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CONSTRUCTIVE FEATURES OF SELECTED WORKS OF GIOVANNI GABRIELI
AND IGOR STRAVINSKY, A LECTURE RECITAL, TOGETHER WITH FOUR
RECITALS OF SELECTED WORKS OF J. OTT, W. LOVELOCK,
E. BLOCH, J. DAVISON, D. WHITE, R. BOUTRY,
L. GRÖNDAHL, V. PERSICHETTI, H. STEVENS,
R. KELLY, AND R. MONACO

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Frank N. Brown, B.M.

Denton, Texas

December, 1978

Brown, Frank N., Constructive Features of Selected Works of Giovanni Gabrieli and Igor Stravinsky, A Lecture Recital, Together with Four Recitals of Selected Works of J. Ott, W. Lovelock, E. Bloch, J. Davison, D. White, R. Boutry, L. Gröndahl, V. Persichetti, H. Stevens, R. Kelly, and R. Monaco. Doctor of Musical Arts (Trombone Performance), December, 1978, 31 pp., 17 illustrations, bibliography, 25 titles.

The lecture recital was given on August 8, 1978. The discussion of constructive features in Gabrieli's In ecclesiis (1615) and Canzon VIII à 8 (1615) and Stravinsky's In Memoriam Dylan Thomas established that the architecture of St. Mark's Cathedral and the selected works by the composers bear a simple number relation.

In addition to the lecture recital four other public recitals were given. The first consisted of a trombone concertino performed with an orchestra. The second and fourth consisted entirely of solo literature for the trombone, while the third was a combination of solo and chamber music. Part of the preparation for the latter three recitals included the writing of program notes of a historical and analytical nature.

The first recital was the American première, on November 7, 1967, of the Concertino for Trombone and Strings of William Lovelock with the Fort Worth Symphony Orchestra.

The first solo recital was presented on January 14, 1969, and included works of Bloch, Ott, and White. The second solo recital, on March 24, 1970, included works of Gröndahl, Stevens, Kelly, and Monaco.

The combination solo and chamber recital was performed on June 6, 1969, and included works of Davison, Boutry, and Persichetti.

All of the recitals were recorded on magnetic tape and are filed, along with the written version of the lecture material, as a part of the dissertation.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.

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FORT WORTH SYMPHONY ORCHESTRA

PROGRAM

Ezra Rachlin, Conductor

- Suite No. 3 (Overture) in D Major Johann Sebastian Bach
Overture — Air — Gavotte I — Gavotte II — Bouree — Gigue
- Symphony No. 49 in F Minor (La Passione) Franz Josef Haydn
Adagio
Allegro di molto
Menuet
Finale — Presto
- Concertino for Trombone and Strings William Lovelock
Vivace e ritmico
Moderato tranquillo
Allegro giocoso

FRANK BROWN, TROMBONE SOLOIST

INTERMISSION

- Symphony No. 1 in C Minor, Op. 68 Johannes Brahms
Un poco sostenuto — allegro
Un poco allegretto e gracioso
Adagio — allegro non troppo

8:15 P.M., TUESDAY, NOVEMBER 7, 1967

WILL ROGERS MEMORIAL AUDITORIUM

- Concertino for Trombone and Strings William Lovelock

William Lovelock is a contemporary Australian Composer, and is a personal acquaintance of Maestro Rachlin. He describes his *Concertino for Trombone and Strings*:

“This work makes no pretensions to any depth of thought; its aim is simply entertainment. It is also designed to give the soloist a chance to display not only his own technique but also the capabilities of his instrument in as many directions as possible.

The first movement contrasts two main themes, the first of which largely exploits agility, the second *cantabile*.

The second movement is in a more serious mood, its chief theme being in an English “folky-modal” style. Since this particular idiom generally tends to irritate me, I can’t say why I used it here — except that it seemed to fit.

The finale, in jig rhythm, is largely based on themes derived from those of the first movement. Everybody, not only the soloist, is kept pretty busy.”

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

FRANK N. BROWN

in a

Graduate Trombone Recital

assisted by

JEAN MAINOUS, piano

Tuesday, January 14, 1969

12:00 Noon

Recital Hall

PROGRAM

Symphony for Trombone and Orchestra Ernest Bloch

Maestoso

Agitato

Allegro deciso

Ernest Bloch (1880-1959), a native of Switzerland, was becoming internationally prominent when he settled in America in 1917. His individual style, which grew out of the late romantic period, was very much of the twentieth century. He was able to absorb from Schoenberg, Bartok, and others some of their technical devices while maintaining his personal style. Bloch was extremely fond of the combination of solo instrument with orchestra and he composed several such works in various forms.

In his *Symphony for Trombone and Orchestra*, Bloch extracts his thematic material largely from the opening theme varying intervallic relationships and rhythms. A recurring calm section maintains balance throughout all three movements. The piano reduction is by the composer.

Toccata for Trombone and Piano Joseph Ott

Joseph Ott is a young composer whose works are gaining both national and international recognition. In 1963 Mr. Ott won first prize in the Premio "Citta di Trieste" International Competition for Symphonic Composition, becoming the first American to win this international award. He has been awarded four of the six first place awards in the annual Wisconsin Composers Contest. One of these winning works was *Toccata for Trombone and Piano*.

The percussive qualities of both instruments are most important in the *Toccata*. The composer states, "Thematically the work is built around the relationships derived from the intervals of the major and minor third and their

inversions and combinations. As the work progresses the interval series is subjected to a metamorphosis brought about by directional changes and finally rhythmic variations." Though not a sonata in form the work is in four sections.

Mr. Ott is presently Composer in Residence at Milton College in Milton, Wisconsin.

Sonata for Trombone and Piano Donald H. White

Quietly and sustained—Allegro

Andante sostenute

Very spirited

Donald White, born in 1921, received the Ph.D. degree from the Eastman School of Music and is presently Professor of Theory and Composition at De Pauw University. The *Sonata for Trombone and Piano* is a work commissioned in 1968 by the National Association of College Wind and Percussion Instructors.

The thematic material of the first movement is extracted from a twelve-tone row, Ab, F, Db, C, A, E, Eb, G, B \flat F \sharp , D, stated in the introduction and mirrored in a coda. The second movement is a three-part song form which employs impressionistic devices. The closing movement in rondo form creates a cyclical feeling by using thematic material drawn from the other two movements.

In partial fulfillment of the requirements for the degree Doctor of Musical Arts

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

FRANK N. BROWN

in a

GRADUATE TROMBONE RECITAL

assisted by

Howard Johnson, piano

Larry Frost, viola

Alan Richardson, cello

Friday, June 6, 1969

8:15 p.m.

Recital Hall

PROGRAM

Sonata for Trombone and Piano (1957) John Davison

Fantasia

After an English Folk-song

Rondo with Chorale

John Davison (b. 1930) is a graduate of Haverford College, Harvard University, and the Eastman School of Music. His composition teachers included Alfred Swan, Randall Thompson, Walter Piston, Alan Hovhaness, Bernard Rogers, and Howard Hanson. Currently Mr. Davison is Associate Professor of Music and composer in residence at Haverford College, Pennsylvania. His contribution of major works to the trombonist's repertoire are *Concerto for Trombone and Orchestra* and the *Sonata for Trombone and Piano*.

