Historia di Jephte by Giacomo Carissimi: A Conductor's Guide

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Abstract

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A Conductor's Guide

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The research I present here is a detailed analysis of *Historia di Jephte* (c. 1648) by Giacomo Carissimi (bap. 1605–1674). The purpose of this analysis is not only to provide a conductor's guide to performing the work, but also to establish a foundation for understanding music composition and performance practices of the mid-seventeenth century. The analysis is broken down in three main areas: 1) harmonic and melodic analysis to identify tonal centers related to *affect*, 2) structural analysis to consider the differences between analysis of a two-part structure and a three-part structure, and 3) rehearsal pedagogies and performance practices that reflect consistency with ideas of musical *affect* in mid-seventeenth century Baroque music. In addition, detailed information about the musical styles leading up to *Historia di Jephte* is presented to understand a holistic view of early monody and drama employed within sacred music.

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List of Abbreviations

[ ]	Brackets enclose chord/sonority, interval, or vowel abbreviations.
[M]	uppercase [M] = major quality
[m]	lowercase [m] = minor quality
[#]	[number] = interval
[↑]	ascending
[↓]	descending
[A–G]	uppercase letters A–G = pitch name
[vowel]	a, ɛ, e, ɪ, i, æ = IPA vowels
[m.#]	measure number

Land Acknowledgment

I would like to acknowledge that I teach, learn, research, and perform on the traditional land of the first people of the Seattle area, past and present. I honor with gratitude the land itself, home to the Coast Salish, Stillaguamish, Snoqualmie, Muckleshoot, and Duwamish tribes. I acknowledge these tribes by showing respect and take an intentional step toward correcting the stories and practices that erase Indigenous people's history and culture by inviting and honoring the truth.[1]

Acknowledgments

I would like to thank my primary teachers at the University of Washington for their support and mentorship. Drs. Geoffrey Boers and Giselle Wyers have been a constant revelation on how teaching music is ever evolving. Both Drs. Boers and Wyers have challenged me to never look at a piece of music in the same way, never approach a vocal technique as a "one-size-fits-all" method. There are always possibilities, and just when we think we *got it*, there is a new way. Their approach to rehearsal, performance, and instruction has provided me with applicable tools to tailor my interactions *to* and *for* the "whole" student—not just the singer. I also am extremely grateful for their tutelage during the COVID-19 pandemic. Drs. Boers and Wyers provided me with a foundation that not only sustained me through this very difficult time, but that has continued to cultivate within me a strength to serve others.

Dedication

I dedicate this dissertation to my brother and four sisters. My family grew up very poor—in poverty to be specific. Our single mother, an immigrant from Vietnam, had no

[1] Adapted from Lake Washington Institute of Technology: Kirkland, WA.

education or formal training to secure employment to support our family of six children. Our older siblings had to work during high school to help pay bills and put food on the table. But within this environment of struggle and pain, grew a sibling bond that is only known to those who have experienced *the same*. Now that we are all adults, I look around and am astounded at the successes that each of my siblings have celebrated. The cards were always stacked against us, but somehow, we endured. There was a strength that we found living in poverty that was cultivated not just *around* each other, but *through* each other. Every one of us have similar characteristics that came from a sibling's love.

Our oldest sister, Suzanne, taught us the power of faithfulness. Suzanne has lived a life full of joy, but she has always reminded us that happiness only comes when we are faithful to our values, commitments, and goals. My best friend and our big brother, Anthony, taught us the power of perseverance. Anthony grew up being "the man" of the house, a role that he should not have had. However, Anthony picked up that mantle with honor and showed us (at a very young age) that we can be more than our resources—that together we can reach our dreams. Our sister, Terri, taught us the power of generosity. There is no one in the world that cares for people more than Terri. She is a constant reminder that love comes in many forms and the selfless act of giving has rewards far greater than the tangible. Our sister, Roxanne, taught us the power of nurturing. I have never seen a better mother than Roxanne. She lives a life that has kept us all grounded in the truth that our family is the highest priority. Our baby sister (though I am technically the youngest), Jennifer, has taught us the power of mercy. Growing up the way we did, it was easy to look at others and wish for a *life* that we did not have. In that experience, it was natural to develop feelings of jealousy, regret, embarrassment, and shame. However,

throughout all our hardships, Jennifer has always embodied mercy—not only mercy for those that may have hurt us, but more importantly, mercy that we grant ourselves.

Contextual Vignette

I first began researching Carissimi during my Master of Music in Choral Conducting program, where I focused on early sacred music. Until that time, most of the music I sang, studied, and conducted consisted of typical Renaissance composers (e.g., Dufay, des Prez, Willaert, Palestrina, di Lasso, Byrd, Victoria), transitional composers (e.g., Monteverdi, Schütz, Schein, Scheidt), and later Baroque composers of choral/orchestral works (e.g., Charpentier, Purcell, Vivaldi, Bach, Handel). I knew very little about mid-seventeenth century choral music—and once I encountered it, I wondered why I never studied *Historia di Jephte*. Or, why I never sang the famous "Plorate filii Israel" chorus I heard characterized in an undergraduate music history course as the most "perfect composition."

I recall listening to a performance for a graduate choral literature course and becoming mesmerized by the depth of emotion, beauty, and conviction of the work. I subsequently programmed the "Plorate filii Israel" chorus on one of my graduate recitals, but the performance did not have the "it" that I so desperately desired. I asked myself two questions that haunted me for over ten years: 1) Why is this magnificent piece not in the continuum of concert programming, and 2) What do I have to do to achieve that "special something" I felt the first time listening to a recording?

CHAPTER 1. INTRODUCTION

Giacomo Carissimi's (baptized 1605–1674) *Historia di Jephte* (c. 1648) tells the story of Israelite commander, Jephte, and his quest to defeat his enemy, the Ammonites. To ensure victory, Jephte vows to God that he will sacrifice the first person he sees if he is triumphant. When the victorious Jephte returns, the first person he sees is his daughter (Filia). Out of love for her father, Filia commits to honoring the vow and retreats to the mountains to weep her virginity, as portrayed in the final "Plorate filii Israel" chorus.

Historia di Jephte remains one of the most well-known early Baroque compositions—and certainly amongst the earliest known oratorio musical forms. Musicologists have populated preservice music textbooks with the "Plorate filii Israel" final chorus as being the most perfect and beautiful piece of music. However, despite this work's contribution to the development of the oratorio genre and its importance to the transition from Renaissance modality to Baroque tonality, it remains under-performed due to a lack of knowledge of the practices of the time.

There is a need for more research surrounding mid-seventeenth century music. Early century performance practices have received much attention due to the groundbreaking compositional styles of the *seconda prattica*, such as the addition of *basso continuo*, experimentation of new genres in opera/oratorio/cantata, and the breaking of the rules of dissonance after the Council of Trent. Late Baroque music has also received its fair share of research with the larger choral/orchestral works by composers such as Bach, Handel, and Corelli. Conductors and theorists tend to overlook

mid-seventeenth century music and perhaps misdiagnose it as simple—no longer as dramatic as Monteverdi and not yet as complex as Bach.[2]

1.1. Statement of Purpose

This research aims to 1) explore and apply the Doctrine of Affections and relevant manuscripts that enable a thorough understanding of early to mid-seventeenth century music practice, 2) provide context as to the existing barriers that might prevent a choir from performing *Historia di Jephte,* and 3) suggest rehearsal strategies and issues for consideration for a conductor's teaching practices by sharing my own experiences of performing this magnificent work. It is my hope that with the inspiration of this masterwork—in tandem with practical application of seventeenth-century practices—a conductor might perform mid-seventeenth century music with *any* choir and at *any* level. In addition, this document aims to inspire further research in creating a modern edition of *Historia di Jephte* (with vocal, solo, orchestral, and continuo parts) for accessibility to artistically diverse singers.

1.2. Little Trần's 2021 Performance Forces

The conductor's guide portion of this research comes from my own experiences rehearsing and performing *Historia di Jephte* at the University of Washington in Fall 2021. At the time of this study, the University of Washington was in its first fully on-campus and in-person term since the COVID-19 pandemic shutdown.[3] Participants consisted of fifty singers from the UW Recital Choir and ten instrumentalists. Filia and Jephte were the only vocal roles performed by professional hired soloists. The soprano

[2] Beverly Stein, "Carissimi's Tonal System and the Function of Transposition in the Expansion of Tonality," *The Journal of Musicology (St. Joseph, Mich.)* 19, no. 2 (2002): 264–66.
[3] Although large lecture courses still provided hybrid or digital instruction.

historicus was performed by a recent music graduate student and the second soprano echo was performed by a senior undergraduate music student. All other vocal soloists were performed by current graduate music students. See Table 1.1 for a complete choir breakdown.

Soprano 1	Soprano 2	Alto 1	Alto 2	Tenor	Bass
2 music majors	3 music majors	2 music majors	4 music majors	3 music majors	1 music major
7 non-mus majors	5 non-mus majors	6 non-mus majors	3 non-mus majors	3 non-mus majors	4 non-mus majors
0 community members	1 community member	1 community member	2 community members	1 community member	2 community members
9	9	9	9	7	7

Table 1.1 Choir Voicing Breakdown, Little Trần's 2021 performance

All instrumentalists were professional early music musicians except for the *basso continuo*. The principal cello was an undergraduate music student, and the secondary cello was a local high school student. I used a combination of harpsichord, organ, and theorbo for chordal continuo, paired with the principal cello throughout. I also doubled the choral sections with two Baroque recorders on the top two parts, one violin on the alto 1 part, and two cellos on the bottom two parts (the lowest vocal part being played by the principal cello).[4]

[4] I originally assigned a violin to the alto 2 part and a percussion player throughout; both had to cancel. However, it is still recommended to double all parts and add percussion. Detailed information on instrumentation will be discussed in Chapter 6.

CHAPTER 2. RHETORIC AND *AFFECT*

Since this study begins with theory, repertoire, and practices of the seventeenth century, it is necessary to provide an overview of terms, characteristics, and sources that are vital to understanding Baroque *affect*. I will begin with the emerging music theory practices employed during the fifteenth and sixteenth centuries that reflected a fundamental shift in the way music was written and heard.[5] Music theorists and historians studying this shift have termed this composition technique the Doctrine of Affections. I will then discuss relevant manuscripts that will help a conductor interpret Baroque *affect* and theoretical practices during the time of *Historia di Jephte*. These include the preface of Claudio Monteverdi's *Ottavo Libro dei Madrigali* (Eighth Book of Madrigals) and Athanasius Kircher's compendium, *Musurgia Universalis, sive Ars Magna Consoni et Dissoni* (The Universal Musical Art, of the Great Art of Consonance and Dissonance).

2.1. Fifteenth Century Practices

Doctrine of Affections

The term "Doctrine of Affections" was formulated in the early-twentieth century by the German musicologists Hermann Kretzschmar and Arnold Schering to describe an aesthetic theory of the Baroque period relating to musical expression.[6] However, the European tradition of intentional oral delivery of expression dates to ancient Greece, when Plato discussed the affective rhetoric characteristics of the Greek modes in his *The Republic*. Other philosophers (whom today we might call experts in the liberal arts[7]),

[5] Timothy R. McKinney, "Hearing in the Sixth Sense," *The Musical Quarterly* 82, no. 3–4 (1998): 517.
[6] Judith Nagley and Bojan Bujić, "affections, doctrine of," In *The Oxford Companion to Music*. Oxford: Oxford University Press, 2011.
[7] Referring to the *quadrivium* (arithmetic, geometry, music, and astronomy) and *trivium* (grammar, logic, and rhetoric).

such as Aristotle, Cicero, and Quintilian, continued *ars rhetorica* exploration that shared how one is to effectively transmit oral communication, later described as the five constituents of classical rhetoric. See Table 2.1.

inventio	*dispositio*	*elocutio*	*memoria*	*pronunciatio*
finding	ordering	style	memory/recall	delivery

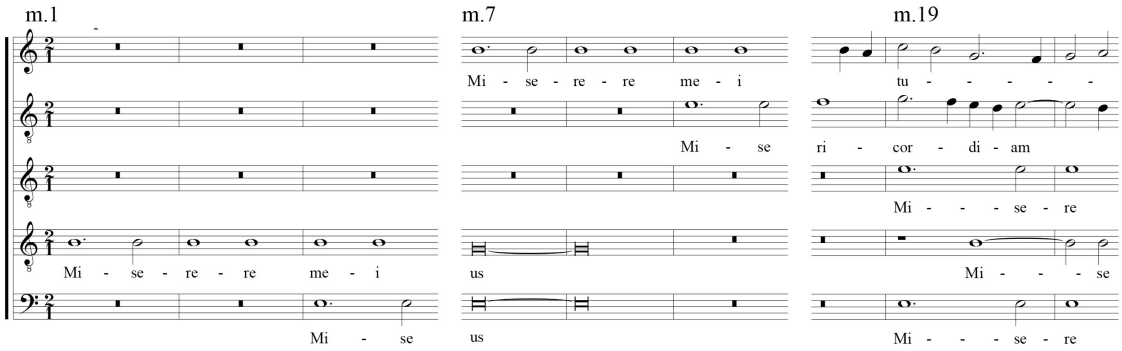
Table 2.1 Classical Rhetoric Terms[8]

By the late fifteenth century, the translation of classical (and ultimately liturgical) text into the vernacular further expanded how composers approached text and musical *affect*. Josquin des Prez (c. 1450/55–1521) and his contemporaries were amongst the earliest composers to set texts in this new and expressive style. Later, I will discuss Monteverdi's (1567–1643) contributions to the Doctrine of Affections, but we must consider Josquin and his contemporaries' experimentation nearly one hundred years earlier.

Composers like Josquin expanded the polyphonic choral styles of DuFay (1397–1474) and Ockeghem (c. 1410–1497) by incorporating chromaticism and rhythmic devices that directly reflected the text—and more importantly, the emotion that accompanied said text (e.g., Josquin's *Huc me sydereo*). Josquin is also the first known major composer to employ "point of imitation" writing. For example, his *Miserere* setting of Psalm 51 for five voices, composed during his time in Ferrara (1503/4), shows clear imitation of entrances in mostly two voices on the psalm text.[9] The piece begins with the two lower voices, first the tenor 2 who presents material, then imitated by the bass. The same approach is used at measure 7 [m.7] with the top two voices. The imitation is then

[8] Timothy Rhys Jones, "rhetoric," In *The Oxford Companion to Music*, Online: Oxford University Press, 2011.
[9] Psalm 50 in Septuagint numbering used at the time.

repeated by all five voices at the closing of each phrase on “miserere,” such as occurs in [m.19]. See Example 2.1.



Example 2.1 *Miserere* (Psalm 51) by Josquin

This technique shows the value Josquin placed on making sure the text was clearly understood, and any rhythmic motifs and altered pitches were audible in relation to the text. This was not a common practice of the time, as the melismatic and polyphonic traditions had not yet been confronted by the Council of Trent (1545–1563). Keep this in mind later when we discuss the oratorios of Cavalieri and Carissimi and how they expanded Josquin’s point of imitation in 1) solo vs. choral, 2) reduced voicing, and 3) concertino vs. ripieno textures—all for the sake of text.

By the turn of the century and what we now call the Baroque era, rhetoric had an even deeper effect on music composition and performance towards what Timothy Jones calls “impassioned oratory.” Composers of this time began to consider text first and compose music second. Here we find that Baroque music *affect* was directly in response to text (rhetoric) and was interpreted through the music style (*elocutio*) and form (*dispositio*). See Table 2.1. Terms and characteristics directly related to midcentury *affect* will be discussed in the next subsections. I must note that much of what we know today stems from Johann Mattheson’s (1681–1764) *Der vollkommene Capellmeister* (1739)

(The perfect Music Director). Although it comes from Germany, it is the only known Baroque treatise that truly attempts to articulate a manual or "doctrine" of affektenlehre (translated as "affections" in German).[10]

2.2. Sixteenth Century Treatises

Now that we have a rudimentary understanding of the Doctrine of Affections, I will discuss relevant manuscripts leading up to the composition of *Historia di Jephte*. I will begin with treatises by two Italian Renaissance music theorists, Gioseffo Zarlino's (1517–1590) *Le istitutioni harmoniche* (1558) and Nicola Vicentino's (1511–1575/6) *L'antica musica ridotta alla moderna prattica* (1555).[11] Both treatises were published within three years of each other, assign *affect* to intervals, and direct composers to employ specific intervals that match the emotion of the text.[12] While these two manuscripts have a wealth of information on early music theoretical practices, I will focus on terminology and characteristics that will later be used to interpret *affect* in *Historia di Jephte*.

