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Giovanni Gabrieli’s Canzon in Echo Duodecimi Toni

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GIOVANNI GABRIELI'S
CANZON IN ECHO DUODECIMI TONI

by

Donna Kay Van Riper

A THESIS
Presented to the Faculty of
The Graduate College in the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Music
Department of Music

Under the Supervision of Professor Myron Roberts

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ACKNOWLEDGMENT

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D. K. V. R.
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INTRODUCTION

This thesis is a study of the Canzon in Echo Duodecimi Toni (number twelve) by Giovanni Gabrieli, an early and lonely example of the use of the organ with instruments. While it is true that contemporaries of Gabrieli composed for organ and instruments, the organ remained strictly in its role as a continuo instrument. Gabrieli, however, was apparently thinking in terms of the organ as a solo instrument, an instrument which could serve as an adequate echo to the brass.

Recordings of the work are disappointing or non-existent. A string transcription of number eleven on an Angel label is romanticized, "pretty", and much too slow. The brass version on a Westminster label is excellent, but it too is a performance of number eleven, the organ being omitted.

The thesis is also concerned with an exploration of the literature on the Italian organ of the late sixteenth century. Although all traces of the Gabrieli organ have disappeared, together with any reliable records of the specifications, it is possible with the help of contemporary accounts, to suggest the size, composition, and musical qualities of Gabrieli's instrument. This discussion of the organ may seem out of proportion to that of the Canzon itself. But clearly, an understanding of the Canzon hinges on the size and nature of the St. Mark's organ.
A search fails to show any publication of this Canzon outside the Benvenuti edition. With the current lively interest in Renaissance and Baroque instrumental music, including the organ, it seems important to re-examine this work, and to promote some performances.

Performance problems are numerous in a work like this. Many of the problems seem to center around the organ itself. There is the question of tonal character of the organ, the tuning, and acoustical conditions. An authentic performance would require special attention in each of these areas.

A performance using modern brass instruments presents still other problems. Some parts lie too high, and the decibel level and quality balance with the organ are difficult to achieve. With the revival of the small classic organ, still another performance possibility presents itself. At the conclusion of the thesis a solution is suggested which includes the substitution of woodwinds for brass; a small classic organ would be appropriate with this group. It is considered likely that this last suggestion would eliminate some of the problems and encourage more performances.
CHAPTER I

GABRIELI AS ORGANIST, TEACHER, AND COMPOSER

Music at the turn of the sixteenth century presented a bewildering diversity of techniques, styles, forms, and terms which are characteristic of a transition period in music history. This diversity was gathered into a unified style in the work of the church musician, Giovanni Gabrieli. He represents the culmination of the Venetian School which was inaugurated by Willaert and included, among others, Andrea Gabrieli and Claudio Merulo. In Gabrieli, the Venetian fondness for magnificent display and splendid pomp came to its fullest musical realization. With extraordinary boldness and imagination he ventured into entirely new domains of musical expression and structure and developed to maturity the musical ideas of his famous uncle and teacher Andrea Gabrieli, a first chorister and organist of San Marco.

Giovanni was born in Venice in the year 1557. Having been entrusted to the musical care of his uncle Andrea at an early age, he spent the greater part of his life at Venice except when he lived in Munich from 1575-79. While studying with his uncle Andrea, he probably enjoyed the acquaintance and friendship of Merulo, Padovano, Donato, Zarlino, and later Sweelinck and Hans Leo Hassler.1

Being recognized as a musician of distinction at eighteen he was sent to Munich to act as the musical assistant to Orlando di Lasso in the court chapel. Gerald Bedbrook indicates that the influence of the Munich court of thirty instrumentalists and ninety singers may have been quite strong on Gabrieli's later compositions.

At twenty-seven he was thought fit to deputize for Merulo at the first organ of St. Mark's, Venice. He filled the vacancy for a few months in 1584, after the departure of Merulo and before the appointment of Andrea. In 1585, however, Giovanni was appointed second organist when his uncle Andrea succeeded to the first organ. After Andrea's death in 1586, he was made first organist, a post he held until his death in 1612. He appears to have stayed most all of his life at St. Mark's while his fame as a composer, player, and teacher spread in ever-widening circles.