The *Sonata*, predominated by the modal flavor of the English folk song, is characterized by sweeping lyrical lines. The composer states that the first movement is somewhat in the manner of a Renaissance fantasia or riccercar in that this portion of the work is monothematic. Both instruments have an important melodic role and utilize much imitation.

The second movement, *Scherzando*, opens with a quick bell-like piano introduction and is followed by an Andante song in the dorian mode played by the trombone. After the scherzo is thoroughly developed by both instruments, the movement closes with the folk song.

The third movement is a typical rondo, but the Advent carol, "O Come, Emmanuel" appears in counterpoint to a statement of the main theme.

Concerto pour Trombone et Piano (1963) Roger Boutry

Moderato

Allegretto

Adagio

Presto

Roger Boutry, a contemporary French composer, has contributed etudes and solos to the brass literature. Currently the best advanced etudes for brass instruments are those written by French composers often in collaboration with outstanding players. Boutry's etudes for trumpet (*Douze Études de Virtuosité*) and trombone (*Douze Études de Haut Perfectionement*) help to fill this need and are quite musical. The trombone etudes are more pedagogically oriented than many French collections.

Boutry's solo works display a respectable level of reliable French craftsmanship. The *Concerto* is in four compact sections and might better be called a concertino. The first section contains a single long, chromatic, syncopated trombone line. This line slowly rises and falls over an off-the-beat accompanying ostinato which ascends from the low register. The second section is a hammering and primitive sounding movement in binary form. Effective techniques used are: melodic inversions, syncopation, jazz-influenced chromatic trombone passages which ascend and descend, and a heavily percussive accompaniment.

The third section is an *Adagio*, for piano alone, and is followed by an expressive cadenza for the trombone. The last section is comprised of undulating lines with a contrasting melodic middle part. The *Concerto*, like many other French compositions, deals mainly with several common problems of contemporary music: intricate chromatics and their attendant solfège problems, complex rhythms, and high tessitura.

INTERMISSION

*Serenade No. 6, for Trombone, Viola,
and Cello (1950)* Vincent Persichetti, Op. 44

Prologue
Barcarole
Chorale Prelude
Dialogue
Intermezzo
Song
Dance

Vincent Persichetti was born in Philadelphia on June 6, 1915. He is a graduate of Combs College, Philadelphia Conservatory, and the Curtis Institute of Music. His principal teachers were Olga Samaroff (piano), Paul Nordoff and Roy Harris (composition), and Fritz Reiner (conducting). For twenty years (1942-62) he was head of the composition department of the Philadelphia Conservatory. In 1947 Mr. Persichetti joined the composition faculty at the Juilliard School of Music and is presently head of that department. Since 1952 he has been director of publications at Elkan-Vogel Company, the publisher of *Serenade No. 6*.

Mr. Persichetti is one of America's most versatile and prolific composers. His creative output includes more than one hundred compositions encompassing almost every genre. Of his thirteen serenades for various instruments, six are considered chamber music. He is a virtuoso performer, artist teacher, and the author of three books: *William Schuman, Twentieth-Century Harmony*, and *Essays on Twentieth-Century Choral Music*.

Serenade No. 6, Op. 44 was not a commissioned work but was composed, in part, to fill the need for a good concerto for the trombone. Its first performance was on January 27, 1951, played by Davis Shuman, Aaron Chaifetz, and Robert Jamieson in Groton, Massachusetts. It was not published until 1964.

Mr. Persichetti states that all his music is representative of his style. His works vary in their degree of dissonance.

Serenade No. 6 employs a wide variety of musical styles. According to the composer the trombonist should strive to play in a true legato style, somewhat similar to the late Tommy Dorsey. The *Barcarole*, the *Dialogue*, and the *Song* demand a free, smooth, warm, and singing tone. A slight vibrato is necessary in the *Song*. The *Intermezzo* is to be played in a detached style, carefully avoiding the portamento. Sections of the *Prologue* and the *Dance* require a more rigorous approach, while the *Chorale Prelude* is marked "lyric but not legato."

The viola and cello parts contain some effective writing in their upper registers. Though the *Serenade No. 6* was intended to be performed by single players, Mr. Persichetti suggests the work might be performed employing the full viola and cello sections of an orchestra.

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY

SCHOOL OF MUSIC

presents

FRANK N. BROWN

in a

Graduate Trombone Recital

assisted by

Steven Smith, piano

Tuesday, March 24, 1970

5:00 p.m.

Recital Hall

PROGRAM

Concert pour Trombone et Piano ou Orchestre.....Launy Grøndahl
(1924)

Moderato assai ma molto maestoso
Quasi una Leggenda
Finale

Launy Grøndahl (b. 1886) is noted as a Danish conductor and composer. His early compositions included a symphony (1919), two string quartets, and a violin concerto (1917). Instead of going to Germany for advanced musical training, he traveled to Paris, Italy, and Vienna. The Concert pour Trombone was composed after returning to Denmark, prior to his being appointed conductor of the Danish State Radio Orchestra in 1925. Later compositions by Grøndahl included a bassoon concerto (1943) and numerous piano pieces and songs.

The Concert is best classified as a post-romantic composition strongly influenced by other Danish composers, by Nationalism, and by a reliance on the classical concerto form. Niels Gade was a source of inspiration on classical form, while the melodic warmth is suggestive of J. P. E. Hartmann. The Nordic influences are heard in the rigid opening of the first movement and in the mysticism of the second movement. Carl Nielsen, along with Beethoven, Brahms, and Debussy, seem to provide inspiration for Grøndahl's melodies. Patterned somewhat in the style of Nielsen, the melodies in all three movements of the concerto often spin around either a certain note or chord.

The first movement is in a modified sonata-allegro form and contains two contrasting themes. The development is extensive but treats the thematic material somewhat in an ABAB form. The recapitulation is short, containing only one statement of the first theme. Movement two is ABA'B' in form. The sections contrast meters of 7/8 and 6/8, and major and minor tonalities. The Finale is a rondo preceded by an introduction. The movement is lighter in nature and contains alternations of duple and triple rhythm along with syncopation.

The three contrasting movements are unified thematically, metronomically, and rhythmically, within a predominance of minor tonalities. Virtuoso cadenzas and long solo passages in the traditional sense are absent, but are alluded to in the form of rapid scales, short unaccompanied recitative-like passages, a bravura or dramatic style, and the accompanied introduction to the third movement.

Sonata for Trombone and Piano

Halsey Stevens
(1965)

Allegro
Adagio
Allegro moderato ma giusto

Halsey Stevens (b. 1908) is a prolific American composer whose creative output includes a sonata or sonatina for each of the orchestral brass instruments and music for brass ensembles. As a writer on music, Stevens wrote The Life and Music of Béla Bartók (1953).

The Sonata is an excellent example of neo-classicism in that the formal means are completely adapted to the material, somewhat in the spirit of Haydn, Mozart, and Schubert. Although cast in the usual three movements, the form is not molded or based upon earlier forms. While contrasting themes do exist in the Sonata, the work is unique in that the thematic material is constantly being developed.

The opening movement, a modified sonata-allegro, displays Stevens' fine control of linear and transparent writing. The first of two themes is somewhat sustained and syncopated while the second is more chordal in a detached style. In the recapitulation the themes are juxtaposed. The Adagio, an ABA song with a coda, is lyrical and very expressive. Long melodic lines are heightened by the gradual rise of the solo part to the extreme upper register. This movement shows Stevens as a melodist. Since thematic development is continuous, the Finale could be considered either a rondo or a modified sonata-allegro. The strong features of the movement are the rhythmic interest provided by mixed meters and the generally lighter or less serious approach stylistically.

