would begin. While the cadences that end the first two sections are perfect authentic cadences with no third, the cadence in the final section is different. Monteverdi finished the *Kyrie* on an imperfect authentic cadence that contained a Picardy third. It is seen as a Picardy third because the material leading up to the cadence is clearly in F minor, as seen in figure 2.8.

Figure 2.8, Cadential material with Picardy third (mm. 118-122)

118 119 120 121 122

Ky - rie e - lei - son

le i - son

son, e le i - son

le i - son

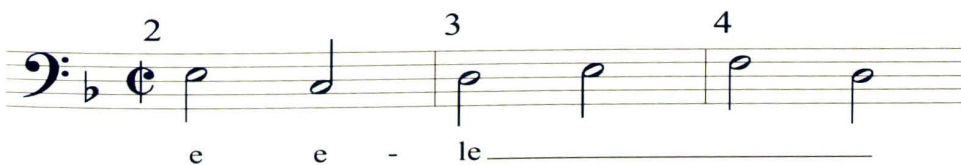
In the *Kyrie* of the *Messa a quattro voci da cappella*, Monteverdi used the motivic language and cadential material to bring cohesiveness to the entire movement. This study of Monteverdi's compositional approach in this movement has demonstrated the degree to which the motivic language, in which he used two motives throughout the movement to create the feeling of cohesion, and the cadential material, where the final cadences are used to create the progression of i-v-i in F minor. These elements are interconnected in a way that provided a clear framework for the *Kyrie*.

CHAPTER III

Monteverdi composed three settings of the Mass during his lifetime, the last two published within ten years of each other. Monteverdi's *Missa in F* is a Mass for four voices that was published with the *Selva e morale et spirituale* collection in 1641. There are similarities found in the *Kyrie* movements of the *Missa in F* and the *Messa a quattro voci da cappella*.

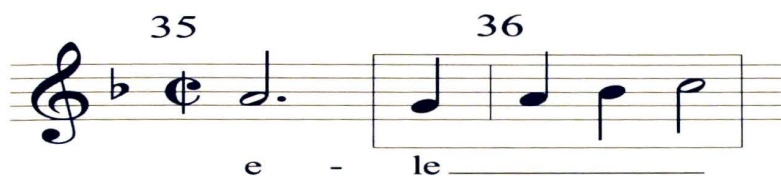
The *Missa in F* contains three motives that are seen throughout the *Kyrie*. The motives are similar to the motives found in the *Kyrie* of the *Messa a quattro voci da cappella* (The author will refer to these motives as motive A, motive B, and motive C). Motive A consisted of a pattern of a descending third, notes in step-wise motion, and a second descending third. Motive A is first seen in the bass voice in mm. 2-4, as seen in figure 3.1. It is followed in the other three voices in imitative polyphony. Monteverdi used motive A in the same manner throughout the rest of the first *Kyrie* section (mm. 1-32). Motive A in the *Missa in F* is similar to motive B from the *Messa a quattro voci da cappella* because of the descending thirds that dominated both motives. Motive A in the *Missa in F* is also similar to motive A from the *Messa a quattro voci da cappella* because of the internal rise of a perfect fourth between the descending thirds.

Figure 3.1, Motive A (bass, mm. 2-4)



Monteverdi used motive B throughout the *Christe eleison* section (mm. 33-76). Motive B is characterized by an ascending perfect fourth using quarter notes for the first three pitches and a half note for the final pitch, as seen in figure 3.2. Motive B is set in imitative polyphony throughout the *Christe*. Motive B from the *Missa in F* is similar to the inversion and diminution of motive A from the *Messa a quattro voci da cappella* (see page 10). Unlike motive A from the *Messa a quattro voci da cappella*, motive B, nor any of the other motives from the *Missa in F*, are seen in any altered states in the *Kyrie*.

Figure 3.2, Motive B (soprano, mm. 35-36)



Monteverdi used motive C throughout the return of the *Kyrie*, which is the third and final section of the movement (mm. 77-114). Motive C is characterized by a descending perfect fifth over three measures, as seen in figure 3.3. It is first seen in the tenor voice in mm. 80-82, and it is followed by imitative polyphony in all other voices. This is similar to motive A from the *Messa a quattro voci da cappella* because of the descending perfect interval that made up the entire motive (the original form of motive A from the *Messa a quattro voci da cappella* can be seen on page 10). There is one altered state of motive C that Monteverdi used in the section, which occurred in mm. 105-107, as seen in figure 3.4. Monteverdi used it in the soprano and alto voices as they sang it homophonically in thirds. The difference between the original motive and the altered version is the rhythm that is not dotted used in the second measure of the altered motive. All three motives

from the *Kyrie* of the *Missa in F* bear a similarity to the motives of the *Messa a quattro voci da cappella*.