Vicentino's *L'antica musica ridotta alla moderna prattica* (1555)

Both theorists write about a difference in major vs. minor intervals and assign specific *affects* that are associated with said intervals. See Table 2.2.

overall major intervals	overall minor intervals
happiness, hardness, cruelty…	sadness, softness, gentleness, sweetness…

Table 2.2 Zarlino/Vicentino Major/Minor *Affects*

[10] Timothy Rhys Jones, "rhetoric," In *The Oxford Companion to Music*, Online: Oxford University Press, 2011.
[11] *Le istitutioni harmoniche* is translated as "The institutions of harmony" and has four parts: 1) philosophical, cosmological, and mathematical aspects of music, 2) Greek tonal system and tuning, 3) counterpoint, and 4) modes. *L'antica musica ridotta alla moderna prattica* is translated as "ancient music adapted to modern practice."
[12] Timothy R. McKinney, "Hearing in the Sixth Sense," *The Musical Quarterly* 82, no. 3–4 (1998): 517–536.

Vicentino states that a good composition identifies the *affect* of a word and sets it to music in a three-step process. First, apply the appropriate intervals. Second, match the *incitato* (harsh) and *molle* (slack) melodic intervals with the *incitato* and *molle* harmonic intervals. And finally, add the appropriate rate of motion.[13] In *L'antica musica ridotta alla moderna prattica*," Vicentino states:

> Music set to words has no other purpose than to express in harmony the meaning of the words, their passions and their effects. If the words speak of modesty, you proceed modestly, not intemperately, in the composition. When they speak of joyfulness, you do not make the music sad, and when they speak of sadness, you do not make it joyful. When they are about harshness, you do not render it sweet. When they are gentle, you do not set them otherwise, because their meaning will seem distorted. When they speak of speed, the music will not be sluggish and slow; and when they speak of standing still, it will not run… When a composer is writing something sad, slow motion and minor consonances help him. When he is writing something joyful, major consonances and rapid motions are appropriate.[14]

Vicentino assigns intervals an *affect* from a minor second [m2] to a perfect fifth [P5], including that the direction of the melodic interval can change the *affec*t. While he does not go into detail, he does state that intervals larger than a [P5] are *incitato* (tense) in ascent and *molle* (slack) in descent. Vicentino describes harmonic intervals, focusing on thirds and sixths. Harmonic major thirds [M3] are *vivace et allegra* (lively and cheerful) while minor thirds [m3] are *molto debole et hal del mesto* (very weak and somewhat sad). He states that harmonic [m3] interval will serve well for sad words because it is static. Minor sixths [m6] are *alquanto senora, et hal del mesto* (somewhat sonorous [resonant/deep] and sad). Major sixths [M6] are more of a dissonance than a consonance, and when they resolve to a [P5] they convey *asprezza* (harshness). See Table 2.3 for a full list of interval *affects* according to Vicentino.

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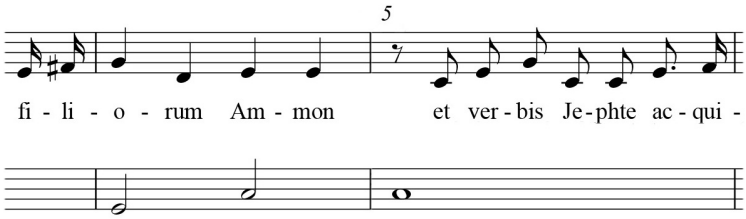
[13] Rate of motion is essentially harmonic and melodic tempo. However, I use the term "rate of motion" to remain consistent with Vicentino and Zarlino's treatises. This term also acknowledges practices regarding recitative/aria tempo and rubato, terms that were not fully established at the time.

[14] Nicola Vicentino, Maria Rika Maniates and Claude V Palisca, *Ancient Music Adapted to Modern Practice*, Music Theory Translation Series (New Haven: Yale University Press, 1996), 86–89.

Interval	Cents	*Affect*
Minor Semitone	77.42	tense/cheerful in ascent, slack/sad in descent
Major Semitone	116.13	slack/sad in ascent, tense/cheerful in descent
Minor Whole Tone	154.83	slack, but somewhat tense in both ascent and descent
Natural Whole Tone	193.54	tense in ascent, slack in descent
Major Whole Tone	232.25	more tense in ascent, more slack in descent than natural WT
Natural Minor Third	309.67	slack in ascent, tense in descent
Proximate Minor Third	348.38	tense in ascent, sad/slack in descent
Natural Major Third	387.09	tense/imperious in ascent, slack in descent, opposite of [m3]
Natural Fourth	503.21	tense in ascent, slack in descent
Natural Tritone	580.62	vivacious/forceful in ascent, funeral/sad in descent
Natural Fifth	696.76	Very tense in ascent, very slack in descent
Proximate Fifth	735.47	lively and tense in ascent, slack in descent

Table 2.3 Vicentino's Interval *Affects*[15]

Vicentino and Zarlino's interval *affects* will be key when we discuss the tuning and rate of motion of *Historia di Jephte* in Chapter 7. For example, the opening "Cum vocasset" recitative provides a benchmark for rate of motion by using interval *affects*. The ascending perfect fourth [↑P4] in [m.4] basso continuo is tense and should move the vocal line quickly throughout [m.4] and right into [m.5], even though at first glance it looks like the ending of a phrase that slows down with a distinct pause represented by a rest. See Example 2.2.



Example 2.2 "Cum vocasset," *Jephte:* Rate of Motion

The altered cents in Table 2.3 are referring to Vicentino's 31-tone tuning system where the five whole steps within the diatonic scale each contain five minor enharmonic

[15] Mikaela Miller, "Nicola Vicentino and the Enharmonic Diesis: An Analytical and Empirical Study" (MA thesis, McGill University, 2011), 21.

dieses (the smallest interval according to Vicentino) and the two half steps contain three minor enharmonic dieses. See Figure 2.1 for a better understanding of this process.

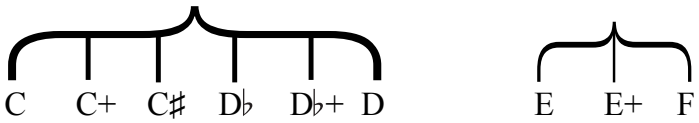


Figure 2.1 Vicentino's 31-Tone Tuning System[16]

In this example, C♯ is not the same pitch as D♭. Therefore, the cents are not exact ratios for all intervals in the current diatonic scale (e.g., lower for a true major third [M3] and higher for a true perfect fifth [P5]. This is relevant in performing music of this era—in fact, I recommend just intonation or meantone temperament for any a cappella vocal music, or music accompanied by altered tuning instruments. See Table 2.4 for the differences in tuning systems.

Note	Equal Temperament	Meantone Temperament	Just Intonation
do	261.63	260.29	261.63
re	293.66	293.08	294.33 ↑
mi	329.63	330.28	327.03 ↓
fa	349.23	346.90	348.83 ↘
sol	392.00	390.61	392.44 ↑
la	440.00	440.00	436.05 ↓
ti	493.88	495.84	490.55 ↓
do	523.25	520.58	523.25

Table 2.4 Tuning Frequencies in Hertz[17]

Zarlino's *Le istitutioni harmoniche* (1558)

Three years later, Zarlino also speaks of major/minor intervals and the "rate of motion," but does not speak about direction in *Le istitutioni harmoniche* (1558).

> When a composer wishes to express [harshness (*asprezza*), hardness (*durezza*), cruelty (*crudeltà*), bitterness (*amaritundine*), and similar things,] he will do best to arrange the parts of the

[16] In this case, the + refers to the addition of one minor enharmonic dieses (not augmented).
[17] Arrows indicate how tunning is higher or lower than equal temperament. Note these also apply to meantone temperament, although the hertz frequency aligns "la" at 440.00, making the starting "do" different.

> composition so that they proceed with movements… of the [major second] and the [major third]. He should allow the major sixth and major thirteenth, which by nature are somewhat harsh, to be heard above the lowest note of the [composition], and should use the suspension of the fourth or the eleventh above the lowest part, along with somewhat slow movements, among which the suspension of the seventh may also be used. But when a composer wishes to express effects of [complaint (*pianto*), sorrow (*dolore*), grief (*cordoglio*), sighs (*sospiri*), tears (*lagrime*), and other things of this sort] he should… use movements which proceed through the [minor second], the [minor third], and similar intervals, often using minor sixths or minor thirteenths above the lowest note of the [composition], these being by nature sweet [*dolci*] and soft [*soave*].[18]

Note that Zarlino, in this statement, only mentions the harmonic sixths and not the thirds. Later (Part 4: On the Modes), he does mention that [M3] and [M6] are *vive* (lively) and *allegre* (cheerful), and [m3] and [m6] are *dolci* (sweet), *soave* (smooth), *mesto* (sad), and *languido* (languid).

Let us return to his statement on harmonic sixths, as this concept will return in *Historia di Jephte*. Zarlino states that when a [M6] is heard above the lowest note, it embodies an *affect* of harshness, cruelty, and bitterness. Whereas, when a [m6] is heard above the lowest note, it embodies an *affect* of sorrow, grief, sighs, tears, and complaint. See Figure 2.2 for a comparison of an A major and A minor sonority in first inversion.

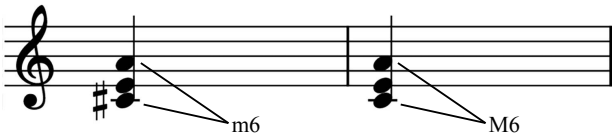


Figure 2.2 Zarlino's Harmonic Sixths *Affects*

Here we find that an A major sonority in first inversion contains a [m6] from lowest to highest sounding pitches. Therefore, according to Zarlino, this major chord should be set to text with a sorrowful *affect*. The inverse holds true for the first-inversion A minor [Am^6] sonority. The [A] is a [M6] higher than the [C♮], giving it an *affect* of harshness—or even cheerfulness.

[18] Gioseffo Zarlino, Vered Cohen and Claude V Palisca, *On the Modes: Part Four of Le Istitutioni Harmoniche, 1558*, Music Theory Translation Series (New Haven: Yale University Press, 1983), 95.

When we discuss *Historia di Jephte* (and other music from this period) we must consider these theoretical practices that challenge today's thinking that major is always "happy," and minor is always "sad." Knowing the appropriate *affect* of a text or interval will aid a conductor in their teaching pedagogies, tuning practices, and appropriate tempi (rate of motion) when performing early Baroque music. We will further discuss tempo in relation to Zarlino and Vicentino's *affect* in Chapter 7, especially in identifying the "land" between recitative and aria in *Historia di Jephte*.

2.3. Seventeenth Century Treatises

Kircher's Musurgia Universalis (1650)

Athanasius Kircher (1601–1680) was a German music theorist and close friend and colleague of Carissimi. Both Kircher and Carissimi held faculty positions at the *Collegio Germanico* in Rome and remained there until their deaths. Kircher published *Musurgia Universalis, sive Ars Magna Consoni et Dissoni* (The Universal Musical Art, or the Great Art of Consonance and Dissonance) in 1650, the same year of *Historia di Jephte*. The treatise includes an abundance of musical examples and references to seventeenth century organology (the scientific study of music instruments), performance practice, and musical life. Kircher acknowledged Carissimi as someone who had helped in the research of *Musurgia Universalis* and included many of Carissimi's works as examples, including a full copy of the final chorus of *Historia di Jephte*.

Kircher introduces a new term, *musica pathetica,* in *Musurgia Universalis. Musica pathetica* has ancient origins to the Greek word παθος (*pathos*), meaning "passion" but was translated as *affectus* by Latin rhetorical writers to encompass mood,

passion, and emotion.[19] Kircher is not writing about a new concept, but rather inviting composers and performers alike deeper into a logical "next step" towards what is now referred to as the Doctrine of Affections.

Take, for example, Johannes Tinctoris' (c. 1435–1511) medieval treatises on *effectus musicae* (musical effect). This term was more of a philosophical and theoretical concept. It stated that music had a powerful and emotional effect on people because of a relationship with the external astrophysical order. Later, Renaissance composers began to experiment with *affectus exprimere* (expressing emotion) as a greater emphasis on text grew (e.g., increase of vernacular text in the church, Petrarchan frottola/madrigal settings, increase in fame of new poets at major courts). Kircher was thus only coining a term that had already been developing over centuries, taking the next "step" of moving from philosophical to physiological. If music had the potential to move the emotions, it was now up to the composers and singers to embody and "move" the various affections *(affectus movere*) in relation to the text and music. Kircher states:

> The single purpose of *musica pathetica* is to move the various affections (*affectus movere*) according to the meaning of the proposed and adopted theme.[20]

Kircher later discusses an extreme music shift in *Historia di Jephte* as an example of *musica pathetica* moving the *affect*. This shift occurs the moment Jephte is greeted by his daughter. Kircher states:

> Jephte is suddenly transported from joy to sadness and lamentation as his daughter unexpectedly runs towards him, because the irrevocable degree of the vow must fall on her for this fateful greeting. Carissimi achieves this transition to the opposite affection beautiful with a *mutatio toni* (mutation of tone [mode]).[21]

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[19] "παθος" was used by the ancient Greeks to represent "suffering" in a passive sense.
Peeter Tammearu, "Kircher And Musica Pathetica: A Translation From Musurgia Universalis" (MM thesis, The Florida State University, 2000), 14.
[20] Ibid., 15.
[21] Ibid., 50.

Kircher's statement above mentions a *mutatio toni* or mutation of tone. In this case, "tone" is referring to the "mode." Kircher continues to explain two types of musical shifts, or *mutatio*, when expressing a change in *affect*. First, a change in mode mentioned above (*mutatio toni*) and second, a change in system (*mutatio modi*). Kircher states:

> They call it a mutation of the tone [*mutatio toni*], when the system [the location of the scale] has been changed drastically.[22]

This mutation is a complete change of the octave species and therefore a change of scale and *finalis* (the final note). Kircher continues to describe the second mutation:

> It is called *mutatio modi*, when a chord with a natural tone [no accidental] changes to one with a not natural [inflected] tone…[23]

Here, Kircher is referring to *mutatio modi* as a change in the natural order of whole steps and half-steps of a mode whose octave species remains fixed (i.e., the *finalis*). This mutation results in a shift of system—what later would become a foundation of key signature organization.[24] To eliminate confusion of terminology (especially in this case where "*modi*" might be mistaken for "mode") I will refer to *mutatio modi* as "change of system" and *mutatio toni* as "change of mode." Further discussion on these two terms will be discussed in Chapter 3.2.

Monteverdi's *Ottavo Libro dei Madrigali* (1638)

Claudio Monteverdi's (1567–1643) *Ottavo Libro dei Madrigali* (Eight Book of Madrigals) was the last book of his madrigals published in his lifetime (in 1638).[25] This book will serve as a relevant source for interpreting *affect* in *Historia di Jephte*

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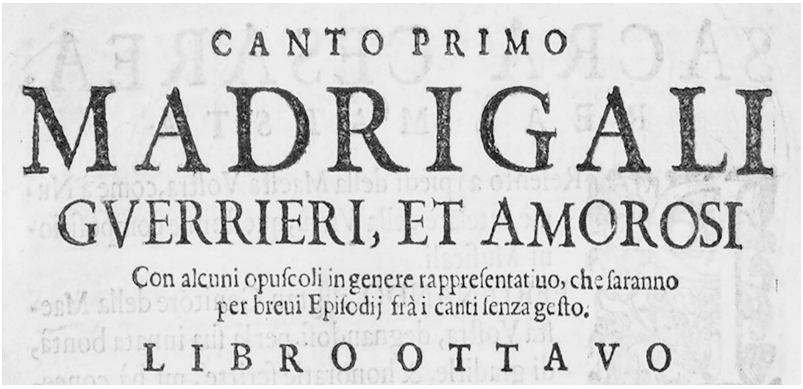
[22] Eva Linfield, "Modulatory Techniques in Seventeenth-Century Music: Schütz, a Case in Point," *Music Analysis* 12, no. 2 (1993): 202.
[23] Ibid., 204.
[24] In modern parlance, *mutatio toni* would be equivalent to a change of key while *mutatio modi* would be motion to a parallel mode on the same tonic, although theorists of the time would not have understood it this way.
[25] His Ninth Book of Madrigals was issued posthumously, in 1651.