INTERMISSION

Sonata for Tenor Trombone and Piano

Robert Kelly, Op.19
(1951)

Moderate
Moderately slow
Fast

Robert Kelly, an American composer born in 1916, holds academic degrees from the Curtis Institute of Music (1942) and the Eastman School of Music (1952). His composition teachers include Mathew N. Lundquist, Rosario Scalero, and Herbert Elwell. This traditional background, combined with the influences of famous composers such as Stravinsky, Hindemith, Riegger, and Krenek, has given Kelly "an unwavering belief that a composer expresses his times when he draws on the musical ideas of the past and molds them with the experimental ideas of the present." The same year that Kelly composed the sonata for trombone, he wrote Chorale and Fugue for Antiphonal Brass Choir and Timpani.

This early sonata for tenor trombone, following the traditional movement patterns, shows varied influences including rag-time jazz. The lyrical first entrance of the trombone is over an ostinato figure in the bass of the accompaniment. A highly contrasting second theme is faster in tempo, in a detached style, and highly syncopated. Kelly uses the glissando, introduced during the development section, quite effectively by interpolating it between articulated rhythmic patterns. The piano part contains mostly homophonic chords with little emphasis on purely linear writing.

The second movement, ABA in form, is a lyrical syncopated song, cast against a constant syncopated ostinato figure. A simplistic compositional approach coupled with the use of muting effects make this movement very beautiful.

While the finale is a variation rondo, it also borrows the style of a three-part invention in a neo-baroque fashion. The continuous free imitation in the three independent polyphonic parts, does not assume fugal or canonic proportion.

Sonata for Trombone and Piano

Richard A. Monaco
(1958)

Allegro
Andante
Allegro molto

Richard A. Monaco composed the Sonata for Trombone and Piano just prior to his being awarded a doctorate in 1960 from Cornell University. Monaco skillfully produced a composition that is imaginative and idiomatic for both instruments. The work contains a mixture of styles that combines to make it rewarding both technically and musically.

The opening Allegro, sonata-allegro in form, derives its thematic material, characterized by consecutive leaps of fourths and fifths, from a twelve-tone row, A, E, A-flat, D-flat, G-flat, B, B-flat, E-flat, D, G, C, F. The first theme demonstrates that Monaco does not adhere strictly to this row. A contrasting second theme, based on the two half-step relationships found in the row, is less rhythmic and more sustained. A somewhat stringent sound is produced by the open chords, and the sparse texture.

As an intermezzo or character piece, the Andante serves to emphasize the melodic thirds, to introduce the tritone, and to balance the fast, outer movements. The final movement, Allegro molto, is a return to an energetic sonata-allegro which contrasts a very rhythmic first theme in changing meters with an "espressivo" second theme basically in a 5/4 meter.

Presented in partial fulfillment of the requirements for
the degree Doctor of Musical Arts

North Texas State University
School of Music

presents

Frank N. Brown, Trombonist

in a

GRADUATE LECTURE RECITAL

*Constructive Features in Selected Works of
Giovanni Gabrieli and Igor Stravinsky*

Tuesday, August 8, 1978

5:00 p.m.

Recital Hall

Canzon VIII
from Canzoni e Sonate . . . (1615)

Giovanni Gabrieli

In Memoriam Dylan Thomas:
Dirge-Canons and Song* (1954)

Igor Stravinsky

The Chamber Ensemble
Robert E. Austin, Conductor

Intonazione per Organo, Tono IX
In ecclesiis
from Symphoniae Sacrae II (1615)

Giovanni Gabrieli
Giovanni Gabrieli

The Chamber Ensemble
Gary Petersen, Conductor

*Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.*

THE CHAMBER ENSEMBLE

Soloists

Julie Tinsley Payne
Susan Treacy

Alan K. Davis
Keith Gates

Chorus

Mary Kelly
Pamela Kinney

Steve Austin
Wayne Eastwood

David Britton
Shird Milton

Morris Martin
Jay Roberts

Instrumentalists

Violins

Beth Lindsey
Cathy Richardson

Trumpets

Carole Irwin
Dennis Herrick
Ken Barker

Viola

Maurice Hood

Trombones

Frank Brown
Steve Perdicaris
Eric Swanson
Russ Shultz

Cello

Christopher Adkins
Deborah Petty

Organ

Vicki Peterson

Bass

Rex Bozarth

* recording

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CONSTRUCTIVE FEATURES IN SELECTED WORKS OF
GIOVANNI GABRIELI AND IGOR STRAVINSKY

The architectural design of St. Mark's Cathedral in Venice has long influenced music written to be performed there, particularly in the Renaissance era. An analogy between the spatial arrangement of the church and the polychoral style of the Venetian school of composers in the late Sixteenth Century has often been noted.¹ The highly resonant acoustics of St. Mark's influenced Venetian composers such as Giovanni Gabrieli to incorporate echo effects into compositions which employed contrasting textures and a breakup of phrases. St. Mark's has continued to fascinate musicians to the present time. Some 350 years after Gabrieli and the Renaissance era, Igor Stravinsky composed Canticum Sacrum specifically for performance in St. Mark's. Beyond antiphonal and echo effects, however, a more esoteric relation may be drawn between the architecture of the cathedral and that of music inspired by the edifice based on simple number relation. To illustrate this point, three works will be examined. They are Giovanni Gabrieli's In ecclesiis à 15 (1615)² and

¹Giovanni Gabrieli, Opera omnia, Vol. I, edited by Denis Arnold, 6 vols. (Rome, 1956), p. i.

²In ecclesiis benedicite Domino was published posthumously in Gabrieli's Symphoniae Sacrae II (1615).

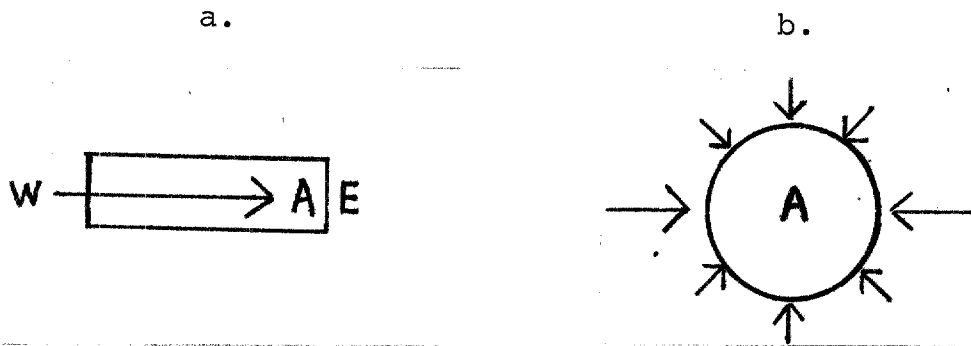
Canzon VIII à 8 (1615)³ and Igor Stravinsky's In Memoriam Dylan Thomas (1954)⁴, composed just prior to Canticum Sacrum.