Figure 3.3, Motive C (tenor, mm. 80-82)

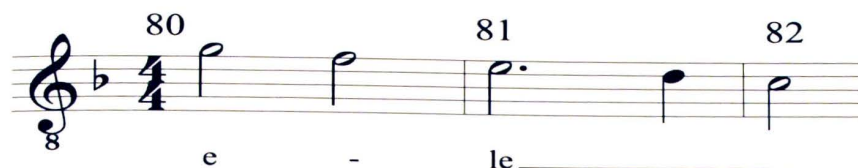


Figure 3.4, Altered form of Motive C (soprano and alto, mm. 105-107)



The cadential material of the *Kyrie* from the *Missa in F* is similar to the *Messa a quattro voci da cappella*. The cadential material from the *Missa in F* creates the larger harmonic progression of I-V-I throughout the three sections. While it is the same harmonic progression as the *Messa a quattro voci da cappella*, (only in F major, instead of F minor) the cadences are not the same. In the *Messa a quattro voci da cappella*, the cadence at the end of the *Christe* section was a perfect authentic cadence with no third. In

the *Missa in F*, the cadence at the end of the *Christe* was an imperfect authentic cadence with the third in the soprano and alto, as seen in figure 3.5.

Figure 3.5, Cadential material, *Missa in F* (mm. 72-76)

The figure displays a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score covers measures 72 through 76. The lyrics are 'le i - son'. The Soprano and Alto parts feature a half note in measure 72, a half note in measure 73, and a half note in measure 74, with a slur connecting the notes in measures 73 and 74. The Tenor and Bass parts feature a half note in measure 72, a half note in measure 73, and a half note in measure 74, with a slur connecting the notes in measures 73 and 74. The lyrics 'le' are under the first half note, and 'i - son' are under the second half note. The score is written in F major (one flat) and common time (C).

In the *Messa a quattro voci da cappella*, the final cadence at the end of the *Kyrie* was an imperfect cadence with a Picardy third in the soprano, which is similar to the cadence at the end of the *Christe* section in the *Missa in F*. The final cadence of the *Missa in F* was a perfect authentic cadence with no third. The cadential material of both masses is approached in the same way, which was V-I (or v-i in the *Messa a quattro voci da cappella*).

Because the two Masses were written around the same time in Monteverdi's life, they have strong similarities between them.¹⁷ The greatest similarities in the *Kyrie* of both Masses are centered on the motivic language and cadential material. Because of these similarities, it could be argued that this study shows stylistic traits that Monteverdi used in his Mass settings throughout his compositional career.

¹⁷ Vaughan Roste, "The Three Extant Masses of Claudio Monteverdi," *Choral Journal* 53, no. 1 (2012): 36.

BIBLIOGRAPHY

Arnold, Denis. *Monteverdi*. New York, NY: Farrar, Straus, and Cudahy, inc., 1963.

Arnold, Denis. *Monteverdi Church Music*. London, UK: British Broadcasting Corporation, 1982.

Brown, Howard Mayer. *Music in the Renaissance*. Englewood Cliffs, NJ: Prentice-Hall, inc., 1976.

Chafe, Eric T. *Monteverdi's Tonal Language*. New York, NY: Schirmer Books, 1992.

Fabbri, Paolo. *Monteverdi*. Translated by Tim Carter. Cambridge, UK: Cambridge University Press, 1994.

Gásser, Luis. *Luis Milán on Sixteenth-Century Performance Practice*. Bloomington, IN: Indiana University Press, 1996.

Houle, George. *Meter in Music 1600-1800: Performance, Perception, and Notation*. Bloomington, IN: Indiana University Press, 1987.

Kant, YouYoung. "Monteverdi's Early Seventeenth-Century 'Harmonic Progressions,'" *Music Analysis* 30, no. 2/3 (July-October 2011): 186-217, accessed January 10, 2017, <http://www.jstor.org/stable/414959000>.