(composed nearly ten years later, c. 1648). The title page assigns the title *Madrigali guerrieri et amorosi* (madrigals of love and war). However, right below the title, and in smaller font, is *con alcuni opuscoli in genere rappresentativo, che saranno per brevi episodij frà i canti senza gesto* (in short, is madrigals for the stage without gestures). See Figure 2.3.


CANTO PRIMO

MADRIGALI

GVERRIERI, ET AMOROSI

Con alcuni opuſcoli in genere rappreſentatiuo, che ſaranno
per breui Epiſodij frà i canti ſenza geſto.

LIBRO OTTAVO

Figure 2.3 Monteverdi's *Ottavo Libro dei Madrigali,* Title Page[26]

Conductors tend to group these madrigals into two sections, and therefore styles of love and war, partly because of the font size. But a closer look at Monteverdi's meticulous arrangement of the madrigals will show a third style of music in the book. This is also described in the preface:

> I have observed that of all our passions (or affections of the mind), three are dominant—Anger, Moderation and Humility (or supplication)—as the finest philosophers affirm … These are clearly reflected in the art of music in the three terms "agitated", "soft" and "moderate" [*concitato, molle, temperato*] … I have found examples of the "soft" and the "moderate" in the music of earlier composers, but not of the "agitated" (a genus which is, however, described by Plato … as follows: "take that harmony that fittingly imitates the utterances and tones of a brave man going into battle"). In the knowledge that it is the play of opposites that greatly moves our mind, which should be the purpose of all good music … I have devoted my studies and efforts to rediscovering this genus. In the *pyrrhic* measure the tempo is fast … and uses warlike, agitated leaps, while in the spondaic measure the tempo is slow and the opposite.[27]

[26] Monteverdi, Claudio. *Madrigals Book 8*. [Appresso Alessandro Vincenti, In Venetia, monographic, 1638] Notated Music. https://www.loc.gov/item/2008561378.
[27] *Pyrrhic* is the meter of a song accompanying a war dance, named after *Purrhikhos*, inventor of the dance.

> Having seen the success of my first depiction of anger, I continued my studies into this idea; I wrote several other such works, for both church and chamber performance; and this genus was so welcomed by other composers that they did not only voice their approval but did commit it to paper, in that they wrote works in imitation of mine, much to my pleasure and honour. I have therefore decided to make it known that it was I who first made investigation into and composed a work in this genus, so vital to the art of music. It may justifiably be said that without it, music has been imperfect, possessing only the "soft" and "moderate" styles …

Monteverdi continues the preface by laying a foundation of his composition methodology in groups of three:

> The manners of performing must take into account three aspects: text, harmony and rhythm. My rediscovery of this genus has given me the opportunity to write a number of madrigals which I have called "warlike." There are three kinds of music performed in the courts of great princes to please their sensitive tastes: theatre, chamber and dance music. For this reason I have ordered the madrigals in this book as either "of war", "of love" or "for the stage." ...

Monteverdi's preface and organization of madrigals in book 8 provides a "map" in understanding the theoretical approaches to *affect* from Zarlino and Vicentino that can be used to interpret performance practice of early Baroque music. See Table 2.5 for the framework of *affect* that I will later use in discussing *Historia di Jephte*.

affects	*concitato* (agitated)	*molle* (soft)	*temperato* (moderate)
Monteverdi's synonyms	warlike, anger	humility, love, supplication,	moderation, for the stage
aspects that effect *affect*	text	harmony (harmonic/melodic)	rhythm (rate of motion)
types of music	theatre	chamber	dance

Table 2.5 *Affects* in Monteverdi's *Ottavo Libro dei Madrigali*

CHAPTER 3. UNDERSTANDING AND ADDRESSING CONTEMPORARY BARRIERS

3.1. Lengthy, Unfamiliar Latin Text

Before discussing the text barrier, we must understand how Latin came to be the language of the early oratorio forms. *Historia di Jephte* is classified as an *oratorio latino* and differs from its early counterpart, the *oratorio volgare,* in that it was not in the vernacular, but rather in Latin. After the split of the Roman Empire in 395, Ecclesiastical Latin replaced Greek as the official Catholic language used for liturgical rites. Since then, Latin text has permeated sacred music repertoire that is quite common today, not only in the traditional mass ordinary setting, but other common sacred texts (e.g., Ave Maria, Te Deum, Magnificat). However, Carissimi set a somewhat less familiar biblical story *in Latin*—which in turn presented two barriers to his contemporary audience, as well as our current musicking community.[28] The first barrier is difficulty for the performers to fully engage in early Baroque dramatic/*affect* singing by not being familiar with the vast text. The second barrier is difficulty for concertgoers with limited musical training or linguistic acumen to follow translations (that might be provided), thus depriving them of the full scope of the drama and themes.

As a conductor prepares to introduce *Historia di Jephte*, they must take strategic steps to incorporate textual meaning right from the onset. This process is not as simple as following a guide of best practices. Each choir is unique. Each choir has its distinct mix of culturally, ethnically, and artistically diverse singers. The first step is for a conductor to reflect on their own training and experiences in singing Latin text. This will provide a

[28] Musicking: Any activity involving or related to music performance, such as performing, listening, rehearsing, or composing; coined by Musicologist Christopher Small (1927–2011).

deeper understanding of one's own biases so that a conductor does not assume their students have the same values in understanding and showing competency of such an abundance of unfamiliar Latin text. Once this process occurs, a music educator can organically navigate how to present the text/meaning of *Historia di Jephte* in a way that is congruent with their singers' learning needs. See Appendix 2 for Geneva Gay's five dimensions of Culturally Responsive Teaching (CRT).

3.2. Between Modality and Tonality

By the sixteenth century, composers frequently transposed modes to accommodate desired register, either at the natural level (where [C] is Ionian) or the flat transposition (where [F] becomes Ionian by lowering B to B♭). It was not until the late seventeenth and early eighteenth century that theorists developed the paradigm that later was classified as major and minor tonality. This practice has endured to today with only two modes of major and minor, and transposed at every pitch level (e.g., [CM, Cm, C♯M, C♯m, DM, Dm], etc.). See Table 3.1.

16th Century	8, then 12 modes with 2 levels of transposition (♮ and ♭)
17th Century	?
18th Century	2 modes (major/minor) with 12 levels of transposition

Table 3.1 Modal vs. Tonal Systems

Historia di Jephte poses a barrier in that non-professional choirs might experience difficulty in hearing/singing pitches accurately if analyzed solely through a major/minor tonal system. Beverly Stein states that one of the reasons for confusion surrounding this period is the fact that tonality in the seventeenth century (as we know it today) was "undergoing all the classic symptoms of a paradigm shift." It was during this time that the sixteenth century practices, that were controlled by the Council of Trent, drastically

diverged more and more as part of the *seconda prattica.* By the mid-seventeenth century, "these new styles were often described less by what they *were*, but more by what they *were not*."[29] Music of this period was not solely in the Renaissance modal system, but rather an expansion towards tonality by the transposition of melodic and harmonic material. As a conductor prepares this piece, they will identify five main cadences present: Ionian, Mixolydian, Aeolian, Dorian, and Phrygian.[30] However, these occur both at the natural level and the flattened transposition. See Table 3.2.

Mode	Natural	Flat transposition
Ionian	C	F
Mixolydian	G	C
Dorian	d	g
Aeolian	a	d
Phrygian	E/e	A/a

Table 3.2 Modes in *Jephte*

In analyzing Zarlino and Vicentino's *affects*, a conductor can better understand a mid-seventeenth century theory that emphasizes a modal transposition more as an *affect* shift over a change of key. Kircher's description of the final chorus of *Historia di Jephte* further suggests a modal/tonal combination analysis. Kircher was not only a respected scholar of the time but also a close friend of Carissimi. It would only be expected that all Kircher's writings on Carissimi and *Historia de Jephte* would have merit and carry authority of Carissimi himself. Kircher discussed the "shifts" in music with clear descriptions of modes (referred to as "tones"):

> Having, in fact begun with a festive dialogue cast in the dance-like tone 8 (Hypomixolydian, church mode 8), Carissimi, sets this lament [the final chorus] in a very different mode, in this case, tone 4 (Hypophrygian, church mode 4) intermingled with tone 3 (Phrygian, church mode 3). Given this tragic story to portray—a story in which joy is dispelled by the distress and intense

[29] Beverly Ann Stein, "Between Key and Mode: Tonal Practice in the Music of Giacomo Carissimi," PhD dissertation (Brandeis University, 1994), 62–63.
[30] Ibid., 68. Stein includes the first four modes; however, I include Phrygian due to its importance in the "Plorate" final lament and chorus.

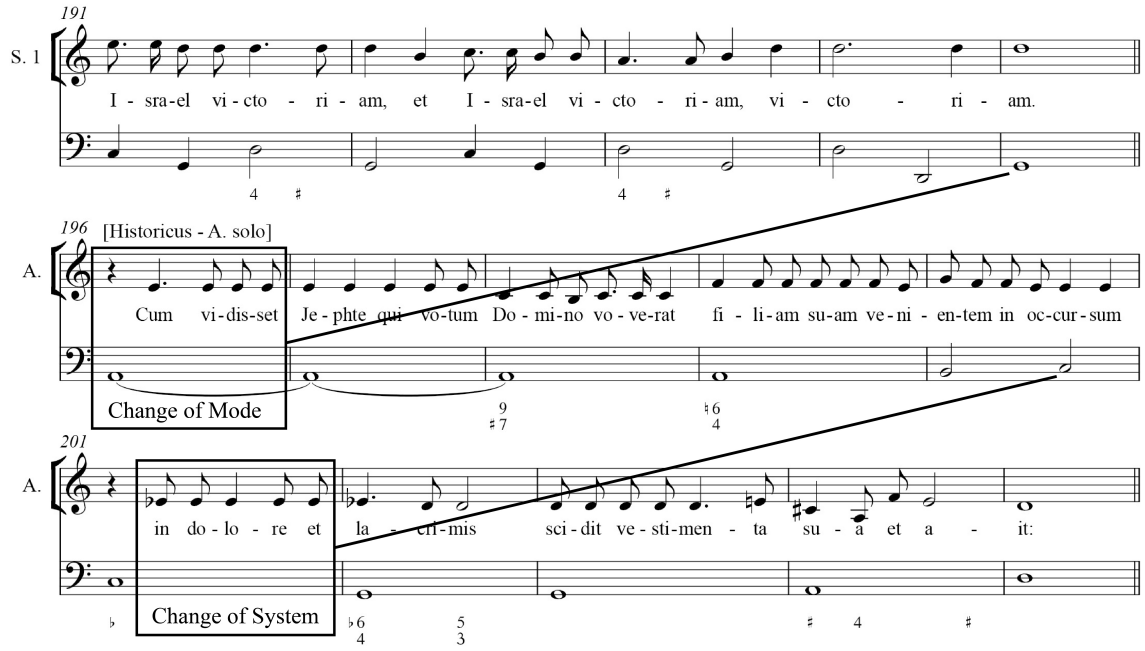
> sorrow of the heart—the composer suitably chose a mode that is as distant from tone 8 as are the extremes of the heavens from each other, that he might better express, through this opposition, the differences between the affections. And nothing is more capable than this portraying such unhappy events, such tragic happenings interwoven with affections of a different kind.[31]

However, key signature at the time of (and before) *Historia di Jephte* still equated to the system (i.e., adding one flat to the signature transposed the mode to a new system). The signature of *Historia di Jephte* never changes from the natural level. Therefore, a conductor must consider the relationship of what Beverly Stein describes as transpositions somewhere between modality and tonality—but *within* the confines of the natural level.[32] Let us examine Kircher's terminology discussed earlier in Chapter 2.4:

> Jephte is suddenly transported from joy to sadness and lamentation as his daughter unexpectedly runs towards him, because the irrevocable degree of the vow must fall on her for this fateful greeting. Carissimi achieves this transition to the opposite affection beautiful with a *mutatio toni* (change of mode).[33]

When Jephte sees his daughter running to him, he realizes the implications of his vow and is transported from happiness to sadness. Carissimi mirrors this shift with a change from a G major cadence at [m.195] to an A minor sonority at [m.196]. See Example 3.1.

[31] Lorenzo Bianconi, *Music in the Seventeenth Century*, Translated by David Bryant (Cambridge: Cambridge University Press, 1987), 52–53.
[32] Beverly Stein, "Carissimi's Tonal System and the Function of Transposition in the Expansion of Tonality," *The Journal of Musicology (St. Joseph, Mich.)* 19, no. 2 (2002): 264–305.
[33] Ibid., 50.



Example 3.1 "Cum vidisset," *Jephte:* Change of Mode/System

Then at [m.201], the *historicus* deepens the dramatic shift by lowering the melodic line from E♮ to E♭.[34] This causes a change to the tonal system from a C major sonority to a C minor sonority on “in dolore” (in anguish).

Since major/minor tonality was not yet established at this time, I encourage conductors to not confine their analysis as basic as a shift in mode or key, but one of many options to determine *affect* through the transposition of melodic and harmonic sonorities. These mutations and transpositions help create a mid-seventeenth century tonal system and a structure to analyze tempo, expressiveness, and tuning. It is essentially key changes without a functional tonal property—but based on contrasting tonal centers.

[34] *Historicus* is a term commonly used for the narrator role in seventeenth century Latin oratorios (*oratorio latino*). It corresponds to the term *testo* used in Italian *oratorio volgare* and *evangelist* used in German passion settings.

3.3. Scoring and Accessibility

The primary surviving manuscript is from the copied score of Carissimi's student, Marc-Antoine Charpentier (1643–1704), currently in the Bibliothèque Nationale, Paris.[35] There is, however, a Versailles manuscript that includes *Jephte*.[36] This manuscript differs from Charpentier's in that it 1) does not contain the repeat of the first 28 measures of the "Plorate filii Israel" chorus, 2) contains a fuller figured basso continuo, 3) contains unnamed instrumental doubling in the 6-part choruses, and 4) contains a notated "x" above some notes indicating ornamentation. Since Carissimi never published the work, it could be assumed this Versailles manuscript was from Charpentier's score. The final "Plorate filii Israel" chorus was published in the first volume of Athanasius Kircher's *Musurgia Universalis* (1650). Other than this, *Historia di Jephte* was never published with the complete authority of Carissimi himself.

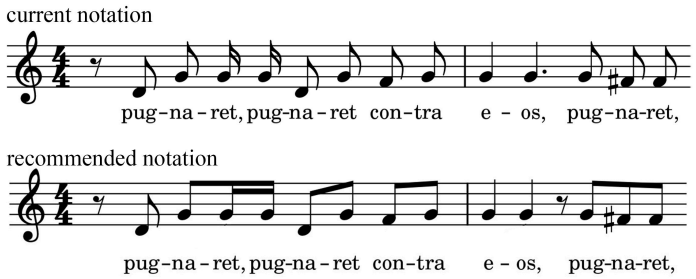
The most used current reference is Janet Beets' 1974 Novello edition, although Ricordi published a version by Adelchi Amisano in 1977. Both cite the 1927 Novello edition with pianoforte arrangement by Ernst Pauer and English adaptation by Rev. John Troutbeck. These twentieth century editions have been helpful in that they 1) realize the basso continuo (although there are many differences), 2) provide translations (lyrical and not within the score), and 2) provide a preface and critical commentary.