As the leader in the Venetian School, Giovanni is credited as the first composer to use orchestration in the strict sense. Like his contemporaries, he wrote mostly for voices, organ, and

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3 Bedbrook, loc. cit.


5 Blom, loc. cit.

6 Bedbrook, loc. cit.
instruments (or voices combined with instruments). 7

His role as a composer and teacher was epoch-making. Through his innovations and the development of procedures and devices invented by others he was able to give a new direction to the development of music. 8 In composition his special contribution was the achievement in his scores of a sonorous balance between voices and instruments on the basis of the orchestral support of the choir by means of unison and octave doubling. The instrumental side of the combinations of sound became emancipated and independent as canzone and sonata for orchestra alone. 9 According to Nicolas Slonimsky, Giovanni’s instrumental music provided the impetus for the composition of German instrumental ensemble music, which reached its apex in the symphonic and chamber music works of the classical masters. 10

In his dual role of teacher and composer he influenced several German composers--Hans Leo Hassler (1564-1612),

7Ibid., p. 94.

8Procedures and devices used in compositions were the free handling of several choirs in the many-voiced vocal works, 'concerted' solo parts and duets in the few-voiced vocal works, trio-sonata texture, novel dissonance treatment, speech-rhythm, root-progressions in fifths, use of tonal and range-levels for structural purposes, coloristic effects. Slonimsky, p. 524.

9Blom, op. cit., p. 535.

Heinrich Schütz (1585-1672), Michael (1571-1621) and Hieronymus Praetorius, and Georg Aichinger (1564-1628). His own pupils include Schütz, Hieronymus Praetorius, and Aichinger, who assimilated something of his style and spirit. Schütz benefitted from the technique and style of Giovanni's instrumental works and Hassler, a pupil of Andrea, patterned after Giovanni in the general arrangement of his organ works and other compositions.

Giovanni was regarded as a famous organist and composer of choral music. His concept of choral music was in the style of Willaert's echo choirs (chori spezzati) with the traditional Flemish polyphony replacing a bold scheme of chordal progressions.\(^{11}\)

Giovanni's friendly relations with German musical life began in his years of apprenticeship in Munich. Among his German patrons were Duke Albert V, William V of Bavaria, and the rich Count Fugger of Augsburg, to whom he dedicated his Sacred Symphonies, 'for having,' as he said in his preface, 'invited him to his wedding.'\(^{12}\)

Heinrich Schütz was Giovanni's most esteemed pupil. From 1609 Schütz sat at Giovanni's feet until his death in 1612. On his death-bed Gabrieli bequeathed his signet-ring to him, thus symbolizing the transference of the Viennese traditions to the

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\(^{11}\) Blom, op. cit., p. 534.

Schütz wrote an interesting description of Giovanni Gabrieli in the Latin dedication of his Sinfoniae sacrae I to the Electoral Prince of Saxony:

Again I cast my anchor there, where in the days of my youth I spent the first years of instruction in my art under the great Gabrieli. Yes, Gabrieli--! What a man he was! Had the ancients, rich in words, known him, they would have preferred him to Amphion; or had the Muses desired marriage, Melpomene would have taken no other husband than him, such a master of song was he. His underlying reputation confirms this. I myself was abundantly a witness to his greatness, having worked under him for four whole years, certainly to my great advantage.\(^{14}\)

Michael Praetorius referred to him as 'the most eminent and most famous of all musicians'--of his time. (Syntagma Musicum, 1619).\(^{15}\)

\(^{13}\)Ibid., p. 89.


\(^{15}\)Bedbrook, Keyboard Music from the Middle Ages to the Beginnings of the Baroque, p. 89.
CHAPTER II
THE CANZON IN ECHO DUODECIMI TONI
AND THE CONCERTANTE STYLE

The Franco-Flemish vocal chanson referred to as "Canzon francese" was the basis for the development of the sixteenth century instrumental canzona. Runs and flourishes were added to the vocal lines of the "Canzon francese" to produce a colorful keyboard transcription. These independent instrumental compositions were first called canzoni alla francese or, to indicate their difference from vocal pieces, canzoni da sonar. The phrase da sonar, meaning "to be played", pointed to the fact that music was being designed specifically for instrumental performance.

The canzona was designated for keyboard or instrumental ensemble performance. The polychoric ensemble canzonas reached their highest development in Venice where the sumptuous polyphonic compositions ranging from four to eight or more parts were used for occasions of state.