Leopold, Silke. *Monteverdi: Music in Transition*. Translated by Anne Smith. Oxford, UK: Clarendon Press, 1991.

Monteverdi, Claudio. *Messa a 4 voci da cappella*. Performed by Ensemble vocal de Lausanne, published August 3, 2016. <https://m.youtube.com/watch?v=B9zeuGmoHIY>

Monteverdi, Claudio. *Messa a 4 voci da cappella*. Edited by Hans F. Redlich. New York, NY: Eulenburg Miniature Scores, 1952.

Monteverdi, Claudio. *Messa a quattro voci da cappella*. Edited by Rudolf Walter. Leinfelden-Echterdingen, DE: Carus-Verlag, 1967.

Monteverdi, Claudio. *Messa a quattro voci da cappella*. Performed by Ensemble vocal Européen de La Chapelle Royale, published April 1, 2014. <https://m.youtube.com/watch?v=zie4FZgmKbw>.

Monteverdi, Claudio. *Missa in F Selva morale et spirituale*. Edited by Jeffrey Kurtzman. Leinfelden-Echterdingen, DE: Carus-Verlag, 1991.

Roste, Vaughan. "The Three Extant Masses of Monteverdi," *Choral Journal* 53, no. (August 2012): 30-39. Accessed October 23, 2016. <http://jstor.org/stable/23560921>

Stevens, Denis, trans. *The Letters of Claudio Monteverdi*. Oxford, UK: Clarendon Press, 1995.

Tomlinson, Gary. *Monteverdi and the End of the Renaissance*. Berkeley, CA: University of California Press, 1987.

Vincenti, Alessandro, ed. *Messa a quattro voci da cappella et salmi*. Venice, IT, 1650. Microfilm.

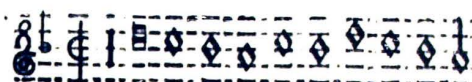
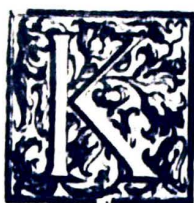
Whenham, John and Wistreich, Richard, eds. *The Cambridge Companion to Monteverdi*. Cambridge, UK: Cambridge University Press, 2007.

Witzenmann, Wolfgang. "STILE ANTICO E STILE NUOVO NELLA MUSICA SACRA DI CLAUDIO MONTEVERDI," *Rivista Italiana di Musicologia* 2, no. 2 (April 1967), 372-381, accessed January 10, 2017, <http://www.jstor.org/stable/24315420>.

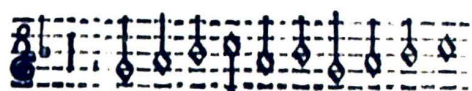
APPENDIX

Canto Part Book

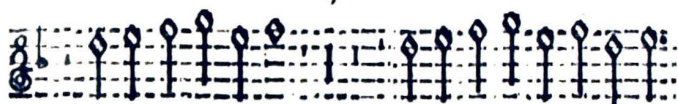
Messa A 4. Voci. Da Capella. 4 CANTO DI



Kyrie ele



ij

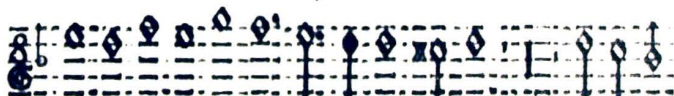


ij

ij



ij



ij.



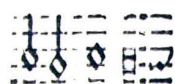
Criste ele

iso

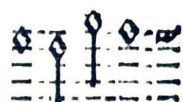


ii

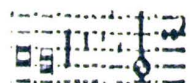
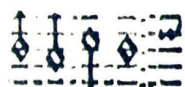
Pr. Choro.



ifon

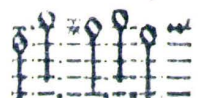


ij



ifon

ij



ii

5 CANTO Primo Choro.



ij



ij.



Yrie ele

ifon

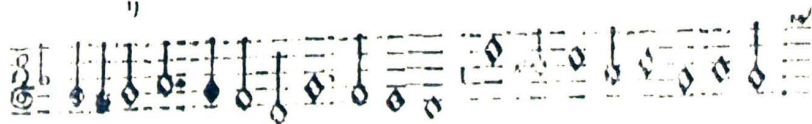
ij



ij



ij



ij



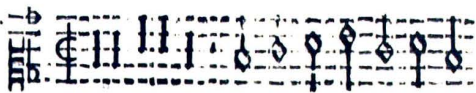
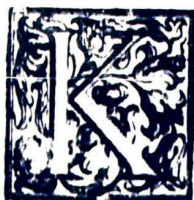
ij.

ii
Missa 2. 4. Salmo 2. 1. 2. 3. 4. 5. 6. 7. 8. Voces de Truho Monasterio. A. 3

Missa A 4. Voc. Da Capella.

