

## Music for Liturgy and Devotion in Italy around 1600

### CONFERENCE PROGRAMME

#### Friday 4 November 2016

10:30-11:15 Registration, coffee (Foyer)

11:15 Welcome (G16)

11:30-13:00 Session 1 (G16)

#### Liturgical Music in Print

- Jeffrey Kurtzman (Washington University in St. Louis) - Sacred Music in Italy 1580-1615: What the Published Repertoire Tells us about Trends, Use, and Change in the Performance of the Liturgy.
- Marianne C.E. Gillion (Universität Salzburg) - *Iuxta ritum Missalis novi, ex decreto Sacrosancti Concilii Tridentini restituti*: 'Tridentine' Revisions to Italian Printed Graduals, 1572–1586.
- Walter Kreyszig (University of Saskatchewan and American Biographical Institute) - Andrea Gabrieli's *Psalmi Davidi* (Venice, 1583): In Quest of Expanding the Antiphonal Practice at St. Mark's in Venice.

13:00-13:10 Break

13:10-14:00 Conference concert (Cosmo Rodewald Concert Hall)

#### Turton Consort – Programme TBA

14:00-15:00 Lunch (Foyer)

15:00-16:00 Keynote lecture 1 (G16)

#### Daniele V. Filippi (Schola Cantorum Basiliensis) - The Soundscape of Italian Catholicism, c.1600.

16:00-16:30 Coffee break (Foyer)

16:30-17:30 Session 2 (G16)

#### Music for the Mass

- Rosemarie Darby (The University of Manchester) - Some Early Masses and Motets by Giovanni Animuccia from the Music Library of the Chiesa Nuova, Rome.
- Emanuel Signer (University of Cambridge) - "ad Honorem Sanctae Ceciliae" – The Veneration of Female Saints in Italian Mass Ordinaries around 1600.

## **Saturday 5 November 2016**

9.30-11:00 Session 3 (G16)

### Devotional Music

- Esperanza Rodríguez-García (Universidade Nova de Lisboa) - Still Another Book of Small-Scale Motets: Sebastián Raval's *Motecta* (1600).
- Ginte Medzvieckaite (The University of Manchester) - The Sacred and the Secular in Giovanni Pellio's *Canzoni spirituali* (Venice, 1578 and 1584).
- Augusta Campagne (Universität für Musik und darstellende Kunst Wien) - The Concept of 'Amateur' in Music for Liturgy and Devotion: Preliminary Thoughts Concerning Canzonettas and their Makers and Consumers in Rome.

11:00-11:30 Coffee break (Foyer)

11:30-12:30 Session 4 (G16)

### Women and Music

- Gioia Filocamo (Istituto superiore di Studi musicali "G. Briccialdi", Terni) - The Professional Creativity of Musical Women Between Courts and Devotion in the Early Modern Era.
- Angela Fiore (University of Fribourg) - Music and Liturgy in Female Cloisters in 17th Century Naples.

12:30-13:30 Lunch (Foyer)

13:30-14:30 Keynote lecture 2 (G16)

### Noel O'Regan (The University of Edinburgh) - Between Liturgy and Devotion: Roman Confraternity Oratories and their Music around 1600.

14:30-15:00 Coffee break (Foyer)

15:00-16:00 Session 5 (G16)

### Music for Papal Services

- Thomas Schmidt (The University of Manchester) - On the Transmission of Polychoral Music in the Papal Chapel Around 1600.
- Luca Della Libera (Conservatorio di Musica Licinio Refice Frosinone) - Marian Devotion in Rome between Music, Liturgy and Art in the Seventeenth Century: The Music of Alessandro Melani for the Pauline Chapel in Santa Maria Maggiore.

16:00-16:10 Break

16:10 Closing remarks, final discussion (G16)

## CONFERENCE: Music for Liturgy and Devotion in Italy around 1600

University of Manchester, UK

Friday 4th November-Saturday 5th November 2016

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### ABSTRACT

‘Still another book of small-scale motets: Sebastián Raval’s *Motecta* (1600)’

Lodovico Viadana’s *Cento concerti ecclesiastici* (Venice: Giacomo Vincenti, 1602), a collection of small-scale motets with basso continuo, is still considered ‘chronologically the first publication to include a basso continuo with sacred vocal music’. It has become the epitome of the advent of the Baroque in Italian sacred music.

But, as has been argued in recent times, both the *basso continuo* and the *concertato* style were used at the end of the Renaissance all over Italy. Furthermore, there are examples of books with similar scope prior to Viadana’s [such as Asprilio Pacelli’s *Chorici psalmi et motecta quatour vocum. Liber primus* (Rome: Niccolò Muzi, 1599), and Gabriele Fattorini’s *I sacri concerti a due voci ... co’l basso generale per maggior commodità de gl’organisti* (Venice: Riccardo Amadino, 1600)]. Probably because these books do not fit comfortably into the geographical boundaries and periodization of the Baroque (traditionally understood as a development of North Italian origin occurred in the seventeenth-century), they have received little attention until recently.

This paper seeks to examine another book of small-scale motets, Sebastián Raval’s *Motecta selecta organo accomodata* (Palermo: Giovanni Antonio de Franceschi, 1600). This almost unknown publication is one of the first solo-motet volumes with thoroughbass ever published. Although only one partbook is extant, it provides yet another piece of evidence that this avant-garde language was known even in a remote parts of Italy at least two years before Viadana’s *Cento concerti* was published.