18 Blom, "Canzone," II, 49.
19 Ulrich and Pisk, op. cit., p. 199.
Manfred Bukofzer explains that the many-voiced compositions of Gabrieli were characterized at the beginning with a dactylic motive (long-short-short), tone repetitions, alternation between imitative and homophonic sections, and several sections in varying character, tempo, and texture.20

The term echo is the outcome of the influence of the St. Mark's architecture and the polychoral style on sixteenth century vocal music.21 In the early sixteenth century the architectural design of St. Mark's was distinguished "by having two choir lofts facing each other, each with its own organ."22 Walter Kolneder indicates the capacity of the galleries:


21The antiphonal character of singing and the use of two organs is of great importance. ... The use of an antiphonal double choir goes back to ancient Hebrew traditions and was continued in Syria. With the acceptance of the Syrian liturgy in Milan, antiphonal singing was introduced into Italy. One outstanding late monument of this practice survived in Venice, where, in the early sixteenth century, St. Mark's possessed two organs placed in two choir lofts. If we consider the fact that the architectural design of St. Mark's is Byzantine, the church having been rebuilt with the assistance of Byzantine architects (the Gothic additions date from the fifteenth century), and also that such organ construction is mentioned by the last Byzantine historian, Phrantza (or Phrantzes), at the time of the fall of Constantinople, we must conclude that the musical settings using double choirs and two organs, considered a characteristic trait of the musical style of the baroque, were not due to an "accident," as the presence of the two organs in St. Mark's is usually called, but to the survival of a musical practice of Byzantine origin which was still a living art in the time of Adrian Willaert, the great organist and choirmaster of St. Mark's in the second quarter of the sixteenth century. Lang, p. 1032.

There is room for only a handful of singers and instrumentalists in each, but other galleries leading out from them can be used if necessary, so that on high feast days the choir and orchestra can be augmented until the whole becomes a vast musical ensemble.  

Praetorius expresses his enthusiasm for the rich tonal coloration which could be obtained by the antiphonal use of two groups of performers in the opposite galleries.  

The polychoral style as found in ensemble music (chorus with or without accompaniment) played an equally influential role in the use of an antiphonal or echo style. In this style the ensemble is divided into two or three groups singing and playing in alternation. The *Canzon in Echo* employs two instrumental ensembles and the organ playing in alternation and unison. It is the echo technique which provides a means of sound variety.  

"Duodecimi toni" translates literally from the Italian as "twelve tones". Apparently Gabrieli used the term to indicate the use of the twelfth mode in the tenor of the instrumental choirs of the *Canzon in Echo*. The twelfth mode, referred to by Heinrich Glarean in the *Dodecachordon* as the hypoionian mode, has as its range G-g with its natural final key on c. Careful analysis of the tenor in the *Canzon in Echo* shows that it is built on the hypoionian mode.  

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24 Ibid.  

Concertante is an eighteenth century term applied to music for orchestra in which there were parts for solo instruments, and also to compositions for several solo instruments without orchestra. Toward the latter part of the eighteenth century the phrase "in the concertante style" was used in relation to a piece when it afforded opportunities for the brilliant display of the powers of the performers.\(^{26}\)

Although the term concertante is associated with the eighteenth century, it applies to the Canzon in Echo. Of particular interest is the virtuosic use of the organ with the instrumental ensembles.

Various combinations of the violino, trombone, and cornett were used in Giovanni Gabrieli's concertante instrumentations.\(^{27}\) Each of the sixteenth century instruments was quite different from the modern counterparts.

Around 1600 violino was the name for the viola. Willi Apel indicates that "The viola would seem to have been considered at that time the normal type of the violin family."\(^{28}\)

\(^{26}\)Blom, "Concertante," II, 392.

\(^{27}\)Instrumental compositions were by no means new to Europe, there had been many textless compositions, sometimes with many parts, that were probably, and in some cases definitely, stated to be for instruments. It is well known that a large number of motets and madrigals were often described as being suitable for either voices or instruments, but none of these seems to have had its instrumentation written out in full before the four out of sixteen scored examples occurred in the first known edition of his Sacred Symphonies in 1579. Bedbrook, The Music Review, p. 94.