Current performances tend to use Peter McCarthy's 2019 edition, so graciously made available on IMSLP. McCarthy's edition does not realize the basso continuo, but does provide 1) clear figures, 2) a thorough preface and rationale for editing decisions, and 3) critical commentary within the score that notates discrepancies and suggestions.

[35] MS Vm 1.477 Department de la Musique, Bibliothèque Nationale, Paris.
[36] MS M 58 Versailles.

The McCarthy edition is also quite helpful in that it is a high-definition digital copy that proves to be efficient for today's conductor.

The scarcity of modern editions is a barrier to singers, especially for non-professional choirs that are inclusive to diverse cultures, learning styles, and music notation literacy. However, even with more modern editions, the reading of unfamiliar text becomes difficult with fast, *pyrrhic* rhythms. Take the opening "Transivit ergo" chorus for example. A new choral singer, or a singer with visual learning differences, might find it difficult to differentiate eighth notes from sixteenth notes given 1) their proximity to each other, and 2) the lack of slurs, ties, and beams.[37] In addition, Baroque composers did not write out rests; performers knew when to shorten notes to match the decay of the string gut bow and/or to breathe. The research and findings I present here aim to provide a foundation for further research in the creation of a modern edition. See Example 3.2 for some suggestions on notation.



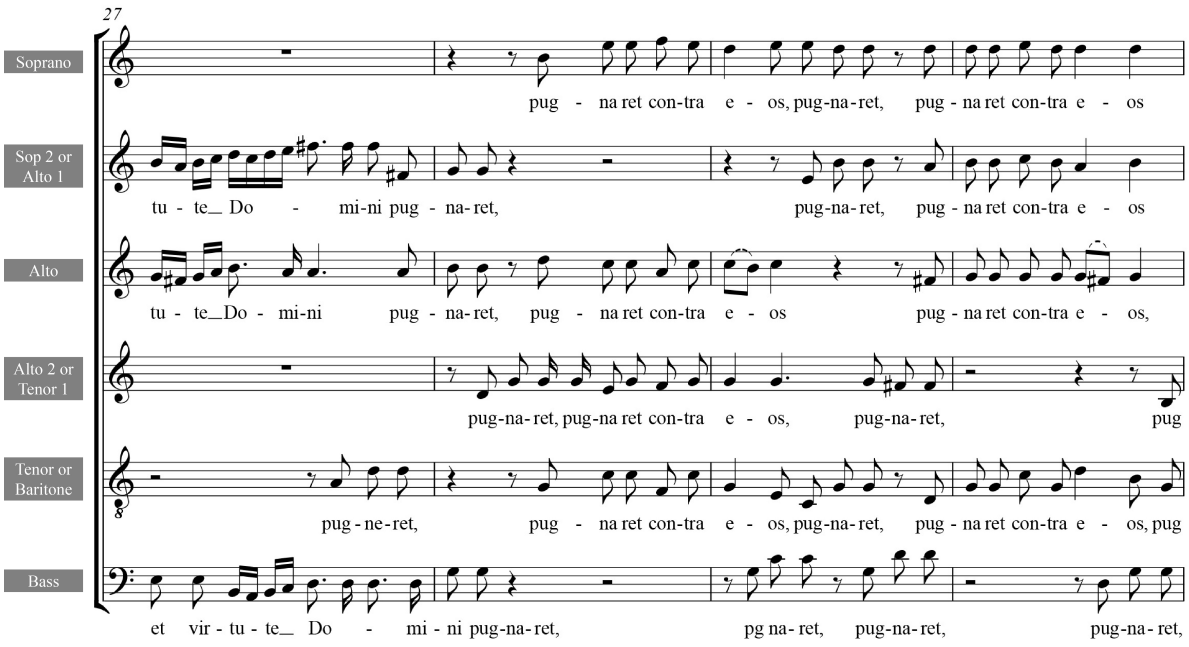
Example 3.2 "Transivit ergo," *Jephte*: Beaming Barriers

3.4. Voicing

Voicing also proses another barrier. *Historia di Jephte* is written for six voices in which the fourth voice lies in the lowest register for altos and the highest register for tenors. Typical choirs tend to have low recruitment for tenors and basses. In addition, it is

[37] The Beat edition does provide an attempt to modern notation.

not uncommon to be disproportionate in the soprano and alto sections, having too many of one or the other. Either way, it is probable that a younger or non-auditioned choir will not be able to divide the tenor and bass section—assigning them the bottom two lines. See Example 3.3.



Example 3.3 "Transivit ergo," *Jephte:* Voicing Barriers

This leaves a four-part divisi for the soprano and altos, leaving the low altos predominantly in the lower tessitura. If possible, I recommend a conductor supply at least one tenor to the fourth line for overtones and resonance. However, if combining altos and tenors on the same part, the clef will be different. A conductor might find some barriers asking a singer to sing in an unfamiliar clef—especially since most singers associate the visual placement of notes on a staff with the extremities of their range.

3.5. Vocal Resonance

Another barrier that might present itself is teaching vocal resonance to singers with little or no vocal technique instruction. An understanding of vocal resonance is essential in performing all vocal music. This is especially relevant to music of this period, where the meaning and the associated emotions of text are directly related to the delivery of said text. As a conductor prepares *Historia di Jephte*, they must navigate a pedagogy in teaching *affect* singing techniques to a broad range of singer.

Before I begin discussion on resonance, I must impress upon the reader that this document does not dive deeply, nor is an authority in vocal pedagogy. Any practitioner of the voice must do their own research in this area and match their pedagogy with the learning styles of their singers. For the purposes of this research, I will focus on pharyngeal resonance, although a conductor might find success incorporating common language with all or some of the resonators.[38] For a complete physiological/scientific breakdown, I recommend Kenneth Bozeman's *Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers*.[39]

Geoffrey Boers' Vowel Resonance Chart provides an effective model for a singer to produce the most resonant phonation by applying specific vowels on specific pitches. See Figure 2.4.

[38] The resonators consist of the chest, tracheal tree, larynx, pharynx, oral cavity, nasal cavity, and sinuses.
[39] Kenneth Bozeman, *Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers*, Vox Musicae Series; No. 9. Hillsdale, NY: Pendragon Press, 2013.

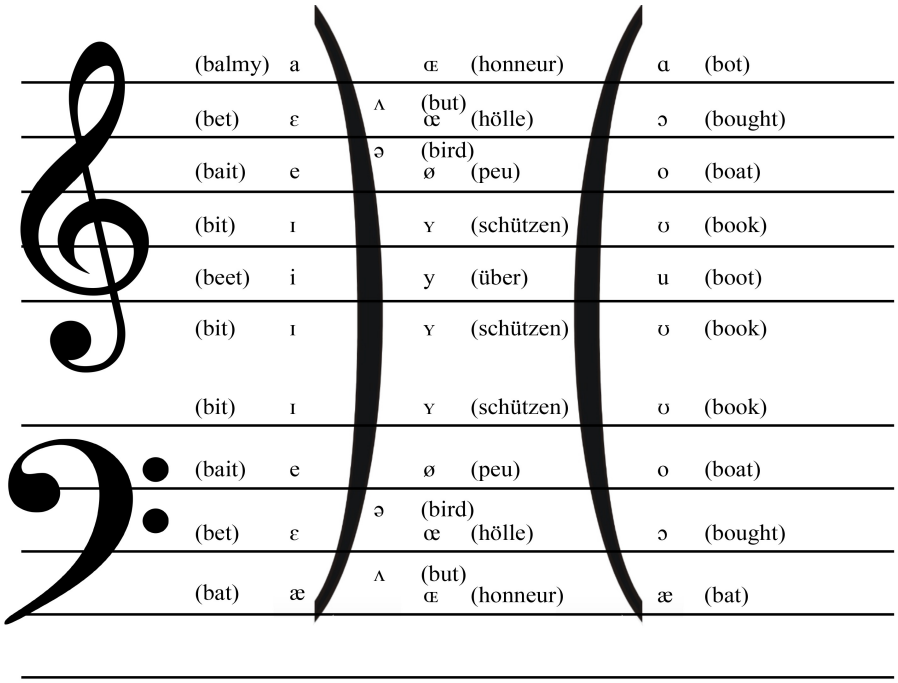


Figure 3.1 Boers' Vowel Resonance Chart[40]

This is more than vowel modification achieved by the lips, tongue, and mouth, but the inclusion of the pharynx.[41] Preparing the resonator is one way a singer can amplify overtones by employing various shapes in the pharynx before phonation. For more details, I recommend John Nix's *Journal of Singing* article, "Voice Research and Technology: Vowel Motivation Revisited.[42]

The left side of Boers' chart will be the *most used* resonating vowels. However, a conductor may occasionally find it helpful to use the middle or right side of the chart as needed (e.g., for the language or dialect of the text that follows the intentional breath).[43] In very specific cases, you may also find it helpful to use the right side of the chart for

[40] Geoffrey Boers, *Vowel Resonance Chart*, ed. Jacob Finkle, 2018.
[41] John Nix, "Voice Research and Technology: Vowel Modification Revisited," *Journal of Singing* 61, no. 2 (2004): 173. Modification involves shading vowels with respect to the location of vowel formants, so that the sung pitch or one of its harmonics receives an acoustical boost by being near a formant.
[42] Ibid.
[43] Intentional breath refers to a breath that is inhaled through the same resonating space of the desired onset.

singers that have extremely “bright” voices and/or naturally sing with a thin-fold production. See Appendix 1 for suggestions on teaching pitch-specific vocal resonance.

CHAPTER 4. THE ORATORIO GENISIS

Dramatic singing has been a driving force in Western vocal music's development over time, from functional sacred music of the church to artistic entertainment productions for the stage. The music of courts and other patronage-supported establishments pressed upon the early styles of sacred music to evoke emotions and provide an *affect* to the listener based upon the meaning of text. These new styles flourished in the Baroque—certainly in opera and its counterpart, the oratorio.

4.1. Medieval Liturgical Dramas

The journey to new dramatic and theatrical music started far earlier than opera, dating back to ninth and tenth century liturgical dramas.[44] These liturgical dramas were not formal parts of the liturgy, but were plays that acted out bible stories or related themes. The text was sung in Latin and frequently set to simple monophonic melodies. Liturgical dramas flourished into the twelfth and thirteenth centuries and evolved into many diverse subject matters (e.g., miracle plays that focused on miracles in the Bible, morality plays that expanded biblical stories to highlight moral theme, and mystery plays that sometimes diverged completely away from biblical themes to evoke and allegorical response). Liturgical dramas were eventually taken over by guilds and other secular establishments (severing them from church practices) and replaced with *lauda spirituale*.

4.2. *Lauda spirituale*

The *laude* first arose during the thirteenth century in central Italy and developed in consort with practices of affective rhetorical styles of mendicant preaching (e.g., singing praises to God after preaching in the streets). The *laude* differs from the liturgical

[44] John Stevens, Richard Rastall, David Klauser, and Jack Sage, "Medieval drama," *Grove Music Online,* 2001; Accessed 18 Jan. 2022.

dramas in that it was sung in the vernacular. By the mid-thirteenth century, the laude as a form developed into homophonic devotional songs that mostly focused on Marian confraternities, the great penitential processions, and post-sermon reflections. The *laude* continued to expand into polyphonic devotion songs through the nineteenth century. By the mid-sixteenth century, *laude spirituale* became the foundation of music within the *oratory*, a prayer room/hall used for spiritual exercises and devotions. Further discussion on the oratory will continue in Section 4 of this chapter.

4.3. Expansion of Renaissance Motet Text

During the fifteenth and sixteenth centuries, we see a precursor to the oratorio in motet text settings of Renaissance composers. Orlando di Lasso's (1530/32–1594) *Nuptiae factae sunt* (1566) and *Fremuit spiritus Jesu* (1556) are settings of biblical texts in Latin that tell the stories of "turning water into wine" and "raising Lazarus from the dead." The intent of these motets was less about prayer or meditation, and more about learning scripture and themes presented for moral change. These early settings are not musically related to the oratorio, but are directly related in text, drama, and *affect*. Parallel to these practices are the *madrigalisms* of non-biblical text of sixteenth century polyphonic madrigals (e.g., Andrea Gabrieli's *Tirsi morir volea*) and seventeenth century monodic madrigals, dialogues, and dramatic cantatas (e.g., Monteverdi's *Combattimento di Tancredi e Clorinda*).[45] These styles later found its way into the compositions of early oratorio and opera.

[45] *Madrigalsim* refers to the musical devices used to depict and evoke the meaning of text in madrigals. A more general term is text-painting that uses texture, tone, dynamics, range, rhythm, melodic direction, etc. to move the emotional state of the text.

4.4. Filippo Neri and the Oratory

While current research is exploring the late sixteenth and early seventeenth century Italian madrigalism's influence on the oratorio form, the most applicable context from which the oratorio emerged is provided by the Roman spiritual exercises of the Congregazione dell'Oratorio, founded by Filippo Neri (1515–1595).[46] Neri joined the priesthood in 1551 and started hosting spiritual gatherings in his home. A main feature of these meetings centered around the spiritual exercise of singing *laude spirituale* for entertainment (possibly inspired by a practice of his youth in Florence). These informal gatherings grew and were moved to the church loft at the church of San Girolamo della Carità. The loft was constructed as a prayer hall and called an oratory, derived from the Latin word *oratio* (prayer). In 1575, Pope Gregory XIII recognized Neri's group as an official community and named them the Congregazione dell'Oratorio. In addition, the Pope granted them the old church of Santa Maria in Vallicella (which was later replaced and still known today as the Chiesa Nuova).

The components of the oratory included spiritual discussions, sermon, and *lauda spirituale*. As the prominence of the oratorio grew throughout Italy, and then all of Europe, so did the music within the oratory. The devotional songs were sung by both members of the congregation and a few sporadic professional singers. Eventually, professionals took over almost all the music at the oratory. The function of performance then became edifying entertainment intended to attract people to spiritual exercises. This practice has endured into current times in modern, contemporary, and traditional churches alike.

[46] Howard E. Smither, "Oratorio," *Grove Music Online,* 2001; Accessed 20 Jan. 2022.

CHAPTER 5. OPERA, ORATORIO, AND CAVALIERI: THE PATH TOWARDS *JEPHTE*

In this chapter, I will share the importance of Emilio de' Cavalieri's (c. 1550–1602) *Rappresentatione Di Anima, Et Di Corpo* (1600) and its influences on opera, the oratorio, and Carissimi. *Rappresentatione* is the earliest documented example of what many believe was the first oratorio.[47] As a conductor prepares *Historia di Jephte*, it is necessary to understand the musical origins of the oratorio, specifically its connection to opera. *Rappresentatione* provides a foundation and functionality of *affect* and dramatic singing through the key elements of monody, recitative, and the chorus.

5.1. Monody: Opera or Oratorio?

One distinguishing feature of the Baroque is the distancing from the *stile antico* musical styles of Palestrina and the motion toward the expressive palates of monodic writing and solo singing. The solo voice, in this new style, was the primary carrier of the dramatic text in a new speech-like style, *stile recitativo*. The through-composed individual polyphonic lines that once played instrumentally *colla voce* developed into brief *ritornellos* accompanied by a basso continuo. Later, these instrumental lines developed into individual *obbligato* parts. This led to a new way of hearing and conceiving music through the harmonic functions of a bass line in tandem with a solo melody on top. But were these new and dramatic styles that are mostly associated solely with the early operas of Peri and Caccini truly a development of the opera form itself? Or did sacred music have *just as much of* an impact on the further exploration of monody

[47] Murray C. Bradshaw, "Cavalieri and Early Monody," *The Journal of Musicology* 9, no. 2 (Spring 1991): 283–284.