4

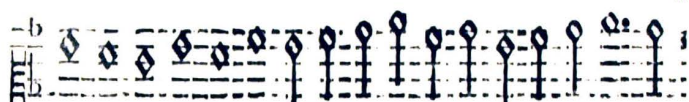
A L T O



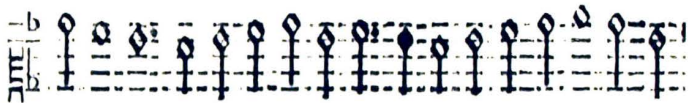
Yrie le-



il



riele



ij

ij

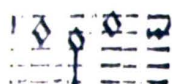
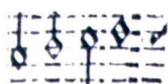


Halle de

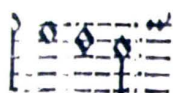
itor



Pr. Choro.



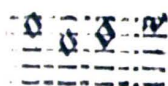
ifon Ky-



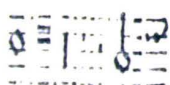
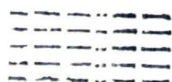
ifon



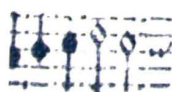
j



ij.



non ij

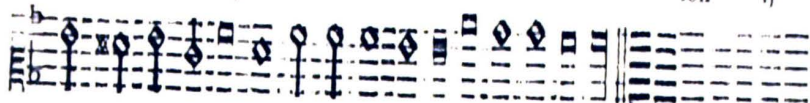


ALTO Pr. Choro.



fon ij

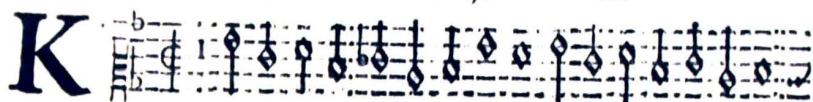
fon ij



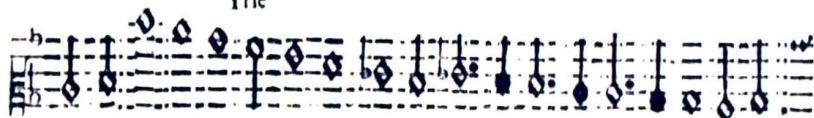
fon ij

fon ij.

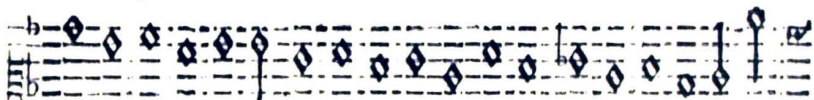
fon.



Yrie



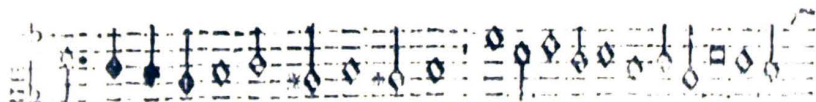
fon ij



ij

ij

ij



ij



ij.

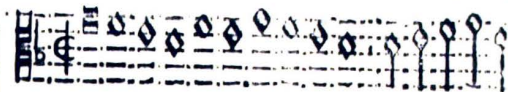
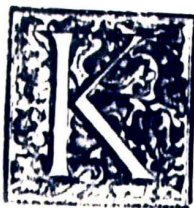
Messa 4. Salmo 113. 1. 4. 5. 6. 7. 8. 9. Vocchi Charles Montanari.

11. 11

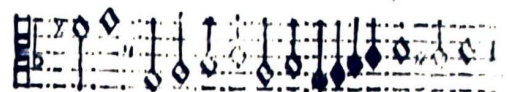
Messa A 4. Voc. I in G. spella.