Certain aspects of the history of church architecture and its significance as related to St. Mark's are crucial to the argument. Of initial concern is the extent to which liturgical function has affected architectural design. That this influence varies from period to period is demonstrated by the Romanesque style of the early Middle Ages during which liturgy greatly affected church architecture while Renaissance architecture appears to have been less affected. Construction on St. Mark's began during the Romanesque period.

In general there have been essentially two systems of construction organized around the ritual. Both deal with the relationship of the congregation to the location of the sacred object (i.e., altar). One plan is termed longitudinal or basilican, while the other is centripetal or non-basilican (Figures 1a and 1b). In Figure 1a the congregation forms a linear progression along the longitudinal axis toward the altar, which coincides with the climax of the architectural space, whereas in Figure 1b the congregation groups around

³Canzon VIII à 8 from the Canzoni e Sonate . . . per sonar con ogni sorte de instrumenti con il basso per l'organo (1615) was first published in Gabrieli's Canzoni per sonare by A. Raverio in Venice in 1608.

⁴In Memoriam Dylan Thomas: Dirge-Canons and Song (New York, 1954).



Legend: W = West A = Altar E = East

Fig. 1--Longitudinal and centripetal plans; after Donald R. Wall, "Church Architecture--Introduction," New Catholic Encyclopedia, Vol. 3 (New York, 1967), p. 760.

the altar located in the center of the architectural space. From the fourth century, an example of the longitudinal system is the basilica of St. Paul, Rome, 380 A.D., while San Constanza, Rome, 330 A.D., represents the centripetal system. The latter church's altar is located under the central dome of the church. Combinations of the two systems may be found with increasing frequency from the Roman Empire (B.C. 29-284 A.D.), stemming in part from the "desire to incorporate domical centripetal arrangements, which were regarded as symbolic of cosmic authority, with the traditional longitudinal temple plan."⁵ A well-known example of this combination is the Roman Pantheon, 120-24 A.D. (Figure 2). Although the Pantheon was originally designed as a temple to all gods, Constantine the Great (306-337) used it as a church, as it functions today.

⁵ Donald R. Wall, "Church Architecture--Introduction," New Catholic Encyclopedia, Vol. 3 (New York, 1967), p. 760.

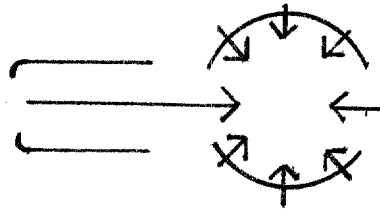


Fig. 2--Combination plan of longitudinal and centripetal; after Wall, "Church Architecture," p. 760.

Preceded by Roman architectural practices, Christian architecture likewise favored the combinative plan because it reflected the unity of the church and enhanced the concept that Christ had cosmic authority.⁶ The West maintained a preference for the pure (*i.e.*, domeless) basilican plan, while the East continued its predilection for the incorporation of domes into that plan. St. Mark's is an exception in that it is perhaps the best known example of Byzantine-influenced architecture outside of the East. A brief background of Byzantine architecture, therefore, is necessary in order to understand St. Mark's connection with the Byzantine style.

In 324 A.D. Constantine moved his capital from Rome to Byzantium. This old Greek city, renamed Constantinople and regarded as the "New Rome," provided the architects and masterbuilders who designed and constructed the new Imperial buildings, the Church of the Holy Apostles (c. 326-37), and

⁶Ibid., p. 760.

San Sophia (c. 335). In the sixth century the emperor Justinian (527-65) was responsible for the rebuilding of San Sophia (531-7) and the Holy Apostles' Church (550), among others. Otto Demus, in his book, The Church of San Marco in Venice, states that this sixth-century, Justinian, Church of the Holy Apostles in Constantinople is the architectural model for the eleventh-century Church of St. Mark's.⁷ For clarification, it should be mentioned that this eleventh-century structure is the third Church of St. Mark's and is also known as the Contarini Church, since construction was begun during Doge Domenico Contarini's reign (1042-71) over the Venetian republic.

The dome became the distinguishing feature of Byzantine architecture, but in a novel manner whereby it covered square compartments by means of pendentives⁸ (Figure 3).

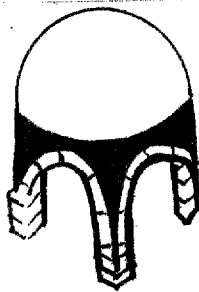


Fig. 3--Byzantine pendentives; after Sir Banister Fletcher, A History of Architecture, 18th ed., revised by J. C. Palmes (New York, 1975), p. 378.

⁷Otto Demus, The Church of San Marco in Venice (Washington, D.C., 1960), pp. 91-2.

⁸A pendentive may be defined as "The concave, triangular segment of the lower part of a hemispherical dome, between two adjacent penetrating arches"; "Pendentive," in The World Book Encyclopedia Dictionary, Vol. II (Chicago, 1963), p. 1434.

Byzantine churches, moreover, characteristically reflected externally the inner shape of the domes and vaults⁹ (Figure 4a).

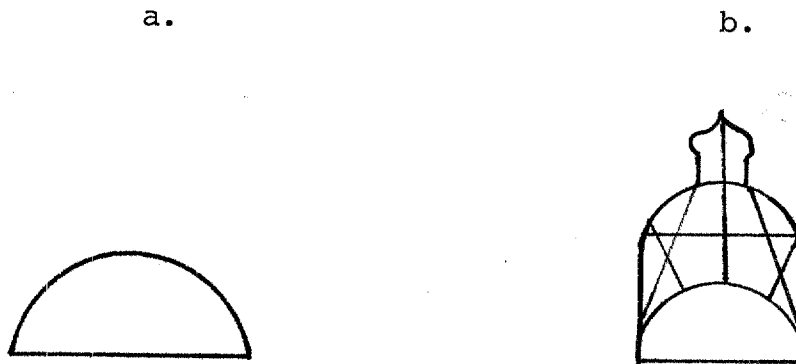


Fig. 4--Byzantine dome (a), St. Mark's dome (b); after Fletcher, A History of Architecture, p. 384.

In the Byzantine style, then, the exterior closely corresponds with the interior. St. Mark's represents an exception to this characteristic in that the interior and exterior of each of its main domes are separated by tall wooden frames (Figure 4b).

San Sophia, cited as the supreme monument of Byzantine architecture, is preserved today as a museum in Istanbul (formerly Constantinople), but the Church of the Holy Apostles was destroyed in 1463 by the Turks. Otto Demus hypothetically reconstructed the sixth-century, Justinian, Church of the Holy Apostles¹⁰ and thus provides a basis for

⁹Sir Banister Fletcher, A History of Architecture, 18th ed., revised by J. C. Palmes (New York, 1975), p. 379.

¹⁰Demus, op. cit., pp. 91-100.

comparing it with the eleventh-century, Contarini, Church of St. Mark's.

Both churches, according to Demus, share several interior constructive features: the shape of the Greek Cross; five domes over five squares connected by pendentives, the central dome being the largest; barrel vaults; quadripartite piers pierced at two levels; and arcades which separate the side aisles and support the galleries. The most important difference between the churches is that the Holy Apostles' Church was centripetal, whereas St. Mark's is basilican. This distinction is based on the transfer of the centrally located altar into the presbytery, the eastern end of which is provided with an apse characteristic of the basilican plan.