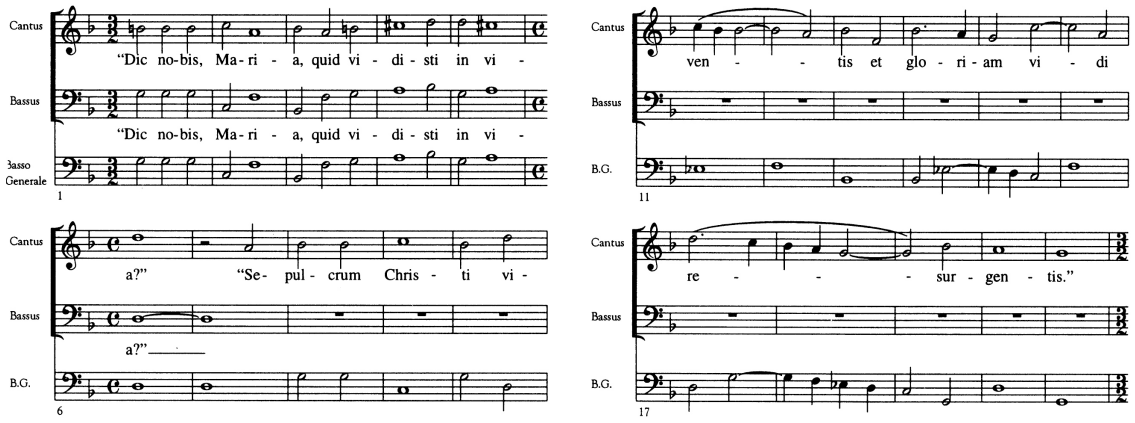
and the musical dramatics found within recitative? In answering this question, we could think specifically of Emilio de' Cavalieri's *Rappresentatione Di Anima, Et Di Corpo*, performed February 1600, nearly eight months prior to Peri and Caccini's *Euridice*.

Let us consider a few manuscripts. In 1581, Vincenzo Galilei (late 1520s–1591) published his *Dialogo della musica antica et della moderna* attacking polyphonic music. Galilei, along with his Florentine Camerata colleagues, argued that polyphonic music inhibited the listener from understanding the text, and therefore, the *affect* of the emotions could not truly be expressed.[48] In addition, Cavalieri lived right across the street from camerata member, Girolamo Mei (1519–1594). Cavalieri scholar, Murray C. Bradshaw, points out this fact as no coincidence of Cavalieri's role in the early development of these new dramatic styles of music near the turn of the century.[49] During this same time (early 1580s), Alaleona and Ghisi stated that "Cavalieri made his first try at this new style" and that Cavalieri performed *laudi spirituali* with soloists accompanied by instruments in pseudo-monody.[50] In 1590, Cavalieri performed two of Laura Guidiccioni ne'Lucchesini's pastoral plays to music (*La disperazione di Fileno* and *Il satire)* which are considered to be the earliest known melodramas, predating Rinuccini's 1598 *Dafne*.[51]

We also must consider the 1600 *15 Sacri concerti* by Fattorini (c. 1570–c. 1609), which are amongst the earliest works that make use of *basso continuo*. These motets

[48] Ibid., 240–241.
[49] Claude V Palisca, "Mei, Girolamo," *Grove Music Online.* 2001; Accessed 4 Dec. 2019. Galilei's knowledge and perspective on monody came directly from over thirty correspondences he had with Mei about his (Mei) research on the ancient Greek styles of music.
[50] Murray C. Bradshaw, "Cavalieri and Early Monody," *The Journal of Musicology* 9, no. 2 (Spring 1991): 240.
[51] Anne MacNeil, "Guidiccioni Lucchesini [Lucchesina], Laura," *Grove Music Online.* 2001; Accessed 4 Dec. 2019.

share Cavalieri's use of monody, scoring for two solo voices with continuo.[52] The syllabic melody in Fattorini's *Dic nobis* shows the importance of the clarity of text, reserving melismas for the endings of phrases. And while in the Dorian mode, the *basso continuo* does have strong, implied dominant sonorities to suggest "tonal centers" and the importance of textual phrasing.[53] See Example 5.1.



Example 5.1 "Dic nobis," *Sacred Concerti*

While there is no record that Fattorini had any interaction with Cavalieri, one might infer that the two had some interaction given the dates of Fattorini's flourishing between 1598–1609. It was during this time Fattorini worked near Cavalieri at the Veneto, Conforti in Rome. This (along with the manuscripts listed above) shows that Cavalieri, and others, were experimenting with the technique of monody via sacred music far before the turn of the century.

5.2. *Rappresentatione Di Anima*: Opera or Oratorio?

Now we come to the February 1600 performance of *Rappresentatione Di Anima, Et Di Corpo* by Cavalieri. The performance was conducted by Cavalieri and took place in

[52] Murray C. Bradsahw, "Text and Tonality in Early Sacred Monody (1599–1603)," *Musica Disciplina* 47 (1993): 174–175. Later editions add alternating *ripieno* parts for chorus and triple metered ritornellos.
[53] Ibid., 179.

the Chiesa Nuova at the church of Santa Maria in Vallicella (five years after Neri's death). The *Rappresentatione* was a staged work with costumes and scenery, and as stated before, was performed months before Peri and Caccini's *Euridice*. While some scholars might argue that *Rappresentatione Di Anima, Et Di Corpo* is an opera, we must acknowledge the location it was first performed (oratory) and the allegorical content of the text (the body and soul) which is meant to cause the listener to consider a moral stance.

Howard E. Smither states that the "*Rappresentatione Di Anima, Et Di Corpo* established the tradition of performance in the *oratorium* of sacred dramatic music that makes use of the new recitative style."[54] The original score itself has a dedication by Alessandro Guidotti that states Cavalieri "felicitously revived the old manner, as seen at different times on several occasions."[55] He also states that Cavalieri's pastorals were performed *recitate* during the 1590s "with great admirations and merit." Even Peri himself wrote "Signor Emilio del Cavalieri, before any other of whom I know, enabled us with marvelous invention to hear out this kind of music upon the stage." In November 1600, Cavalieri stated: "this [technique of monody] was invented by me, and everyone knows this, and I find myself having to say it in print."[56] The argument I wish to make is not regarding whether the work is opera or oratorio, but rather that this sacred work marks a beginning in the dramatic presentation of music likened to that of ancient

[54] Howard E. Smither, *A History of the Oratorio Vol. 1*, Chapel Hill: University of North Carolina Press, 1977, p. 89.
[55] Insinuating that Cavalieri had written other music with recitative prior to the *Rappresentatione.*
[56] Murray C. Bradshaw, "Cavalieri and Early Monody," *The Journal of Musicology* 9, no. 2 (Spring 1991): 241.

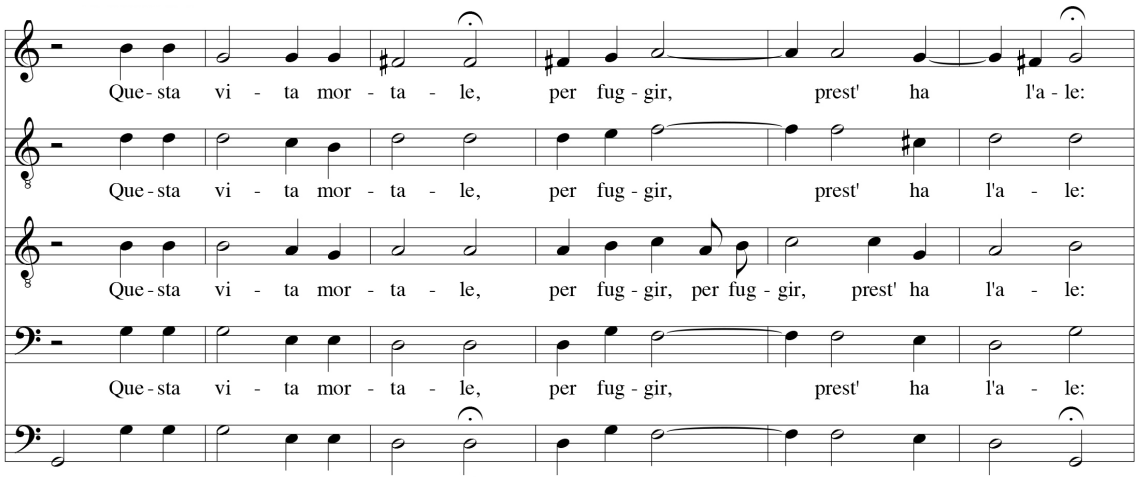
Greece—and at the very least is a precursor to the Italian oratorio that employs the earliest known styles of recitative and monody.

5.3. *Rappresentatione* Structure

Rappresentatione Di Anima, Et Di Corpo is divided into three acts and is an allegorical presentation of the conflict between the *Body* (corpo) and the *Soul* (anima). Act I focuses solely on the conflict between the body and the soul. Act II shows how the body and soul can resist temptation. Act III portrays the contrast of visions of the damned souls in Hell and the blessed souls in Heaven. The entire work is sung, apart from the opening prologue spoken by two young boys. It is also one of the earliest known works that utilizes a *testo*, another aspect that sets it apart from opera. The libretto was printed for the audience and contained two prose additions (sermons) to follow Act I and II. These characteristics also distinguished the work from opera in that it resembles the *oratorio vespertino,* in which boys recited sermons before and after music.

5.4. Cavalieri's Chorus

Cavalieri's choruses show a distinct break from the Renaissance *stile antico* as the texture is mostly all homophonic and syllabic. The first chorus, "Questa vita mortale," shows how Cavalieri highlights the text so that it is understood and saves any use of occasional polyphonic textures for the very end of the phrase. See Example 5.2 and compare the similarities in style to the Frattorini example discussed earlier.



Example 5.2 "Questa vita mortale," *Rappresentatione* [57]

Cavalieri also deepens the role of the chorus by assigning it different roles such as *Angeli in coelo* (Angels in heaven), *Anime dannate* (Damned Souls), and *Anime beate* (Blessed Souls). These different chorus characters not only show the dramatic styles musically (e.g., higher register for the heavenly choir in contrast to lower registers for the hell choir) but also are the basis on which the chorus responds to the action on stage. The active participating chorus later became a trademark of the *historicus*/crowd choruses of Carissimi's Latin oratorios, longer chorus-centered works in Handel's vernacular oratorios, and *turba* choir used in Bach's passions. Cavalieri also wrote detailed notes on the performance of the work.[58] He states that the chorus should be on stage and to stand when singing so they can respond with their bodies. This is another notable example of how dramatic interpretation of the music was required and intended via sacred music.

[57] Emilio De' Cavalieri, Bradshaw, Murray C, and Manni, Agostino, *Rappresentatione Di Anima, Et Di Corpo: 1600*, Publications of the American Institute of Musicology, Miscellanea; 5, Middleton, Wis.: American Institute of Musicology, 2007.
[58] H. Wiley Hitchcock, "Rappresentatione di Anima, et di Corpo," *Grove Music Online.* 2002; Accessed 11 Dec. 2019. Found in the preface manuscript printed during Autumn 1600 in Rome.

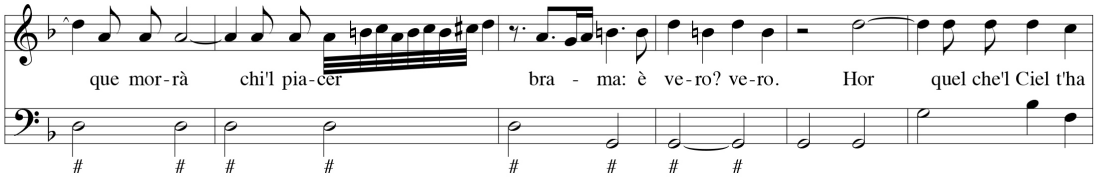
5.5. Cavalieri's Recitative

Cavalieri showed clear monody styles utilizing the new form of recitative in this piece, and as discussed earlier, manuscripts confirm that he had been working on this new form of singing before his opera-composing contemporaries. See Table 5.1.

Date	Composer	Work	Text in manuscript
1600 (Sept)	Cavalieri	*Rappresentatione di anima…*	posta in musica … per recitar cantando
1600 (Dec)	Caccini	*Euridice*	composta in musica in stile rappresentativo
1601 (Feb)	Peri	*Euridice*	Le musiche … rappresentante
1602	Caccini	*Nuove Musiche*	rappresentante cantando

Table 5.1 *Recitative* Manuscripts[59]

Cavalieri's recitatives can be divided into three types, which we will later use to analyze Carissimi's recitatives. First, the expressive recitative uses chromatic alterations or major/minor tonality contrast, along with expressive melismas to convey a deep emotion. Act II, Scene 5 shows this as the body and soul discuss leaving the pleasures of the world behind. Cavalieri moves the key to D major and inserts a dramatic melisma on "piacer" (pleasure) with the B♮ and C♯. See Example 5.3.

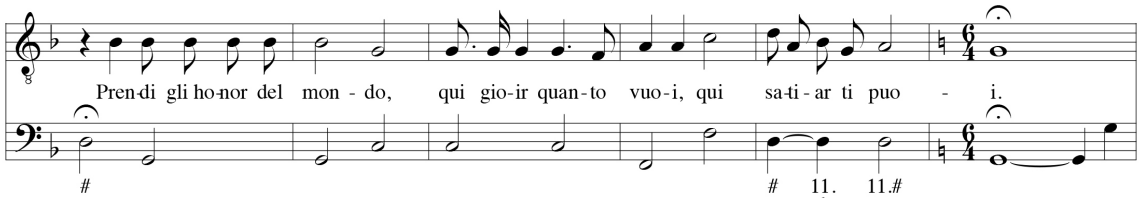


Example 5.3 "Corpo e Anima, e Risposta dal cielo," *Rappresentatione*

The next type of recitative Cavalieri uses is the lyrical recitative. These become more songlike, have a semi-consistent pulse, and could be regarded as a mix of a pure recitative and aria. The third style is the declamatory recitative and contains a series of

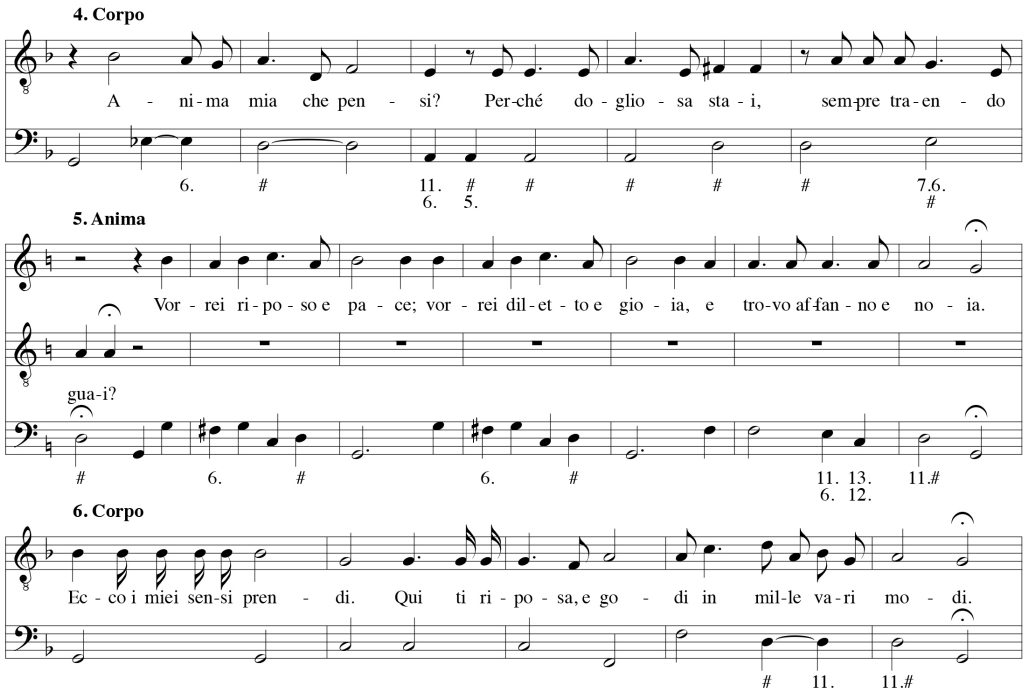
[59] Dale E. Monson, Jack Westrup, and Julian Budden, "Recitative." *Grove Music Online.* 2001; Accessed 9 Dec. 2019.

repeated notes followed by a cadence, either PAC or HC. Act I, Scene 4 exemplifies this as the body sings “Prendi gli honor del Mondo, Qui gioir quanto vuoi, Qui saziar ti puoi” (Take the honors of the World, Here you will rejoice as much as you want, Here you can satisfy yourself). The first half of the phrase repeats on the same note with fast rhythms. As the phrase ends, the note values increase and cadence for completion. See Example 5.4.