\(^{28}\)Apel, "Viola," p. 797.
The trombone was the outcome of the addition in the fifteenth century of a slide to a large trumpet. The sliding mechanism made it suitable for the performance of art music at a time when the horns and trumpets were limited to the performance of military signals. The less expanded bell of the old trombones produced a relatively soft sound that combined well with the strings.  

The cornett of the fifteenth and sixteenth centuries was in the form of a straight or slightly bent tube made of wood with six finger holes and provided with a cup-shaped mouthpiece. Its gentle sound blended well with strings, human voices, and the organ.

The Canzon in Echo may have been the first ensemble canzona composed for instruments and a solo organ part. Grout confirms Giovanni Gabrieli's position in the development of Italian instrumental music:


30 According to the Harvard Dictionary of Music canzonas for instrumental ensembles were first composed in the 1570's and flourished chiefly in Lombardy and Venetia. Such canzonas were published by Maschera (1584); Banchieri (1596); and Giovanni Gabrieli (1597). Nicolas Slonimsky, the editor of Baker's Biographical Dictionary, states that some of the earliest examples of the ensemble canzona with sections organized in terms of repetition are found in the instrumental Canzoni a 4 voci (1584) of Maschera. He adds that Banchieri's earliest instrumental work was I canzoni alla francese a 4 voci per sonar (1595).
In Italy, from the days of Giovanni Gabrieli on through the first half of the seventeenth century, there was a steady production of canzonas, dance suites, sonatas, and sinfonias for groups of three or more melody instruments in addition to a basso continuo.31

The Organ of Gabrieli's Time

The art of organ-building made great strides in the fifteenth century and important instruments began to be introduced in churches, and appropriate positions sought for them. The great height of the larger continental churches favored the elevation of the organ, so, the position most frequently adopted for the main organ was an elevated gallery at the west end, or a gallery or so-called "tribune," specially designed for its reception, bracketed out from the walls, the triforium, the piers of the nave, or some other part of the church. Several instances of the bracketed treatment existed at the beginning of the sixteenth century, but larger west-end organs have been substituted.32

The placement of the organs and the architectural design of the Cathedral of St. Mark's Venice, became the focal point of the new Italian school where much of the foundation of instrumental music was laid. The Byzantine architectural style of this church strongly suggested the idea of placing two organs in opposite galleries.33 The instruments were opposite each other, over two


33Bedbrook, Keyboard Music from the Middle Ages to the Beginnings of the Baroque, p. 52.
musician's galleries. The acoustical conditions resulting from this structure of the church and placement of the organs stimulated composers and interpreters to the use of antiphonal features.  

Figure 1. St. Mark's Venice: Ground Plan. Walls of the original building are shown above in solid black; additions are hatched.

According to Hill "there were formerly four organs in this ancient basilica, two large and two small, the latter placed in the tribunes until the year 1600."  


Figure 2. An 1893 organ of St. Mark's.
Burney relates an account of his attendance at services at St. Mark's:

Count Bujovich then conducted me through the palace into the great organ loft of St. Mark's Cathedral, where I heard the Mass performed by 6 Choirs and 6 Orchestras, conducted by Signor Galuppi the State Maestro di Capella, and composer of Music. Being a festival, the doge was present, and upon this occasion there were six orchestras, two great ones in the galleries of the two principal organs, and four less, two on a side, in which there were like wise small organs. I was placed very advantageously in one of the great organ lofts, with Signor Latilla, assistant to Signor Galuppi. The music, which was in general full grave, had a great effect, though this church is not very happily formed for music, as it has five domes or cupolas, by which the sound is too much broken and reverberated before it reaches the ear.36

The Italian organ cases of the sixteenth century had characteristics which may be summarized as follows: (1) strongly architectural design, (2) flat and shallow, (3) the grouping and sequence of the pipes in highly stylized towers and compartments, (4) square architectural treatment with bold angle pilasters, richly decorated horizontal entablatures, and displayed pipe work inclosed by pilasters and entablatures. Painted doors were a notable part of the cases of the old Italian organs. These features did not vary much up to the Baroque, so during the Renaissance a case would contain the

classical entablature and be supported on ornamented pillars.37

The displayed pipes were arranged alternately from the center outward, keeping the mouths in line. This typical Italian practice of alignment resulted in a marked difference in the heights of adjacent pipes.38