4

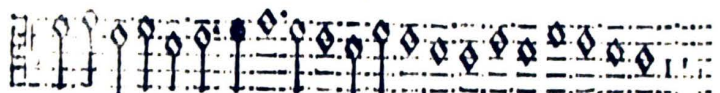
TENORE II



Yri elei son ij



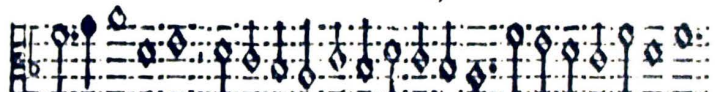
ij



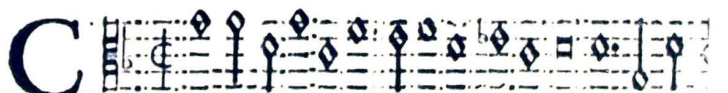
ij



ij



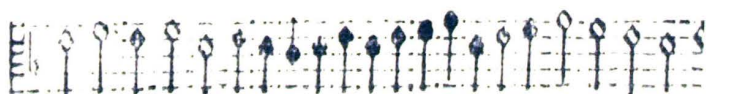
ij.



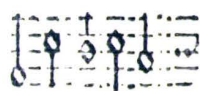
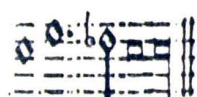
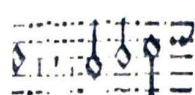
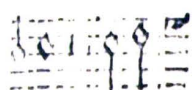
Hriste eleison ele ison Chrise c



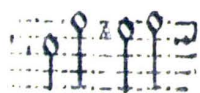
ison ij



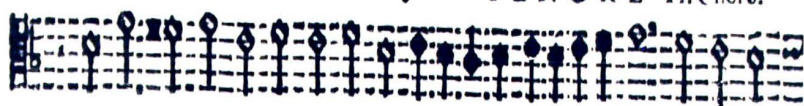
E. Tenor.



briste ele-



s TENORE Pr. Choro.



ij.

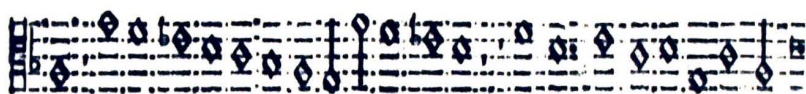


ij.



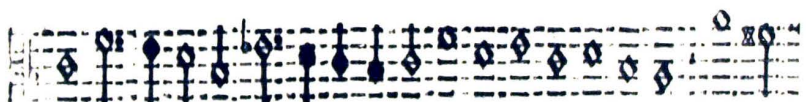
Yrie ele

i-



fon ij

ij



Ky rie

le

non ij

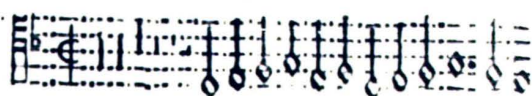


ij.

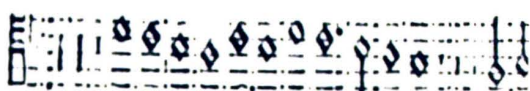


Messa 4. Soli e Coro. 1. e 2. 3. 4. 5. 6. 7. e 8. Vocali Chorus M. Anonard.

Missa. A 4. Voci. Di Cappella. 4 BASSO Primo Cl.

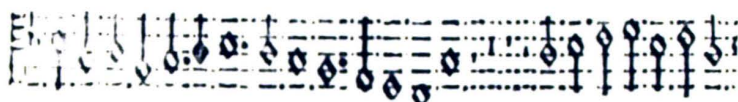


Yrie dei

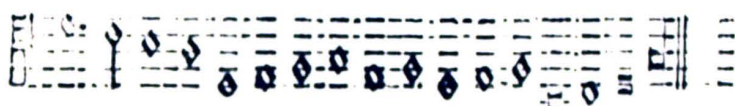


Kyrie dei

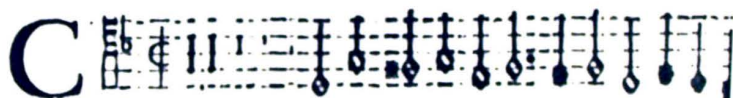
fon ij



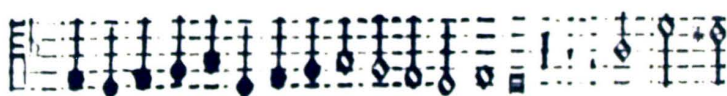
ij



ij.