Example 5.4 “Anima mia,” *Rappresentatione*

Cavalieri combines these different techniques in no. 4 when the body sings “Anima mia che pensi? Perchè dogliosa stai? Sempre traendo guai?” (My soul, what are you thinking? Why are you so in pained? Always sighing in woe?) with an expressive



Example 5.5 “Anima mia,” “Vorrei riposo,” “Ecco i miei,” *Rappresentatione*

style. The Soul responds in no. 5 with a more melodic and somewhat "arioso" style on "Vorrei riposo e pace; Vorrei diletto e gioia, E trovo affanno e noia" (I would have repose and peace; I would have love and joy, and I find anxiety and trouble). Notice how the *basso continuo* has a constant rhythm. Then the Body responds again in no. 6 with a declamatory recitative on "Ecco i miei sensi prendi Qui ti riposa, e godi In mille vari modi" (Here, take my senses which will give you repose and joy in a thousand different ways). See Example 5.5.

5.6. Cavalieri's influence on Carissimi

Cavalieri's preface offers much more detail as to how dramatic the music should be performed. Right in the beginning of the preface he states that the music should move the different affections such as pity, joy, weeping, laughter, and that the singer should sing with "feeling." Cavalieri goes as far to discuss the size of the venue and the instrumental forces regarding balance so that the text can be clearly understood. Baroque music, in general, asks that the music serve the text, and Cavalieri was among those who practiced this idea initially.

While the term "oratorio" was not used in Cavalieri's time, it certainly had an impact during the mid-seventeenth century, especially on Carissimi, hailed as the "progenitor of oratorio."[60] Carissimi further established the form by giving it a complete artistic function in music performance and sacred functionality. Cavalieri's *Rappresentatione Di Anima, Et Di Corpo* started a tradition that made Rome the center of the Latin, and later Italian, oratorio. Carissimi was employed at San Marcello right after Marco Marazzolo (c. 1602–1662), who was a respected composer of eleven Latin and

[60] Joseph T. Rawlins, "Carissimi, Progenitor Of The Oratorio," *The Choral Journal* 21, no. 8 (1981): 15.

Italian oratorios. In addition to Marazzolo, other composers in Rome, such as Domenico Mazzocchi (1592–1665) and Virgilio Mazzocchi (1597–1646) performed music at the Oratorio de Santa Maria in Vallicella and the Oratorio de San Girolamo della Carità. These composers set a precedent of oratory music that was a grave influence on Carissimi, and thereby his role in advancing the oratorio from the pseudo-oratorio genesis of Cavalieri.[61]

Cavalieri first gave the chorus a role as a moral respondent to the soloists, much like the chorus is the ancient Greek dramas. Carissimi took that model and expanded the role of the chorus even further by elevating it to a more prominent and active participant in the drama and thus creating the concept of dramatic choral works.[62] In many of Carissimi's oratorios, the chorus sing the bulk of the material or even acts as the *testo* (e.g., "Transivit ergo Jephte" from *Jephte*). Carissimi expanded the use of Cavalieri's *stile recitativo* and even applied syllabic declamations of repeated notes to not only the soloists, but also the chorus on emphasized text (e.g., "Abiit ergo" from *Jephte*).

Finally, Carissimi prioritized text by using "tonal" cadences interwoven with modality, homophonic textures of voices, and sectionalization by concertato effects—all based on *affect* and textual meaning. Carissimi certainly deserves his title as the "progenitor of oratorio," but the works and experimentations of Cavalieri and his contemporaries gave the techniques and artistic styles to employ dramatic interpretations and expression to sacred music.

[61] Ibid., 16.
[62] Ibid., 15.

CHAPTER 6. ABOUT *HISTORIA DI JEPHTE*

The purpose of this document is to provide a conductor the knowledge base to overcome barriers and the resources to perform music of the mid-seventeenth century, like *Historia di Jephte*. As we begin exploring the oratorio in detail, we will keep in mind the emphasis upon giving tools and agency for a broad range of readers and performers.

6.1. Giacomo Carissimi

Giacomo Carissimi (baptized 1605–1674) was a leading composer of sacred music during the early seventeenth century. Nothing is known of Carissimi's early musical training, as the first known records are at the Tivoli Cathedral, where he is named as a chorister (October 1623) and an organist (from October 1624 to October 1627). In 1628, Carissimi accepted the post of *maestro di cappella* at the Cathedral of San Rufino in Assisi. At age 23, Carissimi was taken into the service of Bernardino Castorio, the rector of the Jesuit Collegio Germanico in Rome.[63] It is not clear why Carissimi went there without a prominent role, or if the current *maestro di cappella* (Lorenzo Ratti) advocated his arrival. What is known is that around December 1, 1629, Lorenzo Ratti left the college and by December 15, 1629, Carissimi succeeded him, and remained there until his death. There are at least three occasions that Carissimi declined job offers to stay at the German College, including the post of *maestro di cappella* at St. Mark's in Venice after the death of Monteverdi.

Carissimi's known output consists of four masses, around 100 motets, fourteen oratorios, and approximately 150 cantatas. He was well-known through his position as

[63] Since we do not know Carissimi's birthdate, we cannot assume the year; college records only indicate that Carissimi was 23 years. Andrew V. Jones, "Carissimi, Giacomo," *Grove Music Online,* 2001; Accessed 26 Jan. 2022.

maestro di cappella at the Jesuit Collegio Germanico; his manuscripts circulated the region, and his music was performed all over Europe. However, many of Carissimi's autographed manuscripts, including *Historia di Jephte*, were lost. The primary surviving source is a personal copy belonging to one of Carissimi's students, French composer and prolific oratorio creator, Marc-Antoine Charpentier (1643–1704).

In addition to his work at the German College (music education for college students, training the choirboys, preparing music for the collegiate church of St. Apollinare), Carissimi did accept contractual composition jobs from local aristocratic families and visiting royal leaders. His Latin oratorios were written for the Arciconfraternita del Santissimo Crocifisso and performed at the Oratorio di San Marcello. Incomplete oratory employment records list Carissimi as *maestro di cappella* on several occasions from 1658–60, although it is suggested that he worked for the oratory as early as 1639.

6.2. The Book of Judges

As a first step in looking at the oratorio, as with any work, it is important to discover cultural, poetic—and in this case—historical context. The story of Jephte is first found in the ancient book known as Judges (ספר שופטים). The book of Judges was a written history of the children of Israel from approximately 1400–1000 B.C. This is the timeframe spanning when the children of Israel settled in the land of Canaan (כְּנַעַן) to the birth of prophet and "king-maker," Samuel (שְׁמוּאֵל).[64] Canaan was known as "the Promised Land" by the Hebrew people per the account in the book of Genesis:

> As for you, you shall go to your fathers in peace; you will be buried at a good old age. Then in the fourth generation they will return here, for the wrongdoing of the Amorite is not yet complete.

[64] Samuel was the prophet that gave rise to King Saul. He serves as the pivotal transition from the times of judges to the reign of Kings and the establishment of a kingdom.

> Now it came about, when the sun had set, that it was very dark, and behold, a smoking oven and a flaming torch appeared which passed between these pieces. On that day the Lord made a covenant with Abram, saying, To your descendants I have given this land, From the river of Egypt as far as the great river, the river Euphrates: the land of the Kenite, the Kenizzite, the Kadmonite, the Hittite, the Perizzite, the Rephaim, the Amorite, the Canaanite, the Girgashite, and the Jebusite.
>
> – Genesis 15:15–21, New American Standard Bible

The book narrates the cyclic history of the Israelites being unfaithful to God and therefore are falling into the hands of their enemies. As a result, the children of Israel repent of their sins and pray for mercy. God then sends the people a leader to *judge* them and deliver them from captivity. As the Israelites prosper under each new champion/judge, they soon fall back into sin, only to repeat the cycle over again. The book of Judges mentions twelve judges: Othniel, Ehud, Shamgar, Deborah, Gideon, Tola, Jair, Jephthah (Latin: Jephte), Ibzan, Elon, Abdon, and Samson. Besides the short book of Ruth, the book of Judges is the only biblical historical account during the timeframe of approximately 1400–1000 B.C.

6.3. Synopsis

Historia di Jephte was first performed at the Oratorio di San Marcello and was composed by 1648 at the latest and performed sometime before 1650. We know this as the final chorus appeared in Kircher's *Musurgia universalis* (1650) and its 'Praepositus generalis' by Vincenzo Carrafa is dated June 16, 1648. The subject originates from the book of Judges 10–12. These chapters tell the story of Jephte (יִפְתָּח), the commander (judge) from 1085–1079 B.C.[65] Jephte vows to God that he will sacrifice the first person he sees if he triumphs over the Ammonites. When the triumphant Jephte returns, the first person he sees is his daughter (Filia). Out of love for her father, she commits to honoring

[65] For the purposes of this research, I will use the Latin form "Jephte."

the vow and retreats to the mountains to weep her virginity. Henceforward, I will refer to Jephte's daughter by her designation in the score, "Filia," which is Latin for "daughter."

Like all of Carissimi's oratorios (and other devotional songs of the oratory), *Historia di Jephte* presents didactic meanings for the audience. There are two main themes: 1) the principle of obedience and sacrifice, and 2) the concept of *fortuna instabilis* (unstable fortune). Jephte offers an unspecified sacrifice to God and is challenged to be obedient to his vow. Filia sacrifices herself out of obedience for the principle of her father's vow. The Israelites are obedient to Filia's wishes and sacrifice her for the deliverance of their people. The listener is compelled to reflect on their own life and examine what they need to sacrifice and obey for prosperity.

The concept of *fortuna instabilis* emphasizes that in the midst of triumph may come tragedy. This concept was certainly known by the Romans that would have attended the Oratorio del Santissimo Crocifisso (they may, for example, have been put in mind of the 1644 fall of the mighty Barberini family after the Farnese defeat and death of Pope Urban VIII). In *Historia di Jephte*, the great victory is celebrated with singing and dancing, only to be followed with the mourning and lamenting of Filia's impending doom. Musically, the rise and fall of fortune is accompanied by extreme and dramatic shifts in *affect*. Examples that will later be discussed in our analysis are modal transpositions, tonal transpositions, contrasting rhythmic motives, and harmonic dissonances.

6.4. Libretto

The libretto of *Historia di Jephte* is an adaptation of *Iudicum* (Judges) 11:28–40 from the *Biblia Vulgata* (Vulgate).[66] There are no records or surviving manuscripts that list the name of the librettist. As discussed previously in Chapter 3.1, understanding the Latin text is essential for a proper delivery of the *affects* associated with the vocal line. For this reason, I have provided 1) the original Latin libretto found in the only surviving copy of the score, 2) a word-for-word English translation, 3) the 1997 New American Standard Bible (NASB) translation, and 4) my adaptation of Bruce W. Bishop's English version of the work.[67]

The purpose of the Bishop/Trần prose is to keep specific English words related to *affect* on the exact Latin notes and rhythms of the original score. While this prose may read as somewhat archaic, it 1) matches affective words on dissonances, melismas, harmonies, 2) maintains specific explosive consonances and similar vowels of the original Latin text, and 3) provides the singer and audience the opportunity to fully experience the intended didactic emotions of the text/music. The libretto below is presented in the following format:

Line 1: Latin libretto in Charpentier's personal copy of the score
Line 2: English word-for-word translation[68]
Line 3: New American Standard Bible[69]
Line 4: Bishop/Trần prose[70]

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[66] The Vulgate was principal Latin translation of the Bible prepared mainly by St. Jerome in the late-fourth century. It was revised in 1592 by Pope Clement VIII and adopted as the official text for the Roman Catholic Church.
[67] The bulk of this text comes from Bishop; I altered syntax and added affective text to match the original Latin.
[68] Giacomo Carissimi, E. Pauer, J. Troutbeck, Novello & Company, and H.W. Gray Company, *Jephthah: An Oratorio*, London: New York: Novello; H.W. Gray, Agents, 1927.
[69] *New American Standard Bible.* Text ed. Anaheim, California: Foundation Publications, 1997.
[70] Bruce W Bishop. "Story of Jephtah: An Oratorio by Giacomo Carissimi. English Translation and Dramatic Staging," DMA dissertation, The University of Arizona, 2007.

Scene 1, No. 1 Recitative (Historicus: alto solo) **Judges 11:2830**

Cum / vocasset / in / proelium / filios / Israel / rex / filiorum / Ammon
when / called / to / battle / (against) children / (of) Israel / king / of children / Ammon
When the king of the children of Ammon made war against the children of Israel,
Thus, when war was declared against the children of Israel by the king of Ammon

et / verbis / Jephte / acquiescere / noluisset, factus / est / super / Jephte / Spiritus / Domini
and / to words / Jephte / to acquiesce / refused / made / was / upon / Jephte / Spirit / of the Lord
and disregarded Jephte's message, the Spirit of the Lord came upon Jephte
and Jephte's words were disregarded and ignored, then upon Jephte descended the spirit of God, the Lord

et / progressus / ad / filios / Ammon / votum / vovit / Domini / dicens:
and / advanced / towards / children / (of) Ammon / vow / vowed / to the Lord / saying
and he went on to the children of Ammon and made a vow to the Lord, saying:
as he went against the children of Ammon, Jephte swore to God a solemn vow

Scene 1, No. 2 Recitative (*Jephte*: tenor solo) **Judges 11:30–31**

Si / tradiderit / Dominus / filios / Ammon / in / manus / meas, / quicumque / primus
if / will hand over / Lord / children / Ammon / in / hands / mine / whoever / first
If You will indeed give the sons of Ammon into my hand, then whoever comes first
If You will deliver; O Lord, my God; the Children of Ammon into my hands, whoever first

de / domo / mea / occurrerit / mihi, / offeram / illum / Domino / in / holocaustum.
from / home / my / will meet / me / I will offer / him / to the Lord / as / burnt offering
out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice
out of my house doth emerge to meet me, I will offer unto God, the Lord, as a burnt offering

Scene 1, No. 3 Chorus (Historicus: 6 voices) **Judges 11:32**

Transivit / ergo / Jephte / ad / filios / Ammon, / ut / in / spiritu / forti
passed over / then / Jephte / to / children / (of) Ammon / so that / in / spirit / strength
So Jephte crossed over to the sons of Ammon with the spirit, strength,
Journeying thus went Jephte to the children of Ammon, with the spirit and fortitude

et / virtute / Domini / pugnaret / contra / eos.
and / valor / of the Lord' / he fought / against / them
and valor of the Lord to fight against them
and valor of God on high to battle against Ammon

Scene 2, No. 4 Duet (Historicus: *soprano 1 and 2)*

Et / clangebant / tubae / et / personabant / tympana / et / proelium / commissum / est / adversus / Ammon.
and / sounded / trumpets / and / resounded / drums / and / battle / joined / was / against / Ammon
And the trumpets sounded, and the drums resounded, and battle against Ammon ensued.
Then sounded trumpets and resonated tympani, when battle then was joined against the host of Ammon.

Scene 2, No. 5 Arioso (Crowd: bass solo)

Fugite, / cedite, / impii, / perite / gentes, / occumbite / in / gladio.
flee / give way / godless ones / perish / foreigners / fall and die / against / sword
Flee and give way, godless ones; perish, foreigners! Fall before our swords,
Flee and retreat, turn back and run away, fall down and die upon our swords.

Dominus / exercituum / in / proelium / surrexit / et / pugnat / contra / vos.
Lord / of Hosts / in / battle / has risen / and / fights / against / you
for the Lord of Hosts has raised up an army, and fights against you.
God, the lord of hosts, in might now raises up an army, he battles against you.