The case of the organ of St. Mark's during Gabrieli's time was described by Lunelli:

The forward pipes are arranged in seven groups and everything is gilded and elaborate. Above was a golden lion as the sign of St. Mark and in a higher part the Eternal Father, who ordered Gabriel to convey to Mary the Annunciation; the secret itself is indicated through the two gilded figures, which stand at both sides. ... It has seven large bellows, which occupy half the length of the arch.39

This organ was built for St. Mark's Venice by Fra Urbano, circa 1490. It no longer exists, but did according to Mattheson until the early part of the eighteenth century.40

According to Meschinello "Urbano's organ was 'better and bigger' than the others and had seven rows of pipes with perfect voices."41

37Hill, op. cit., p. 54.


39Renato Lunelli, Der Orgelbau in Italien in seinen Meisterwerken (Mainz: Rheingold-Verlag, 1956), p. 188.


41Lunelli, loc. cit.
Figure 3. The case of the St. Mark's organ during Gabrieli's time.
Lunelli provides a description of the pipe work:

The expression, 'Rows of pipes' refers to the arrangement of the Prospekt-pipes, which stand in five panels; between the three panels with large pipes two others with small pipes are inserted, but which stand in two tiers, so that on the whole seven pipe groups appear; a kind of arrangement which is usually found in old organs.42

According to Lunelli the name of the organ builder, Brother Urbanus, "stood in golden letters about the instrument which he built."43

42 The following quote disputes Lunelli's description of the pipe work: "In Organia's book "La Basilica di S. Marco in Venezia" (1878) a reconstruction of the organ is contained, sketched by Antonio Pallanda, in which the Prospekt pipes are described in ten groups in two tiers; that is wrong however." Lunelli, p. 188.

Some discrepancy arises in the descriptions of the pipe groups of the St. Mark's organ as found in the writings of Lunelli, Meschinello, and Organia. Lunelli and Meschinello claimed that the organ pipes were arranged in seven rows. Lunelli explains further that the pipes "stand in five panels; between the three large pipes two others with small pipes are inserted, but which stand in two tiers, so that on the whole seven pipe groups appear."

Organia's writings referred to the same set of pipes as being in ten groups in two tiers.

From the picture, it is evident that there were five panels as described by Lunelli. There were the three panels with large pipes and the two with small pipes. The displayed pipes in each panel were arranged alternately from the center outward with the mouths in line. This Italian practice of alignment resulting in a marked difference in the heights of adjacent pipes, confirms the fact that the tops of the five groups of pipes are the extension of the pipes that are arranged below the decoration. The uneven tops of the pipes do not constitute additional pipe groups.

The three writers considered the tops of the pipes as being additional tiers. This explains why they referred to pipe groups of seven and ten instead of the group of five.

43 Lunelli, loc. cit.
The Italian organ found the apex of its sound concept in the Renaissance. It was a small instrument, with very few exceptions, until the end of the sixteenth century. The specifications were of a uniform type. There was one manual and sometimes an octave of pedal pull-downs, which controlled a very light pressure flue chorus of small-scaled stops, with a wooden flute stop or two. 44 No third-sounding ranks were introduced into the chorus, which was kept as clear in tone as possible. At the end of the sixteenth century a regal (regallo or voce umana) was added to the flue chorus. 45 The size of organs gradually increased from the fifteenth century specification of from three to nine stops, to the sixteenth century organ with the specification of twelve stops. 46

The Italian builders separated all ranks of the organum plenum, both high and low, offering to organists many possibilities for mixing the individual sounds. 47

44The Canzon in Echo has no "built-in" echo in the organ part, as one might find in the music of the North German organ composers. As the Canzon is written, the organ part was performed on one keyboard in alternation with the instrumental ensembles. The echo effect was established through the contrast of the full instrumental ensembles with the solo organ and a solo instrument. If the organist of the sixteenth century had had a two or three manual organ the antiphonal devices within the music might have been different, providing additional contrast within the organ part.


