

Music 9537a
The Music of Palestrina and Vittoria
Fall 2019

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This course will examine themes in the output of Palestrina and Vittoria, contemporaries who are among the most composers of the late sixteenth century. Topics covered will include their biographies, particularly in regard to their professional careers, and the principal genres they composed. Students will develop their skills in analyzing music of the sixteenth century, in researching historical issues concerning Palestrina's and Vittoria's careers and output, and in developing independent research projects.

Medical issues: The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by physical or mental illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The Graduate Program in Music further recognizes that physical or mental illness situations are deeply personal, and respects the need for privacy and confidentiality in these matters. In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities.

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf.

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at

<https://www.uwo.ca/health/crisis.html>

BIBLIOGRAPHY:

Cramer, Eugene Casjen, *Tomás Luis de Victoria: A Guide to Research*, Garland Reference Library of the Humanities, 1931, Garland Composer Resource Manuals, 43 (New York: Garland, 1998).

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- Owens, Jessie Ann, *Composers at Work: The Craft of Musical Composition 1450-1600* (New York: Oxford University Press, 1997).
- Phillips, Peter, “Reconsidering Palestrina,” *Early Music* 22 (1994): 574-85.
- Rees, Owen, *The Requiem of Tomás Luis de Victoria (1603)* (Cambridge: Cambridge University Press, 2019).
- Rive, T., “An Examination of Victoria’s Technique of Adaptation and Reworking in his Parody Masses,” *Anuario Musical* 24 (1969): 133-52.
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- Schubert, Peter N., “Hidden Forms in Palestrina’s *First Book of Four-Voice Motets*,” *Journal of the American Musicological Society* 60 (2007): 483-556.

Sherr, Richard, "Competence and Incompetence in the Papal Choir in the Age of Palestrina," *Early Music* 22 (1994): 606-29.

Stevenson, Robert, *Spanish Cathedral Music in the Golden Age* (Berkeley: University of California Press, 1961).

Wojcicka-Hruza, Lucy, "A Manuscript Source for Magnificats by Victoria," *Early Music* 25 (1997): 83-98.

EVALUATION:

Seminar presentation and final paper	100%
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All students will submit a one-page proposal, with attached bibliography, of the project they pursue for their Seminar presentation and Final paper by 9 October. Seminar presentations will be scheduled at that time for the last weeks of term. Final papers are due 5:00 p.m. Monday 28 April. Attendance at seminar presentations is compulsory for all members of the class. Failure to attend will result in a penalty in the final grade of the course.

SYLLABUS:

Meetings in the first six weeks will be devoted to the following topics:

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| 11 Sept. | <p>Introduction, historical background and biography.
 Repertory: Palestrina, <i>Alma redemptoris</i>, <i>Trahe me</i>, <i>Stabat mater</i>; online
 Vittoria, <i>Alma redemptoris</i>, <i>Trahe me</i>, <i>O magnum mysterium</i>; online</p> |
| 18 Sept. | <p>Palestrina's style as a source for music theory: dissonance treatment. Josquin and Palestrina
 Reading: Johann Josphe Fux, <i>Steps to Parnassus</i>, trans. Mann, pp. 56-63.
 Repertory: Palestrina, Pope Marcellus Mass, Kyrie; online
 Plainsong, <i>Benedicta es</i>; online.
 Josquin, motet: <i>Benedicta es</i>; online.
 Palestrina, <i>Missa Benedicta es</i>; online.</p> |
| 25 Sept. | <p>The Liturgical Context.
 Reading: O'Regan, "Palestrina, a Musician and Composer in the Market-Place."
 Roche, "'The praise of it endureth for ever': The Posthumous Publication of Palestrina's Music."
 Repertory: Palestrina, <i>Missa Hodie Christus natus est</i>, with propers; online and MCD 13410.</p> |
| 2 Oct. | <p>The Motet.
 Reading: Phillips, "Reconsidering Palestrina."</p> |

- Owens, *Composers at Work*, pp. 291-312.
- Repertory: Palestrina, *Alma redemptoris mater*; online.
 Vittoria, *O magnum mysterium, Alma redemptoris mater*; online.
- 9 Oct. The Mass: Parody Technique. Palestrina, Pope Marcellus Mass.
- Reading: Dixon, "The Performance of Palestrina."
 Rive, "An Examination of Victoria's Technique of Adaptation and Re-working in his Parody Masses."
- Repertory: Palestrina, motet: *Tu es Petrus; Missa Tu es Petrus*; online and MCD 18640.
 Vittoria, motet: *O quam gloriosum; Missa O quam gloriosum*; online.
 Palestrina, Pope Marcellus Mass; online.
- 16 Oct. Other genres.
- Repertory: Palestrina, Madrigali spirituali: *Vergine bella; Vergine santa; Vergine, tal è terra*; online.
 Vittoria, Requiem Mass; online.
Litaniae de Beata Virgine; online.
 Responsories for Holy Week: *Tanquam ad latronem; Tenebrae factae sunt; Animam meam*; online.

The balance of the term will be reserved for seminar presentations.