The selection of the Holy Apostles' Church of Constantinople as the Christian model for St. Mark's was logical, since the latter proposed to enshrine the relics of St. Mark, just as the Apostles' Church contained the bones of Saints Andrew, Luke, and perhaps Matthew. Thus, St. Mark's was modeled on a then 500-year-old church rather than a contemporary structure.¹¹

As one approaches the Venetian Cathedral from the middle of St. Mark's Square, attention is drawn to the two levels of the church's western facade (Figure 5). The lower level contains five portals within five round arches. A central

¹¹Cyril Mango, Byzantine Architecture (New York, 1974), p. 296.

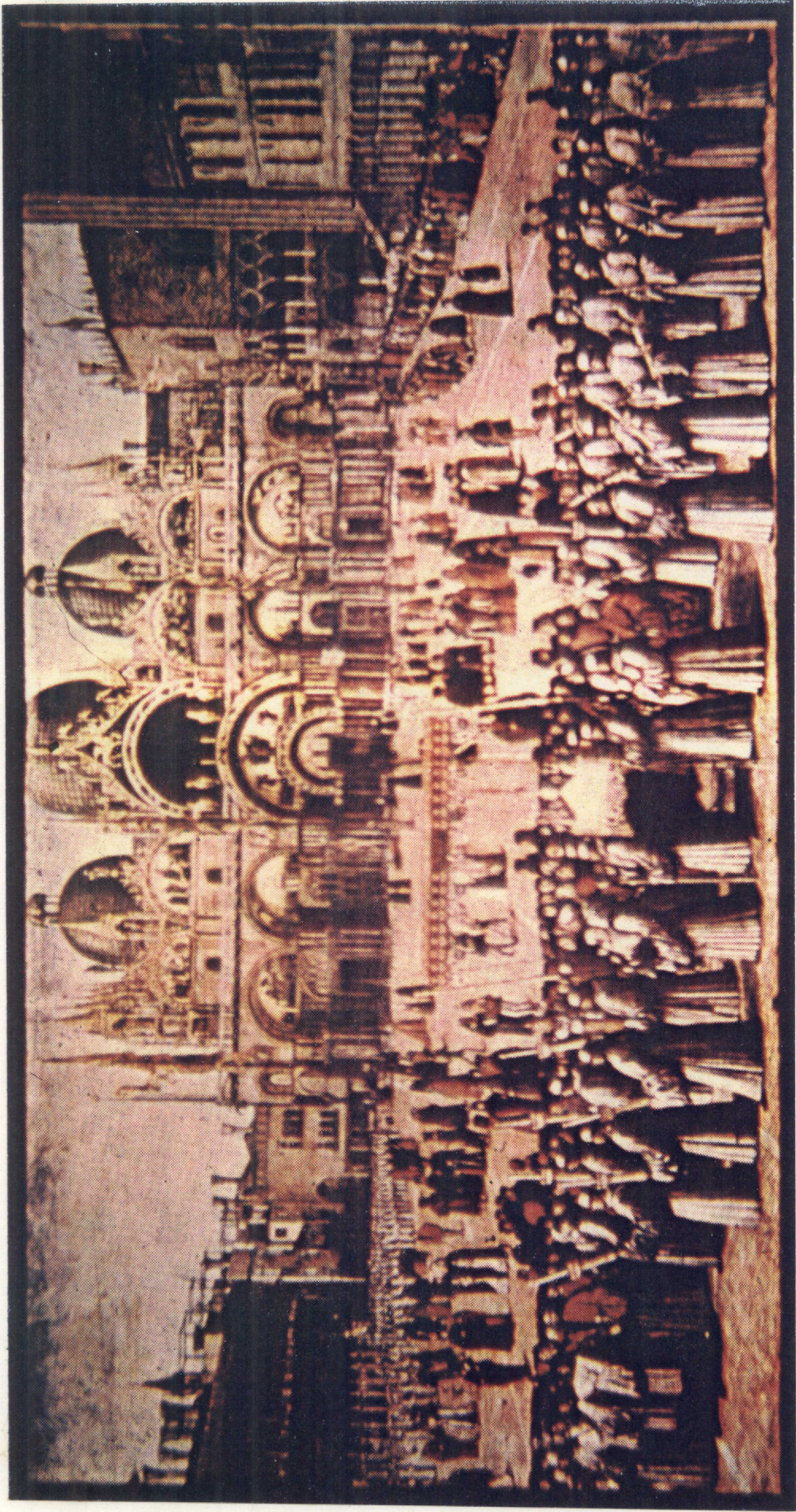


Fig. 5--Gentile Bellini's Procession in the Piazza San Marco

arch on the recessed second level is framed by two pairs of arches. Projecting above the second level are five cupolas placed above the five squares of the cruciform (Figure 6). Clearly, interplay between the numbers five and three are essential to the overall plan. An abstract of the ground plan is given in Figure 6. The five cupolas are irregular

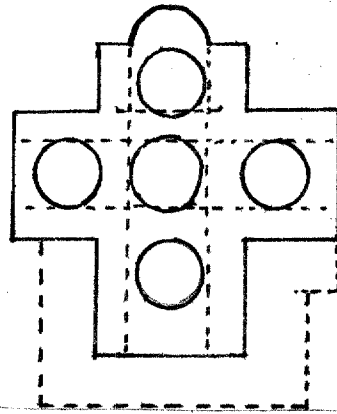


Fig. 6--Cruciform ground plan of St. Mark's; after Fletcher, A History of Architecture, p. 391.

in size. While the central and western cupolas measure about thirteen meters (*i.e.*, forty-two feet) in diameter, the remaining ones measure between ten and eleven meters. All but the western cupola are slightly elliptical and the central cupola is ovoid.¹² The cruciform ground plan and its spatial realization, along with other evidence, strongly suggest that the architect of St. Mark's was from Constantinople.¹³ An Italian masterbuilder was responsible, it seems, for executing the plans (compare the western brick technique). Just as Byzantium had provided the masterbuilders

¹²Demus, op. cit., p. 88.

¹³Ibid., pp. 89-90.

for the "New Rome," it is logical that Venice would provide its own for the construction of St. Mark's.

Another constructive feature of St. Mark's demonstrates the progress of Byzantine architecture in the Eleventh Century. Instead of utilizing two stories, St. Mark's arcades are single-storied. The effect is to unify visually the large and small spaces within the church. By reducing the ninety-six columns of the Holy Apostles' Church to fourteen in St. Mark's, the symbolic significance of the Apostles' Church was altered. The symbolism was derived from the multiplication of the twelve halls, three in each arm of the cross, which represented the twelve apostles. The number fourteen, applied to St. Mark's, is a multiple of the number seven, which often represents the seven days of creation. Atop the colonnades or arcades is the women's gallery, which parallels the interior of the church and continues externally around the eastern apse. These and many other architectural features combine to persuade Otto Demus that the central area inside the basilica of St. Mark's is not the "center of spatial radiation but only an accentuated 'étape' in the west-east movement that leads from the main entrance to the apse."¹⁴

Additional aspects of Christian symbolism are important to this discussion beyond those mentioned above. The five small Greek crosses carved upon the mensa of a Catholic altar

¹⁴Ibid., p. 93.

symbolize the five wounds of Christ. Church architects usually fill four spaces with the symbols of the four Evangelists (the lion, for example, denotes St. Mark), while five spaces often utilize Christ with the four Evangelists.¹⁵ The number ten symbolizes order (e.g., the Ten Commandments), while the number three usually symbolizes the Holy Trinity. The ancient Greek Cross, referred to several times before, is constructed by arranging three perfect squares vertically and the same number horizontally. A circle can thus be drawn around the points of the cross (Figure 7).