Tagliavini explains the composition of the Italian ripieno:

The Italian ripieno is composed of ranks of pipes tuned to the harmonics of the octave and the fifth. The individual stops are named according to the distance of each rank from the fundamental pitch; e.g., ottava (octave), quindici (fifteenth), decimanona (nineteenth), etc. The disposition of the stops assumed the following form:

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principale</td>
<td>8'</td>
</tr>
<tr>
<td>Ottava</td>
<td>4'</td>
</tr>
<tr>
<td>Quintadecima</td>
<td>2'</td>
</tr>
<tr>
<td>Decimanona</td>
<td>1 1/3'</td>
</tr>
<tr>
<td>Vigesimaseconda</td>
<td>1'</td>
</tr>
<tr>
<td>Vigesimasesta</td>
<td>2/3'</td>
</tr>
<tr>
<td>Vigesimanona</td>
<td>1/2'</td>
</tr>
<tr>
<td>Trigesimaterza</td>
<td>1/3'</td>
</tr>
<tr>
<td>Trigesimasesta</td>
<td>1/4'</td>
</tr>
</tbody>
</table>

The distinctive character of this ensemble is a silvery and light sound that is never aggressive, a fact that is due to the particular voicing of its pipes, voicing that is lively and sweet at the same time. The ideal of the better organ builders was to make the pipes speak in a sensitive manner, lively and quick, avoiding the degree of chiff found in German and northern organs.48

In the last decades of the fifteenth century the palette of sound colors was extended and other stops "da concerto" were added to those "di ripieno." First were added the pipes of large scale, the Flutes. As was customary with the ripieno stops, the Flutes began to be tuned in harmonics (the octave, the twelfth and the fifteenth). The Principal was always the stop giving the fundamental pitch. The Italian organ represents a veritable climax of the reign of the harmonics: the Flutes are used as harmonics to

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48Ibid.
create synthetic colors over the Principal foundation. Only the octave Flute could be used alone (either in its natural 4' pitch or played down an octave as an 8' Flute). The disposition of sonorities of the Italian organ has a peculiar characteristic in that the Principal serves as natural foundation for the ripieno and also for the flutes. This is an exclusive characteristic of the voicing of the Italian "principale." The scale of the classic Italian Principal has a narrower mouth and a more delicate voicing than the French or German Principal.49

The German writer J. Mattheson provided a short, but exact description of the organ of St. Mark's in his "The Perfect Capell-master" (1740, p. 466). The report is of value, since the organ of St. Mark's was later replaced by a newly built organ. The old organ retained its characteristic fifteenth century identity, despite the various repairs which changed nothing essential about it. Mattheson said that the pedal in Italy had no independent voices; he uses as an example an organ of Saint Mark's in Venice which contains nine voices with the following disposition:

| Sub-principal bass the F in Prospekt | 24' |
| Principal | 16' |
| Octava | 8' |
| Decima nona 3f a quint | 2' |
| Quinta decima 3f a super octava | 4' |
| Vicesima secunda 2f (an Octava discomposita) | 2' |
| Vicesima sesta (a quintlein) | 14 1/3' |

49Ibid.

50This could not be the organ of the wood cut, since the "prospekt" pipes are certainly no more than eight feet in length.
Vicesima nona lf (Octava ter composita) 1`
Flauto 8f 8`

That is all and no other "clavier"; but the pedal is fastened to the manual and sounds the same notes. As weak as this little work seems, still it pleases me so much that the mixtures are delicately separated and exist in pure Quint and Octave registers. Hence it happens that, especially because of the decline of reed stops, it sounds very clean (pure) and needs to use fewer voices.51

In 1585 when Giovanni Gabrieli was appointed first organist there were three organs in existence in the Cathedral of St. Mark's.52

The writings of Lunelli mention the third organ:

Merulo filled his post in Saint Mark's until 1584. In 1588 the curatorship of the organ was given over to Vincenzo Colonna. At that time there was yet a third organ to the accompaniment of the music, but of it we know neither the date of its origin, nor the name of its builder, nor its location, nor its size. It is only said of it in a record dated 18 December 1588, that the third organ for the concerts was "cosi necessario et opportuno," and subsequently it came to the appointment of a third organist "with the duty henceforth at every occasion to play said third organ."53


52Due to the lack of existence of satisfactory records and organ specifications of the St. Mark's organs, there exists a contradiction between the statements of Lunelli and Hill regarding the number of organs that existed around the time Giovanni Gabrieli was organist at St. Mark's. Perhaps Hill's statement is incorrect in limiting the date of the existence of the four organs to 1600, since Burney confirmed two hundred years later the existence of four organs.