Christe ele-

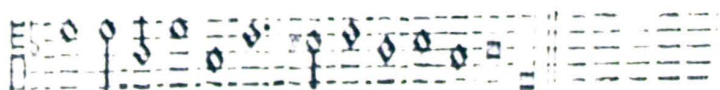


fon

Christe ele-



ij.



fiere.



son



K

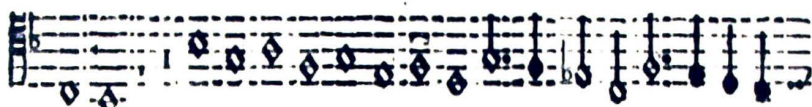


Yrie

lei

son

ij



ij



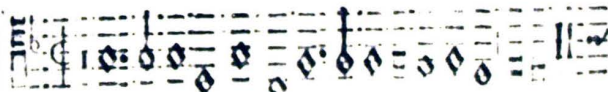
ij



ij



ij.



T in terra pax hominibus. Bene voluntatis.



Laudamus te. Persequimur. Persequimur.



Admiramus te. glorificamus te glorifica-

mus te.

Missa in Solmi. 4. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Zachery Richards

Conductor/Baritone

Cell: 304.815.2595

zachery.richardso@gmail.com

Employment

Graduate Assistant 2017	Austin Peay State University	2015-
Choral Scholar 2017	Madison Street United Methodist Church	2015-
Trinity Choral Scholar 2015	Trinity Episcopal Church	2011-

Education

Bachelor of Music, Vocal Performance Concentration in Vocal Pedagogy, Choral Conducting Principal Teachers Dr. David Tadlock Jessica Baldwin Dr. Daniel Monek	Marietta College Voice Voice Conducting	2015
Master of Music, Choral Conducting Principal Teachers Dr. Korre Foster Dr. Jeffrey Williams Thesis: An Analysis of the <i>Kyrie</i> from the <i>Messa a quattro voci da cappella</i> by Claudio Monteverdi	Austin Peay State University Conducting Voice	2017

Conducting Experience

Lobet den Herrn, alle Heiden Preparation of the Men's sections only

J.S. Bach

Heruvimskaya pesn

Dimitry Bortniansky

We Wish You a Merry Christmas

arr. Emily Crocker

Go, Tell it on the Mountain

arr. Stacey Gibbs

Cantate Domino

Hans Leo Hassler

Ding Dong! Merrily on High

Howard Helvey

Hana Baraka

arr. Shawn Kirchner

Sanctus from the *Messa a quattro voci da cappella*

Claudio Monteverdi

Ave Verum

W. A. Mozart

When Allen-a-Dale Went a-hunting

Robert Pearsall

Hermosas ninfas que, en el río metidas

Z. Randall Stroope

O How Amiable

Ralph Vaughan Williams

O Taste and See

The Blue Bird

Ralph Vaughan Williams

Charles Villiers-Stanford

Singing Experience

Concert Choir	Marietta College	
Floodstage	Marietta College	2011-2015
Oratorio Chorus	Marietta College	2011-2015
Men's Ensemble	Marietta College	2013-2015
Chamber Singers	Marietta College	2012
University Choir	Austin Peay State University	2015-Present
Gateway Chamber Choir	Austin Peay State University	2015-Present
	Professional ensemble	2015-Present

Partial Roles

Marietta College

Count Almaviva	<i>Le nozze di Figaro</i>	Marietta College	2014
Figaro	<i>Le nozze di Figaro</i>	Marietta College	2014
Don Giovanni	<i>Don Giovanni</i>	Marietta College	2014
Leoporello	<i>Don Giovanni</i>	Marietta College	2014
Dr. Falke	<i>Die Fledermaus</i>	Marietta College	2013
Bunthorne	Patience	Marietta College	2013
Guglielmo	<i>Così fan tutte</i>	Marietta College	2012
The Pirate King	<i>Pirates of Penzance</i>	Marietta College	2012

Musical Theater

Marietta College Theater

Professor Harold Hill	<i>The Music Man</i>	2013
		Meredith Wilson

Solo Performance

Junior Recital		2014
Sophomore Recital		2013
Soloist	Marietta Church Choir Festival	2012

Research Presentations

Tennessee Music Education Association Poster Presentation	2017
---	------

Awards

William A. and Prudence A. Fields Juried Prize	Marietta College	Fall 2013
William A. and Prudence A. Fields Juried Prize	Marietta College	Spring 2013
William A. and Prudence A. Fields Juried Prize	Marietta College	Fall 2014