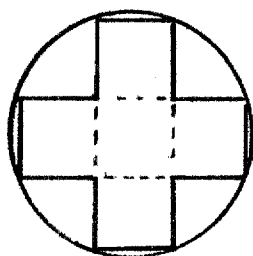


Fig. 7--Greek Cross

St. Mark's, begun in 1063 and dedicated some thirty years later, was constructed at a time when Christian symbolism was a conscious part of architectural design.

The eleventh-century Church of St. Mark's, referred to earlier as the third, or Contarini, Church, continued primarily to serve its original purpose as the doge's private chapel, over which he had absolute power. A gradual curtailment of

¹⁵F. R. Webber, Church Symbolism, 2d ed. (Cleveland, 1938), p. 185.

this power came not so much from the clergy, as one might suspect, but from a new civic authority known as the Procurazia, whose rise coincides with the transition of St. Mark's function as the ducal chapel to that of being the state church of Venice. This is reflected in the wording of the doge's coronation oath. The procurator's first duty was to manage the state Church of St. Mark's. Later, however, as the procurator's power increased with expanded responsibilities, especially in the area of finances, additional procurators were added.

Interestingly enough, as the power of the doges decreased over the church, there was a proportionate increase in their outward pomp and splendor. With its new role as the state Church, St. Mark's developed rites and ceremonies for special functions such as the great festivals of the liturgical year as well as special Venetian feasts like St. Mark (April 25). One is reminded of the great Venetian painter Gentile Bellini's Procession in the Piazza San Marco. For Venetians St. Mark's, then, became the symbol and center of political power. During the sixteenth century this pomp and splendor associated with St. Mark's reached its zenith, and was inseparable from the music written for such functions by composers of the Venetian School.

Giovanni Gabrieli (1557-1612) represents the peak in the development of the sixteenth-century Venetian School begun in 1527 by Adrian Willaert, and continued by men such

as Andrea Gabrieli, Cipriano de Rore and Claudio Merulo. Following a temporary position as organist at St. Mark's in 1584, Giovanni was chosen, in 1585, as the second organist to his uncle Andrea after competitive examination before the board of State Procurators.¹⁶

The architectural design of St. Mark's presbytery permitted the placement of its two organs in opposing galleries, which, during Giovanni's tenure, were sufficient in space to hold divided choirs that could contain instrumentalists as well as vocalists. A smaller gallery for instrumentalists was located at a level closer to the floor of the church. While Venetian composers from the time of Willaert had employed "cori spezzati," the technique reached its full maturity in Gabrieli's polychoral motet In ecclesiis.

In the form of separate part books, Gabrieli's In ecclesiis was published posthumously in 1615 in Venice, but did not appear in score form until 1834 in Volume III of Carl von Winterfeld's monumental Johannes Gabrieli und sein Zeitalter.¹⁷ According to Frederick Hudson, writing in 1963, Winterfeld's score was flawed in that it did not contain the important "basso continuo" organ part written by

¹⁶Denis Arnold, Giovanni Gabrieli (London, 1974), pp. 13-14.

¹⁷Carl von Winterfeld, Johannes Gabrieli und sein Zeitalter, Vol. III (Berlin, 1834).

Gabrieli.¹⁸ That flaw led three subsequent editors, who based their works on Winterfeld's, to derive "basso continuo" parts largely on conjecture. Instead of a fourteen-part motet, then, In ecclesiis, thanks to Hudson, was restored to its original fifteen parts and this has been used in subsequent editions and recordings. Perhaps the most ambitious undertaking was E. Power Bigg's 1968 Columbia Masterworks recording of In ecclesiis in St. Mark's.

The instrumentation of the instrumental choir of In ecclesiis specifies parts for three cornetti, today performed by oboes or trumpets, a violino, comparable in range to the viola, and two trombones. Compared with the trombones of today, Gabrieli's trombones, more properly termed sackbuts, were constructed with much less bell flare, thicker metal, and probably used a more funnel-shaped mouthpiece. These characteristics combined to produce a softer, less resonant tone than is generally thought to be characteristic of a modern instrument. The six-part instrumental choir of In ecclesiis contrasts greatly with the four-part chorus originally comprised of all male voices including castrati or boys. Following the classical meaning of "capella," these voice parts were doubled by instruments, perhaps strings. The third or final choir contains the soloists which in this case were four male solo parts, equivalent in

¹⁸Frederick Hudson, "Giovanni Gabrieli's Motet à 15 In ecclesiis," Music Review, 24 (May, 1963), 130-33.

range to our soprano, alto, tenor, and baritone. The "basso continuo" part discussed earlier is crucial to this group since much of In ecclesiis involves solo or duet performance. As suggested, progressive tendencies to be found in the work include the concertato principle and a treatment of the bass line in a way that anticipates the figured bass, the hallmark of the Baroque period.

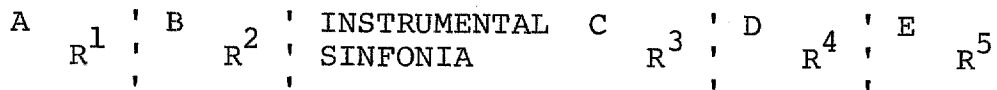
It would appear that In ecclesiis was composed for a major function at St. Mark's. While the Latin text is non-liturgical, it clearly emphasizes "alleluia," which is normally associated with Easter or shortly thereafter. The Latin text and an English translation are provided in Figure 8.

In ecclesiis benedicite Domino, Alleluia.
 In Omni loco dominationis benedic anima mea Dominum,
 Alleluia.
 In Deo salutari meo et gloria mea,
 Deus auxilium meum et spes mea in Deo est,
 Alleluia.
 Deus noster, te invocamus, te laudamus, te adoramus;
 libera nos, salva nos, vivifica nos, Alleluia.
 Deus adiutor noster in aeternum, Alleluia.

In the congregations, bless ye the Lord, Alleluia.
In every place of the dominion bless, O my soul, the Lord,
Alleluia.
In God my salvation and my glory;
God is my help and my hope is in God, Alleluia.
Our God, we invoke thee, we praise thee, we worship thee;
free us, keep us safe, grant us life, Alleluia.
God our helper in eternity, Alleluia.

Fig. 8--In ecclesiis text and English translation; from Giovanni Gabrieli, In ecclesiis, edited by Denis Stevens (London, 1971).

The outer form of In ecclesiis appears to follow that of the text: five lines of text are each followed by an "alleluia." A diagram of the motet's form is given in Figure 9.



Legend: R = Refrain

Fig. 9--In ecclesiis: Outer Form


There are two constructive features which are most obvious. First, the instrumental sinfonia is introduced before the third line of text instead of in its expected position at the beginning. The second and more traditional feature is that the alleluia refrain [R] alternates with different music and text (compare A, B, etc. in Figure 9) to form a rondo shape. Figure 10 was constructed as a reference to the following discussion of inner form.