Throughout the **Canzon in Echo** Giovanni Gabrieli has used the basic canzona rhythm which is the dactylic motive of long-short-short. The pattern is varied in note values, but remains consistent in the use of the long-short-short motive. Each occurrence of a motive variation results in the development of a new section in the piece.

Each main section of either instruments or instruments and organ begins with the canzona rhythm in the first three or five notes of the motive. After the beginning of each motive there follows a variation in note values from the canzona rhythm. In each use of the canzona rhythm the pattern is in diminution of the pattern in measures one through five.

The music of the **Canzon in Echo** is in a chordal style. When the full choirs of instruments play, the parts move simultaneously with a minimum of counterpoint. Each time the organ enters it continues the chordal style and introduces sequential passages of notes in patterns of several eighths and sixteenths. The chordal style in the instrumental music is a product of the transcriptions of vocal pieces for keyboard and is, also, related to the physical separation of choral groups that was the basis for antiphonal performing groups.
CHAPTER III

STRUCTURAL ANALYSIS OF THE CANZON

The scheme of the Canzon in Echo embraces seventy-six measures with eight sections: A, B, C, D, E, F, G, H.\(^{54}\)

They are as follows:

\[\text{M.1-5}\]
\[\text{M.6-9}\]
\[\text{M.10-14}\]
\[\text{M.15-21}\]
\[\text{M.22-29}\]
\[\text{M.29-39}\]
\[\text{M.40-48}\]
\[\text{M.49-76}\]

\(^{54}\text{G. Benvenuti, Andrea e Giovanni Gabrielli e la musica strumentale in S. Marco (Milan: Instituzioni e monumenti dell'arte musicale italiana, 1931-32), II, LXXXIII.}\)
Ulrich and Pisk explain the factors involved in the development of the chordal style:

Gabrieli's desire to explore the possibilities of diverse vocal colors in ... polychoral works led him at times to abandon counterpoint entirely and write in a chordal style throughout. The problem of manipulating up to sixteen vocal lines, plus the acoustic and ensemble difficulties involved in choral groups physically separated from one another, were perhaps additional factors in the development of a chordal style rather than a contrapuntal one.55

The double choirs of instruments in the Canzon in Echo play a subordinate role to the organ that plays in concerto with the choirs.

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Chordal passages and imitative sections are the main characteristics of the instrumental ensemble.
The most distinctive aspect of the Canzon in Echo is the organ and its use with the instrumental ensemble. As previously mentioned, this work is believed to be the first ensemble work in which the organ appeared as a solo instrument. The organ part is written in such a way as to show equality of the organ with the ensemble.

When the organ part appears it is never alone, but with the top instruments of each group. Only at one point, for two measures, does the organ appear with the full ensemble.
In measures six through nine the organ part duplicates the pitches of the instrumental part in the top notes of the chords.
A similar duplication is used extensively throughout every section of the Canzon. A four note motive of eighths consisting of three ascending and one descending notes is introduced in the bass line of the organ in measure six.

![Motive Example](image)

This motive is used throughout in later material. The octave leaps in the bass line of the organ part at measures eight and nine are rather unexpected following the previous diatonic and chordal passages.

![Later Motive Example](image)

The organ part in measures fifteen through twenty-one consists of chords and running scale like passages as illustrated by measure fifteen.

![Organ Part Example](image)
Instrumental pitch duplication and the four-note eighth note motive appear throughout the measures. Written out trills in sixteenth note values that conclude with a turn are illustrated below.

These trills of Giovanni Gabrieli's time were incorporated organically in the written score. The first use of sixteenth notes in scale passages is illustrated in measure seventeen.

The organ part in measures thirty-two through forty is quite individual in comparison with the instrumental part.

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56 Paul Henry Lang, Music In Western Civilization (New York: W. W. Norton, 1941), p. 248.
An illustration of instrumental pitch duplication and the continued use of the four note eighth note pattern are in measures thirty and thirty-one.
Examples of the trill-turn combination are illustrated in measure thirty-nine.

The organ echoes the instrumental lines in measures forty-two and forty-three.
In measures forty-nine through sixty-one the devices of pitch duplication, the four note motive, written out trills, and the continual echo of fragments between the organ and the instruments are utilized.