Scene 2, No. 6 Chorus (Crowd: 6 voices)
Fugite, cedite, impii, / corruite,
Flee / yield / ungodly / fall down
Flee, give way, godless ones! Fall down!
Flee, give way, godless ones! Fall down!

et / in / furore / gladii / dissipamini.
and / with / raging / swords / be scattered
And with our raging swords, be scattered!
With our ferocious swords we defeat and scatter you.

Scene 2, No. 7 Recitative (Historicus: soprano solo) **Judges 11:33**
Et / percussit / Jephte / viginti / civitates / Ammon / plaga / magna / nimis.
and / struck / Jephte / twenty / cities / Ammon / blow / great / beyond measure
And Jephte struck twenty cities of Ammon with a very great slaughter.
Then attacked Jephte twenty of the cities of Ammon, causing slaughter beyond any measure.

Scene 2, No. 8 Chorus (Historicus: 3 voices) **Judges 11:33**
Et / ululantes / filii / Ammon, / facti / sunt / coram / filiis / Israel / humiliati.
and / howled / children / Ammon/ made / were / in the presence of / children / Israel / humble
And the children of Ammon howled, and were brought low before the children of Israel.
Then lamented the children of Ammon, and before all the children of Israel Ammon was made humble.

Scene 3, No. 9 Recitative (Historicus: bass solo) **Judges 11:34**
Cum / autem / victor / Jephte / in / domum / suam / reverteretur,
when / however / conqueror / Jephte / to / home / his / returned
When Jephte came victorious to his house,
When, thus victorious Jephte unto his dwelling returned,

occurrens / ei / unigenita / filia / suacum / tympanis / et / choris / praecinebat:
running to meet / him / only-born / daughter / his / with / timbrels / and / dances / sang
behold, his only child, a daughter, was coming out to meet him. She sang:
then out came running his only begotten daughter with tambourines and dancing. She rejoiced singing:

Scene 3, No. 10 Aria (*Filia*: soprano solo)
Incipite / in / tympanis, / et / psallite / in / cymbalis
begin / to / timbrels / and / play / upon / cymbals
Strike the timbrels and sound the cymbals!
Commence to strike the timbrels loud, and make, for joy, the cymbals sound

Hymnum / cantemus / Domino, / et / modulemur / canticum. / Laudemus / regem / coelitum,
hymn / let us sing / to the Lord / and / play / song / let us praise / king / of heaven
Let us sing a hymn and play a song to the Lord, let us praise the King of Heaven,
With sweet hymns singing to the lord, we play unto him our sings. We praise the king of heaven,

laudemus / belli / principem, / qui / filiorum / Israel / victorem / ducem / reddidit.
let us praise / of war / (the) prince / who / children / Israel / victory / lead / gave back
let us praise the prince of war, who has led the children of Israel back to victory!
We praise the prince of war and peace, who made the children of Israel victorious today.

Scene 3, No. 11 Duet (Crowd: soprano 1 and 2)
Hymnum / cantemus / Domino, / et /modulemur/ canticum,
hymn / let us sing / to the Lord / and / play / song
Let us sing a hymn and play a song to the Lord,
Let us sing unto God, our hymn. Let Israel play a new song to God,

qui / dedit / nobis / gloriam / et / Israel / victoriam.
who / gave / to us / glory / and / (to) Israel / victory
who gave glory to us and victory to Israel!
who made our host to be glorious, and Israel victorious.

Scene 3, No. 12 Aria (*Filia*: soprano solo)
Cantate / mecum / Domino, / cantate / omnes / populi,
sing / with me / to the Lord / sing / all / peoples
Sing with me to the Lord, sing all you peoples!
Come sing with me to God on high, come sing now all ye people sing.

laudate / belli / principem, / qui dedit nobis gloriam et Israel victoriam.
praise / of war / (the) prince / who / gave / to us / glory / and / Israel / victory
Praise ye the prince of war, who gave glory to us and victory to Israel!
We praise our prince of war and might, who has made our host glorious and Israel victorious,

Scene 3, No. 13 Chorus (Crowd: 6 voices)
Cantemus / omnes / Domino, / laudemus / belli / principem,
let us sing / all / to the Lord / let us praise / of war / (the) prince
Let us all sing to the Lord let us praise the prince of war,
Come let us sing our thanks to God. We praise him the prince of Israel's victory.

qui dedit nobis gloriam et Israel victoriam.
who / gave / to us / glory / and / (to) Israel / victory
who gave glory to us and victory to Israel!
Who now has made us glorious and Israel victorious,

Scene 4, No. 14 Recitative (Historicus: alto solo) **Judges 11:35**
Cum / vidisset / Jephte, / qui / votum / Domino / voverat, filiam / suam
when / saw / Jephte / who / vow / to the Lord / had sworn / daughter / his
When Jephte, who had sworn his oath to the Lord, saw his daughter
And when Jephte, who vowed to God his solemn vow, saw his only begotten daughter

venientem / in / occursum, / in / dolore / et / lacrimis / scidit / vestimenta / sua / et / ait:
coming / to / meet him / in / anguish / and / tears / he tore / clothes / his / and / said
coming to meet him, with anguish and tears he tore his clothes and said:
running out to meet him, he wept in anguish. Then he tore his clothes, and sadly proclaimed:

Scene 4, No. 15 Arioso (*Jephte*: tenor solo) **Judges 11:35**
Heu / mihi! / Filia / mea, / heu / decepisti / me, / filia / unigenita,
alas / to me / daughter / mine / alas / you have undone / me/ daughter / only-born
Woe is me! Alas, my daughter, you have undone me, my only daughter,
Wow is me, my only daughter! You have undone me, only begotten daughter,

et / tu / pariter, / heu / filia / mea, / decepta / es.
and / you / alike / alas / daughter / my / undone / are
and you, likewise, my unfortunate daughter, are undone.
And you likewise, my only daughter, you are undone as well.

Scene 4, No. 16 Arioso (*Filia*: soprano solo)
Cur / ergo / te / pater, / decipi, / et / cur / ergo / ego / filia / tua / unigenita / decepta / sum?
how / then / you / father / you are undone / and / how / then / I / daughter / your / only-born / undone / am
How, then, are you undone, father, / and how am I, your only-born daughter, undone?
How are you, my father, undone? And how then am I, your only begotten daughter, now undone as well?

Scene 4, No. 17 Arioso (*Jephte*: tenor solo)
Aperui / os / meum / ad / Dominum / ut / quicumque primus de domo mea
I opened / mouth / my / to / Lord / that/ whoever / first / from / home / my
I have opened my mouth to the Lord that whoever comes first out of the doors of my house
I opened my mouth in an vow to God: "That which comes out first from the doors of my house

occurrerit / mihi, offeram illum Domino / in holocaustum.
will meet / me / I will offer / him / to the Lord as / burnt offering
to meet me, I will offer him to the Lord as a complete sacrifice.
to greet me, I shall then offer to the Lord as sacrificial off'ringoffering.

Heu / mihi! / Filia / mea, / heu / decepisti / me, / filia / unigenita, / et / tu / pariter,
alas / to me / daughter / my / alas / have undone / me / daughter / only-born / and / you / alike
Woe is me! My daughter, you have undone me, my only daughter, and you, likewise,
Woe is me, my only daughter. For you have undone me, only begotten daughter, and you likewise,

heu filia mea, decepta es.
alas / daughter / my / undone / are
my unfortunate daughter, are undone.
my only daughter, you are undone as well.

Scene 4, No. 18 Arioso (*Filia*: soprano solo) **Judges 11:36-37**
Pater / mi, / si / vovisti / votum / Domino, / reversus / victor / ab / hostibus,
father / my / if / you vowed / (a) vow / to the Lord / returned / victorious / from / enemies
My father, if you have made an oath to the Lord, and returned victorious from your enemies,
My father, if you swore your vow to God, our Lord, returning victorious o're our foes.

ecce / ego / filia / tua / unigenita, / offer / me / in / holocaustum / victoriae / tuae,
behold / I / daughter / your / only-born / offer / myself / as / burnt sacrifice / to victory / your
behold! I, your only daughter offer myself as a sacrifice to your victory,
Behold now I, your only begotten daughter, offer up myself, a sacrifice to thy victory.

hoc / solum / pater / mi / praesta / filiae / tuae / unigenitae / antequam / moriar.
but / only / father / my / fulfill / daughter / your / only-born / before / will die
but, my father, fulfill one wish to your only daughter before I die.
But only, my father, grand unto you only begotten daughter one which before I die.

Scene 4, No. 19 Arioso (*Jephte*: tenor solo)
Quid / poterit / animam / tuam, / quid / poterit / te, / moritura / filia, / consolari?
what / can I / to soul / your / what / can / to you / will die / daughter / to comfort
But what can I do, doomed daughter, to comfort you and your soul?
But what can I do to comfort you soul? What can I offer you, my daughter, in consolation?

Scene 4, No. 20 Arioso (*Filia*: soprano solo) **Judges 11:37**
Dimitte / me, / ut / duobus / mensibus / circumeam / montes,
send away / me / that / two / months / I will wander / mountains
Send me away, that for two months I may wander in the mountains,
Send me away for two months to wander in the mountains.

et / cum / sodalibus / meis / plangam / virginitatem / meam.
and / with / companions / my/ bewail / virginity / my
and with my companions bewail my virginity.
And with my friends, as companions, mournful, lament there my virginity.

Scene 4, No. 21 Arioso (*Jephte*: tenor solo) **Judges 11:38**
Vade, / filia / mia / unigenita, / et / plange / virginitatem / tuam.
go / daughter / my / only-born / and / bewail / virginity / your
Go, my only daughter, go and bewail your virginity.
Go my daughter, my only begotten and mournful, lament there your virginity.

Scene 5, No. 22 Chorus (Historicus: 4 voices)
Abiit / ergo / in / montes / filia / Jephte, et / plorabat
went away / then / to / mountains / daughter / Jephte / and / bewailed
Then Jephte's daughter went away to the mountains, and bewailed her virginity
Then to the mountains went the daughter of Jephte, there lamenting,

cum / sodalibus / virginitatem / suam, / dicens:
with / companions / virginity / her / saying
with her companions, saying:
with her companions, her virginity, with sorrow, saying:

Scene 5, No. 23 Arioso with Echo (*Filia*: soprano solo; Echo: soprano 1 and 2)
Plorate / colles, / dolete / montes, / et / in / afflictione / cordis / mei / ululate!
bewail / hills / grieve / mountains / and / in / affliction / heart / my / howl
Mourn, you hills, grieve, you mountains, and howl in the affliction of my heart!
Lament ye and mourn all ye hills. And grieve ye mountains. Howl in affliction of my broken heart.

Ecce / moriar / virgo / et / non / potero / morte mea / meis filiis / consolari,
behold / will die / virgin / and / not / will be / death my / my children / to comfort
Behold! I will die a virgin, and shall not in my death find consolation in my children.
For I die as a virgin, in my death not finding some consolation in having children.

ingemiscite / silvae, / fontes / et / flumina, in / interitu / virginis / lachrimate!
sigh / woods/ fountains / and / rivers / on / destruction / virgin / weep
Then groan, woods, fountains, and rivers, weep for the destruction of a virgin!
Then lament all ye woodlands, fountains and flowing streams at the destruction of a virgin!

Heu / me / dolentem / in / laetitia / populi, / in/ victoria / Israel / et / gloria
alas / to me / I grieve / amidst / joy / of people / amidst / victory / (of) Israel / and / glory
Woe to me! I grieve amidst the rejoicing of the people, amidst the victory of Israel and
Woe! It is my heartbreak ‘midst the joy of the multitude, and the victory of Israel and

patris / mei, / ego, / sine / filiis / virgo, / ego / filia / unigenita / moriar / et / non / vivam.
of father / my / I / without/ children / virgin / I / daughter / only-born / will die / and/ not / live
the glory of my father, I, a childless virgin, I, an only daughter, must die and no longer live.
glory of my father. I am without children, a virgin. I, the only begotten daughter now must die and not live.

Exhorrescite / rupes, / obstupescite / colles, / valles / et / cavernae/ in / sonitu / horribili / resonate!
tremble / rocks / be astounded / hills/ valleys / and / caverns/ with / sound / horrible / resound
Then tremble, you rocks, be astounded, you hills, vales, and caves, resonate with horrible sound!
Quake and tremble ye rocks. Be astounded ye hills. Valleys and caverns in horrible sound resonate!

Plorate / filii / Israel, / plorate / virginitatem / meam,
bewail / chldren / (of) Israel / bewail / virginity / my
Weep, you children of Israel, bewail my hapless virginity,
Lament ye children of Israel, lament ye at my virginity

et / Jephte / filiam / unigenitam / in / carmine / dolore / lamentamini.
and / Jephte / daughter / only-born / with / songs / anguish / lament
and for Jephte's only daughter, lament with songs of anguish.
and Jephte's only begotten daughter in songs of deepest anguish.

Scene 5, No. 24 Chorus (Crowd: 6 voices)
Plorate / filii / Israel, / plorate / omnes / virgines,
bewail / children / (of) Israel / bewail / all / virgins
Weep, you children of Israel, weep, all you virgins,
Weep now, oh children of Israel, weep now, oh all ye virgins,

et / filiam / Jephte / unigenitam / in / carmine / doloris / lamentamini.
and / daughter / Jephte / only-born / with / songs / of anguish / lament
and for Jephte's only daughter, lament with songs of anguish.
for Jephte's only begotten daughter weep [grieve] in songs of bitter sorrow [lamentations].

6.5. Structure

Many scholars have analyzed *Historia di Jephte* as being in two parts, mainly due to Kircher's emphasis on the change of mode (*mutatio toni*) in the "Cum vidisset" alto recitative discussed in Chapter 3.2. This division certainly merits worth as there are many parallel organizational structures that exist. See Table 6.1.

PART 1 Parallel problem-solving structure: Problem of the Ammonite threat and Jephte's response		PART 2 Parallel problem-solving structure: Problem of the Jephte's vow and Filia's response	
Opening Recitative		Opening Recitative	
"Cum vocasset" *When the king called…*	Solo alto historicus	"Cum vidisset" *When Jephte saw…*	Solo alto historicus
Choruses		Choruses	
"Transivit ergo Jephte" *Then Jephte passed over to Ammon …*	Chorus historicus	"Abiit ergo in montes" *Then [daughter] went away to the mountains…*	Chorus historicus
"Fugite, cedite"	Chorus represents Israelite army	"Plorate" echo	Echo represents filia's companions
"Cantemus omnes Domino"	Chorus represents celebrating Israelites	"Plorate, filii Israel"	Chorus represents lamenting Israelites

Table 6.1 *Jephte's* 2-Part Structure

Both parts start with the only two alto historicus recitatives, contains middle choruses that acts as the historicus and then "the crowd," and end with the two largest chorus movements that juxtapose celebrating and lamenting. There is also a parallel "problem-solving" didactic theme within this two-part structure: 1) the problem of the Ammonite threat and Jephte's response in Part 1, and 2) the problem of Jephte's vow and Filia's response in Part 2.

However, as we consider the manuscripts and writings discussed in Chapter 2 (i.e., Zarlino, Vincentino, Monteverdi, Kircher), a three-part structure presents itself. All three parts start with a historicus recitative beginning with the word "cum," and ends with a solo arioso-larger crowd chorus pair (i.e., "Fugite," "Cantemus," "Plorate"). However, there is an additional recitative-chorus pair appended to Part 1. See table 6.2.