In ecclesiis begins in the key of A minor but ends on an A major triad, actually a "picardy third." Each line of text and its companion "alleluia" ends on A major. While each refrain, or alleluia, begins in F major, as does line E, lines A, B, and D start in A minor. The elisions (compare Figure 10) between the first part of In ecclesiis and the second part and during the third build tension musically. Unexpectedly at the beginning of the central part (Sinfonia, C, R³) Gabrieli brings in the instrumental ensemble, its

Section	Measure No.	Total Measures	Beginning and Ending Key	Basic Meter	Instrumentation [Organ Throughout]
A	1	10	a - A	2 2	S (Soprano)
R ¹	11	9	F - A	(3) ⁵ 2 ⁴ (4) 2	S, chorus
B	c. 19	24	a - A	(2) ↓ 3 ¹ (2) 4	T (Tenor)
R ²	44	9	F - A	(3) ⁵ 2 ⁴ (4) 2	T, chorus
Sinfonia	52	c. 17	A - A	(2) ↓ (2)	Instrumental ensemble
C	c. 68	45	A - A	(2) ↓ 3 ¹ (2) 4	A (Alto), T, instr. ensemble
R ³	113	9	F - A	(3) ⁵ 2 ⁴ (4) 2	A, T, instr. ens., chorus
D	c. 122	42	a - A	(2) 3 ¹ (2) 4	S, T
R ⁴	164	9	F - A	(3) ⁵ 2 (4) 2	S, T, chorus
E	174	40	F - A	(2) 3 ¹ (2) 4	All
R ⁵	214-231	18	F - A	3 ⁵ 2 ⁴⁺⁴⁺⁵ 4 2	All

Legend: ↓ elisions () continues 3⁵ No. of measures
4

Fig. 10--In ecclesiis: Inner Form

first entrance during the work, for a Sinfonia in canzona rhythm (). The musical impact of this entrance is all the more dramatic since it begins on the final measure of R² and uses the major instead of the anticipated minor mode.

Following its introduction into section C, the instrumental ensemble is retained to sustain the musical effect through R³, the beginning of which is the exact center of the motet as determined by a measure count. The central part then serves to propel one toward the conclusion of the piece much in the same way the central area of St. Mark's leads on to the altar in the East apse.

In addition to a dramatic change of instrumentation at section D (Figure 10), its text emphasizes the plural (e.g., noster, nos) as contrasted with the preceding two sections which stress the singular (e.g., mea, meo, meum). Following R⁴, this textual change is continued in section E. Whereas the elision was successfully employed earlier, Gabrieli, in the finale, chose to realize the fullness of the architectural space of St. Mark's by juxtaposing sound with silence. This is the effect the text seemingly demands as God is addressed musically. This silence, however, would be reduced in St. Mark's because of its highly resonant acoustics. At section E, four separate bars of silence occur. The first two instances frame the first "Deus," while the remaining two frame the third "Deus." Two additional half-bars of

silence are placed after the second and fourth "Deus" within section E. Other instances of notated silence within In ecclesiis are limited to each R, at the meter changes, which contain a half measure of silence before the third alleluia. In R⁵ this is emphasized by repetition.

Gabrieli's musical architecture in In ecclesiis parallels St. Mark's architecture neatly in that both feature a growth in fullness or space. The Sinfonia - C - R³ is equivalent to the center of the architectural space in St. Mark's. Section E is emphasized compositionally as well as structurally, for degree inflection lends drama to successive petitions to God. St. Mark's and In ecclesiis are examples of the longitudinal system in that the climax occurs at the end of the architectural space. The attempt to combine the centripetal with the longitudinal type serves to add excitement to the central portion of the works. There appears to be a strong degree of similarity, regarding constructive features, between the "sight" of St. Mark's and the "sound" of In ecclesiis. Appreciation of the music is enhanced by a comparison between the musical and visual aspects as the linear progression toward the altar is applied to Gabrieli's motet.

The numbers three, five, seven and their multiples appear to play an important part in the triple choir motet In ecclesiis à 15. First of all, the work is divisible into five parts, each of which contains a refrain. Refrains R¹

through R⁴ are nine bars in length (5 + 4), while R⁵ is twice that amount (5 + 4 + 4 + 5). All refrains utilize a three-fold alleluia, except R⁵ which employs the alleluia five times. The regular lengths of the refrains are contrasted by companion sections which vary greatly in length. Upon closer examination, it is discovered that these irregular sections are multiples of the numbers three, five, or seven. The total number of measures in In ecclesiis is 231, which divided by 7 is 33 and divided by 3 is 77. Clearly certain numbers are stressed in In ecclesiis.

Compositions by Gabrieli are quite varied in formal organization. Therefore, locating works by the composer which are neatly divided into five parts of two sections, each with an expanded middle part like In ecclesiis, is a difficult, if not impossible, task. The 1615 publication of Gabrieli's music entitled Canzoni e Sonate . . . per sonar con ogni sorte de instrumenti con il basso per l'organo contains a double choir Canzon VIII à 8,¹⁹ probably intended for performance inside St. Mark's. While the canzona's instrumentation was not originally specified, it is suitable for antiphonal quartets of strings and trombones in modern performance. The work is divided into five parts, the last four of which are preceded by a refrain. Instead of a refrain concluding each part as in In ecclesiis, parts of

¹⁹Giovanni Gabrieli, Canzoni e sonate per sonar con ogni sorte de instrumenti, edited by Michel Sanvoisin (Paris, 1971), p. v.

the canzona commence with a refrain. Structurally, polyphonic sections of irregular length alternate with homophonic refrains of regular lengths of three or nine measures. While there is a wide variance in the starting chord of sections A through E, there is exceptional unity in their closing key, A major. Within the regularity of the refrains there is a wide, if not unusual, variety of initial and concluding keys. R¹ and R² move from A major to B^b major, while R³ modulates from A major to A minor. The unusual "modulation" involves R⁴ which moves from F major to B major. Drama was also added to this concluding part by Gabrieli when he preceded it by the only beat of silence within the whole piece.

Three centuries after Gabrieli's musical activities ceased at St. Mark's, Igor Stravinsky (1882-1971), in 1925, traveled to Venice to perform his Piano Sonata at the International Society for Contemporary Music Festival. Venice was also the site of the 1951 première of The Rake's Progress, which marked the culmination of Stravinsky's second or neo-classical period (1918-1950). In May 1953, the English poet Dylan Thomas met with Stravinsky in Boston to discuss the possibilities of collaborating on another opera. They enthusiastically arranged another visit at Stravinsky's home in Hollywood for later that year, but it did not materialize, for Thomas died in route in New York. As a musical response to Thomas' death, Stravinsky composed In Memoriam Dylan Thomas: Dirge-Canons and Song in the spring of 1954. The

première was given September 20, 1954, by the Monday Evening Concerts at Los Angeles, Robert Craft conducting. Stravinsky, in the preface to the published score, states,

Here [in the Song] my music is entirely canonic. It requires tenor voice and string quartet. Having thus composed the Song I decided to add a purely instrumental prelude and postlude (called Dirge-Canons) which are antiphonal canons between a quartet of trombones and the string quartet.²⁰

In 1956 Robert Craft elaborated that while Stravinsky was composing In Memoriam Dylan Thomas, he "requested a list of instruments expected to take part in the concert which would sponsor its first performance. When he knew for certain that four trombones would play in Schütz's Fili Mi Absalon, a cortège of mourning canons was added. . ."²¹ Thus it was that In Memoriam was imbued with the spirit of the Venetian sacred concerto. Even more so was his Canticum Sacrum, which was actually written to be performed at St. Mark's.