At measure fifty-one the organ introduces a new musical idea:

This new melodic idea is incorporated into the instrumental and organ parts. The first four notes of the pattern are echoed in the organ parts and the full pattern is echoed between the organ and the instrumental part.
At measure sixty-one the organ part is terminated and does not reappear. It can be speculated that the organ part drops out because the Canzon was originally for instrumental ensemble without organ, Canzon number eleven. When the solo organ part was added, the instrumental ensemble was adapted for the addition of a solo instrument. The ensemble introduces the organ and at the end of the piece has the closing section. The pattern of the ensemble-organ alternation would appear, as follows:

A for ensemble

B, C, D, E, for the organ

Pattern: A, B, A, C, A, D, A, E, A

The ensemble sound surrounds that of the organ with a prelude and a postlude to each appearance of the organ.

Several passages from the Canzon in Echo are of interest because of the way in which Gabrieli used the organ and instruments
together or as individual units. In measures eleven through twelve the instruments demonstrate the play of imitations.

Beginning at measure fifteen the organ part becomes independent of the instruments. The sixteenth note scale passages introduced for the first time at measure seventeen establish the organ's independence.
The individuality of the instrumental parts is apparent with the entrance of the organ at measure twenty-nine. Measure thirty-two illustrates the variation of the parts. In measure thirty-three dotted note patterns are used in the organ part.
The use of single notes alternating between the top instruments in measure thirty-seven is of interest when hearing the canzona played.
Measures forty-five and forty-six illustrate the echo nature of the various instruments between their parts.

The echoing material continues for only three measures followed by a chordal cadence at measure forty-eight.

The organ rejoins the top instrument of the first choir at measure forty-nine for its last appearance in the Canzon. Its texture is of more simplicity than the section beginning
at measure twenty-nine. Measures thirty-two and fifty-one show the contrast between the textures of the music.

The organ and instruments continue to echo each other throughout the last section. In addition the organ exploits the echo within its own parts.

Gabrieli's music lies in the world between the older modal practice and modern major and minor tonality.
In measure seventeen the chord progression could be the inversions of the IV - V - IV - V of D Major with the D Major one chord on the first beat of measure eighteen. The movement from G to A on the first two beats is parallel and provides an interesting sound.

The F-natural in the first beat of measure eighteen following the F-sharp is a cross-relation. The cross-relation coloring is consistent with Gabrieli's harmonic practice.

At measure nineteen the first chord is a G minor chord followed by a D Major chord. The E-natural eighth note in the second beat is a clear example of a G-harmonic minor progression.
Measure twenty-one contains a $V_6^\#-I$ progression in D Major.

The last chord is very daring with the simultaneously sounding C-naturals and the fifth. The score is in error in not indicating the Cs in the bass clef as natural.

The key of D-minor is established in measures thirty through thirty-three with the consistent use of B flat and C sharp.
In measure thirty-four the major tonality is re-established in the key of G Major. The A-C#-E chord on the first beat is the dominant of the key of D minor and is the dominant of the dominant of G Major which is established on the third beat with the tonic chord and the sixteenth note scale passage in the key of G.
The older modal practice of basing a composition on a mode found in the tenor voice is shown in measures one through five of the *Canzon*. The twelfth mode, the hypionian, with an octave G range and a final C has been used in the tenors of both ensembles.
CHAPTER IV

PROPOSAL FOR A MODERN DAY PERFORMANCE

The original scoring of the Canzon in Echo Duodecimi Toni was for two choirs of four cornetti and one trombone. Grout points out the distinctive sound feature of the sixteenth century trombone and cornett that would necessitate the use of the woodwinds in modern performance.

The same collection in which Gabrieli's sonata was published (Sacrae symphoniae, 1597) also contains a canzon in echo for eight cornets and two trombones, with an optional arrangement using the organ, ... It must be remembered that in the sixteenth century trombones came in five sizes from bass to soprano and that their tone was considerably softer than that of the modern instrument. The cornett was a wooden instrument with cup-shaped mouthpiece; its mild tone blended well with that of other instruments in an ensemble. 57

Woodwind instruments in combination with a positive organ in a modern performance would resemble the mild sound of the earlier trombone-cornett combination. The following instrumental combination is based on the range of each voice in the Canzon.

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