In Memoriam Dylan Thomas was composed as the fourth work during Stravinsky's final (third) period (1950-1971) and reflects his growing interest in serialism, especially the works of Webern. Instead of being based on a row of twelve notes, In Memoriam Dylan Thomas is based on a five-note row (Figure 11).

²⁰Igor Stravinsky, In Memoriam Dylan Thomas (New York, 1954), p. 2.

²¹Robert Craft, "A Concert for Saint Mark," The Score, 18 (December, 1956), 47.

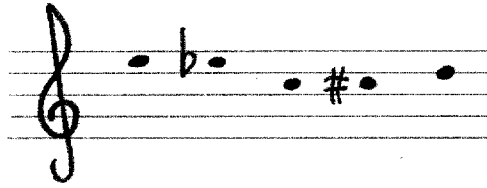


Fig. 11--In Memoriam Dylan Thomas: Original five-note row.

The outer form appears to be as follows in Figure 12.

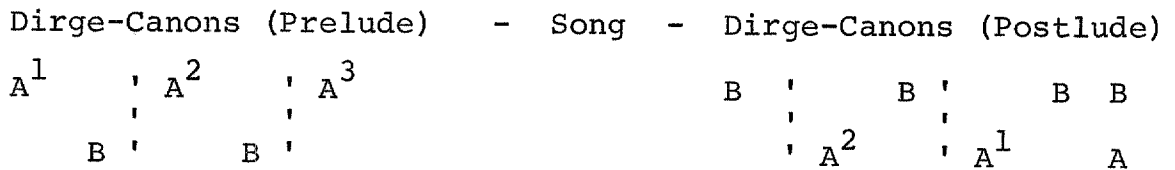


Fig. 12--In Memoriam Dylan Thomas: Outer Form

Stravinsky emphasizes the continuity of the work by specifying "attacca subito" at the end of the prelude and song. Careful listening reveals each section concludes with B (e.g., A¹, B) in Figures 14 and 15. The final chord of the work is based on seconds, and is spelled C-D-E. Significantly, this chord concludes each part. Thus, A³ - Song - B may be regarded as constituting a greatly expanded middle part which is symmetrically flanked by two matching parts (Figure 13).



Fig. 13--Symmetrical Placement of Matching Parts

Stravinsky's choice of text for his Song was the poem "Do not go gentle into that good night," written by Thomas at the death of his father. The text of the poem is given in Figure 16. The composer chose to frame each stanza with

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Fig. 16--"Do not go gentle into that good night," from Dylan Thomas, Collected Poems of Dylan Thomas (New York, 1953), p. 128.

an instrumental ritornello. The only exception to this occurs between the fifth and sixth stanzas where the ritornello is eliminated, but punctuation is achieved by a separating fermata rest.

The first line and the line, "Rage, rage against the dying of the light," are used by Stravinsky for two separate refrains which are placed alternately at the end of the first

five stanzas. Both refrains occur at the end of the sixth stanza.

The "Rage" refrain, which provides the greatest contrast musically, is sung four times by the voice. The note prior to the "Rage . . ." entrances differs each time (C-E^b, D-E^b, E^b-E^b, F^b-E^b). Another interesting feature regarding the voice part is the choice of repeated notes. Only the pitches F, E, D^b, D, E^b are repeated--a transposition up one half-step of the original five-note row (Figure 11).

In addition to the five-note row, the number five and its multiples are used extensively throughout In Memoriam as a constructive device. As shown earlier, the outer form is divisible into five parts (Figure 12). The five-note row is used as a basis for the fifty-five measures of the Song. The twenty-one measures of the Prelude (Figure 14) combine with the nineteen of the Postlude (Figure 15) for a total of forty measures.

It is appropriate now, after having examined the selected works of Gabrieli and Stravinsky, to compare their musical architecture. The outer form of Gabrieli's In ecclesiis and Stravinsky's In Memoriam can be compared more easily if the diagrams are repeated and placed one below the other (Figure 17).

Both pieces consist of five parts, each concluding with a refrain. While Stravinsky's refrain is constant, except for the exchange of material in the Postlude, Gabrieli's is

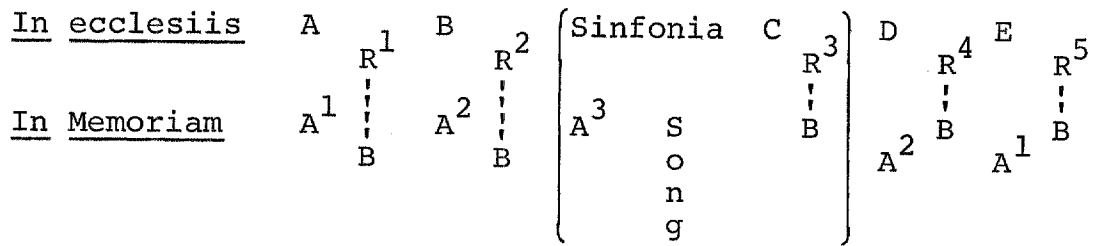


Fig. 17--In ecclesiis and In Memoriam: Comparison of outer form.

always varied in instrumentation. The sections which precede the refrains are greatly different in Gabrieli. While Stravinsky essentially retains the same rhythm in corresponding sections (*i.e.*, Prelude - A¹ = Postlude - A¹), the pitch level is actually lowered a step in the Postlude from the Prelude. (The same is true for Prelude - A² = Postlude - A².) Both works exhibit an alternation of meters between sections of the parts. As one would expect, Stravinsky's choice of meters is more contemporary $\begin{pmatrix} 5 & 3 & 2 & 3 \\ 4 & 2 & 2 & 2 \end{pmatrix}$, while Gabrieli's are more traditional in appearance $\begin{pmatrix} 2 & 3 & 2 \\ 2 & 4 & 2 \end{pmatrix}$. However, in both the musical effect is strong. In Memoriam employs the archaic canzona rhythm prominently in Prelude - A¹ at the beginning of each of the four trombone entrances. That rhythm is native to Gabrieli's music, and ushers in the central instrumental Sinfonia of his In ecclesiis.

"Cori spezzati" technique was a primary concern in Gabrieli's forward-looking work, In ecclesiis. Similarly, Stravinsky expressly called attention to his use of the antiphonal effect in his Dirge-Canons in the preface to his score. Both composers preserve the late Renaissance tradition

of contrasting high and low or soft and loud, by contrast of instrumentation and tessitura.

William Austin has already suggested,

in the prelude [In Memoriam] the strings make a subordinate antiphony to a quartet of trombones . . . like the trombone choirs that Gabrieli and Monteverdi and Schütz had used for their fugal symphonies.²²

Certainly Stravinsky's interest in Gabrieli is known, for in Conversations the composer mentions Giovanni Gabrieli as one whose music he would like to revive.²³ Austin's analogy can now be carried further since it has been established that the architecture of St. Mark's and the selected works by Gabrieli and Stravinsky bear a simple number relation.

²²William Austin, Music in the Twentieth Century (New York, 1966), p. 527.

²³Igor Stravinsky and Robert Craft, Conversations with Igor Stravinsky (New York, 1959), p. 85.

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