	PART 1	PART 2	PART 3
Role	Introduces the problem, the vow Jephte makes, and the drama that follows with battle and victory.	Jephte's physical return home after battle and the build of tension of victory before Jephte realizes the cost of his vow.	Jephte's psychological return home presented by dramatic themes of *fortuna instabilis* and obedience/sacrifice.
Historicus recitative	"Cum vocasset"	"Cum autem"	"Cum vidisset"
Jephte and/or filia	"Si tradiderit"		"Heu" dialogue
Historicus chorus	"Transivit ergo Jephte"		"Abiit ergo in montes"
Crowd duet	"Et clangebant"		
Solo arioso	"Fugite"	"Incipite" series	"Plorate"
Crowd chorus	"Fugite"	"Cantemus"	"Plorate"
Historicus recitative	"Et percussit"		
Historicus chorus/trio	"Et ululantes"		

Table 6.2 *Jephte's* 3-Part Thematic Structure

Here we find three didactic themes of 1) the Ammonite threat that causes Jephte's vow and the drama that follows, 2) Jephte's physical return from battle and the increasing tension before Jephte realizes the cost of his vow, and 3) Jephte's psychological return home that causes the audience to reflect on themes of obedience, sacrifice, and *fortuna instabilis*. There are still the two parallel historicus choruses that outline parts 1 and 3 and

provide a visual "mobile" narrative in "Transivit ergo Jephte" (Then Jephte passed over to Ammon) and "Abiit ergo in montes" (Then [daughter] went away to the mountains).

Zarlino and Vincentino's *affects*, later interpreted through Monteverdi, also lend credence to a three-part structure. The three parts are further organized into micro-sections of three distinct roles: 1) an opening narration, 2) followed by a recitative or arioso combination, and 3) a closing chorus. Note that "Et ululantes" and "Abiit ergo" are single movements that function as two roles. See Table 6.3.

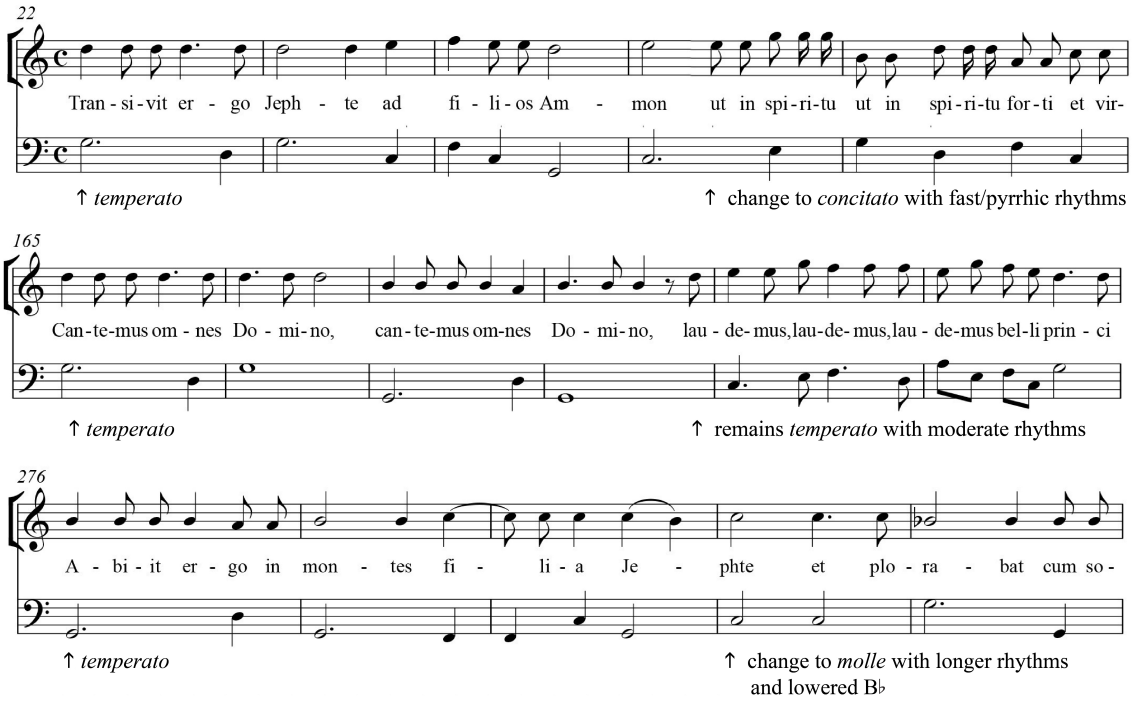
Micro-Level, Affect, and Tonal Structure						
Role	Part 1 The fury of battle *affect*: anger/*concitato*		Part 2 The Joy of Victory *affect*: joy/*temperato*		Part 3 The lament *affect*: lamentation/*molle*	
Narration	"Cum vocasset"	G-C	"Cum autem"	C	"Cum vidisset"	a-c-D
Recitative/Arioso	"Si tradiderit"	C-G	"Incipite" series	G-E-G	"Heu" dialogue	-a
Chorus	"Transivit ergo"	G	"Cantemus omnes"	G	"Abiit ergo"	G
Narration	"Et clangebant"	C			[Abiit ergo]	G
Recitative/Arioso	"Fugite"	a/C-G			"Plorate"	-a
Chorus	"Fugite	-a/G			"Plorate" Israelite descending tetrachord lament	a-G
Narration	"Et percussit"	C				
Arioso	"Et ululantes" Ammonite descending tetrachord lament	-d				
Chorus						

Table 6.3 *Jepthe's* Micro-Level, *Affect*, and Tonal Structure

Part 1 represents the "fury of battle" and has an *affect* of *concitato* (anger) presented musically by fast/*pyrrhic* rhythms. Although it contains G Mixolydian, Part 1 mostly centers around C Ionian sonorities (which has strong dominant features and a warlike *affect*). Part 2 represents the "joy of victory" and has an *affect* of *temperato* (joy) presented musically by moderate rhythms and repeated cadence paradigms in G Mixolydian (which has an *affect* of joy). Part 3 represents "the lament" and has an *affect* of *molle* (lamentation) presented by spondaic stresses (two long/stressed syllables),

slower rhythms, and unstable tonal centers. Part 3 also has an abundance of lowered B♭ that contribute to the "minor" emotional feeling.

The three opening choruses of each part all begin *temperato* and move to the *affect* of their respective parts. They have almost identical harmonic and rhythmic openings that bolster a three-part structural analysis. See Example 6.1.



Example 6.1 Opening Choruses, *Jephte*

The "Et ululantes" (Then howled the children of Ammon) extension to Part 1 doubles as both an arioso and chorus. It is the only movement that is written for only three voices. "Et ululantes" mirrors the final "Plorate" arioso/chorus in two ways—strengthening a three-part structure. Musically, it is a chromatic descending tetrachord that foreshadows the descending tetrachord of the final "Plorate." Texturally, the "Et ululantes" and "Plorate" movements are the only two to use words strongly associated with death and sacrifice (i.e., "ululate" [howl], "doloris" [anguish], "lamentamini"

[lament], etc.). Harmonically, it is the only movement that has a final cadence on D minor—acting as a minor half-cadence transposition to G Mixolydian in which the entire work ends.

6.6. Voicing and Instrumentation

Historia di Jephte is written for six choral voices, five soloists, and continuo. The key for a well-balanced sound is to create an equity of volume and resonance in the inner voices that complement the polarity of the outer two voices. Therefore, it is essential to know your instrumental forces before you assign vocal divisi. For example, if you are low on bass singers, you might consider adding an additional *basso seguente* cello in all the choruses. If you are low in tenors and basses, you might consider dividing the top four lines between the soprano and altos. However, if you can spare even 1–2 tenors, I recommend placing them on the alto 2 part for resonance and overtones.

If possible, the instrumental forces should be divided into two sections: the continuo group and the tutti group. The continuo group will accompany all solos and concerting sections, and should consist of a basso continuo (i.e., cello) and a chordal instrument (i.e., harpsichord, theorbo, or organ). If resources allow, you can add instruments to play *colla voce* for tutti and *ripieno* sections. I recommend to always pair in consorts. If you use a combination of instrumental families, try to not mix them. I recommend recorders to double the top two parts (i.e., soprano 1 and 2), violins double the middle two parts, and cellos double the bottom two parts. Note that I do not discuss the *basso continuo* as it is assumed your principal cello will play everything. I will discuss each movement, specifically my recommendations for shifts in the instrumentation in Chapter 7.

CHAPTER 7. CONDUCTOR'S GUIDE TO *HISTORIA DI JEPHTE*

Carissimi (like most contemporaries) did not write an opening sinfonia or ritornello parts for any of his oratorios. However, it is appropriate and consistent with historical performance practice to add instrumental sections—especially if the performance is staged or presented in a dramatic medium. I recommend using the Scene 2, No. 4 "Et clangebant" duet as an instrumental opening as it embodies Part 1 in two ways: 1) a strong C major sonority and 2) a *concitato affect* through the battle "trumpet" and "drum" rhythms. If you want a longer introduction, you can also add Scene 1, No. 3 "Transivit ergo" as an instrumental opening, followed by the "Et clangebant" mentioned above. This will keep G Mixolydian as the opening and closing tonality of the entire oratorio.

PART 1

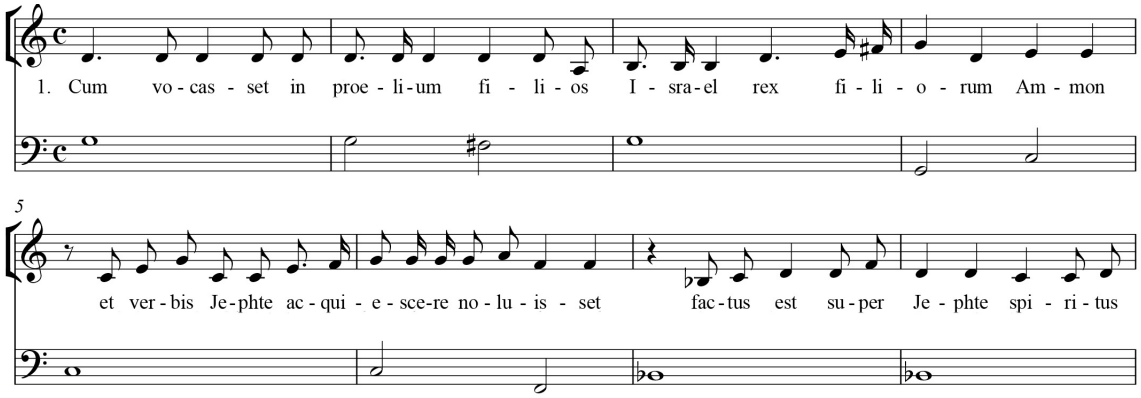
7.1. Scene 1, No. 1 Historicus Alto Recitative: "Cum vocasset"

The opening narration sets the scene by providing background information of the Ammonite threat. While it begins in G Mixolydian, it cadences in C major, like all the narrations in Part 1. Carissimi flattens "factus est super Jephte spiritus Domini" (then upon Jephte descended the spirit of God, the Lord) to B♭. This "lowering" resembles being close to God by the "falling of the spirit upon Jephte." The next phrase reverses this closeness to God by chromatically ascending on "et progressus ad filios Ammon" (as he went against the children of Ammon).

Conductor Notes:

The opening recitative provides a benchmark for tempo by using Vicentino's interval *affects*. The ascending perfect fourth [↑P4] in [m.4] basso continuo is tense, and

the [↓P5] in [m.6] is slack. A conductor might consider coaching a soloist to move quickly in [m.4] and right into [m.5] due to the [↑P4] on "filiorum Ammon."



Example 7.1 "Cum vocasset," *Jephte*

Some scores separate the measures and move [m.5] down to a new system, and therefore might visually giving the impression of space. See Example 7.1. But by using Vicentino's *affects* the textual syntax is realized more fully by moving faster through the quarter notes in [m.4] and using the eighth rest in [m.5] merely as a quick "catch breath." The same concept can be applied to [m.6] with the [↓P5] on "acquiescere noluisset." While the eight and sixteenth notes give a visual impression of faster motion, the drama of Jephte's words "being ignored" by the Ammonites would be strengthened by a slowing down of the phrase. This provides a complete break in the music to further dramatize the upcoming B♭ sonority in the following measure.

As a conductor prepares to coach the alto soloist, there are two things to consider: 1) voicing and 2) resonance. While both "cum…" recitatives are written for an alto, the tessitura lies mostly in the middle of the grand staff. A conductor should consider using any voice type at their disposal (i.e., alto, countertenor, tenor). Once a voice type has been assigned, a conductor can give clear instructions on resonance appropriate for *affect*.

Regardless of the voice type, an open [ɪ] resonating vowel is needed right at the onset. Then, it will narrow to a more closed [i] resonating space as the pitch ascends. A conductor might consider coaching a soloist to experiment with a thin fold production to eliminate any "aspirate" or "falsetto" phonations. The open [ɪ] onset will be very helpful for an alto or countertenor to sing with a strong, supported sound that is full of overtones in a range that might traditionally be sung aspirate (i.e., B♭–E♮). The narrow [i] space will be very helpful for a tenor that might modify into head voice throughout the passaggio (e.g., E♮–F♯).

While Charpentier's score shows a whole note at [m.9] in the *basso continuo*, I changed it to two B♭ half notes and rearticulated beat three with a strong accent in the cello. This helps to create a *concitato affect* on "et progressus ad filios Ammon" (as he went against the children of Ammon).

A forward motion is needed as this is opening narrative; it sets the scene of the entire work. For this reason, I prefer using the harpsichord for the chordal continuo. The articulation of the harpsichord provides a horizontal drive through the phrase. In addition, the harpsichord can improvise with arpeggio motion in a way that the organ cannot.

7.2. Scene 1, No. 2 Jephte Tenor Recitative: "Si tradiderit"

The following recitative is the first "character role" and is when Jephte makes the vow that ultimately sets the stage for the didactic theme. Jephte first begins with a change of mode to F Lydian, implying a flat area of being close to God (i.e., asking the Lord to deliver them). However, there is a shift to the sharp direction to G Mixolydian at [m.17] when Jephte makes the vow. This moment of Mixolydian foreshadows the daughter's role with the vow in that it is the same modality of Part 2 (Part 2 also centers around the

daughter and is in Mixolydian). There is another dramatic ascending chromatic shift on "in holocaustum" (in sacrifice) to heighten the theme to the audience.

Conductor Notes:

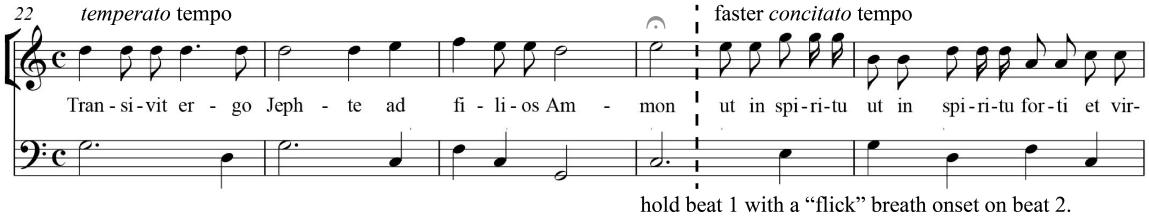
I chose to replace the harpsichord for this movement with the organ. The solemnity of the vow, flatness of F Lydian, and tessitura of the tenor line pairs nicely with the timbre of the organ and cello. If using the organ in this movement, I recommend tying all the repeated *basso continuo* notes for a constant sound—even though the vocal line should move with motion to match the *concitato affect*. There is one exception. The end of [m.18] resolves to G Mixolydian and further shifts chromatically in the sharp direction, only to resolve again on [G]. For this reason, I recommend a complete break at the end of [m.18] and a slowing down at [m.19] to deepen the drama of the sacrifice. This allows for a strong cello accent at the downbeat of [m.19], which is the climax of the vow on "offeram illum Domino in holocaustum" (I shall offer unto God, the Lord, as a burnt offering).

7.3. Scene 1, No. 3 Historicus Chorus: "Transivit ergo"

The opening narrative chorus slows down the harmonic motion from the previous recitatives but moves the *affect* into the rhythms. While it continues the G Mixolydian *affect* from the preceding movement, it quickly moves to a C major sonority and with *pyrrhic concitato* war rhythms on "with the spirit and fortitude and valor of God on high to battle against Ammon." The transition back to G Mixolydian occurs with imitative third relationships starting at [m.25] in the bass voice (also played *basso seguente*): [E–G], [D–F], [C–E], [B–D]. These thirds are ascending and therefore are "tense" according to Vicentino's *affects*.

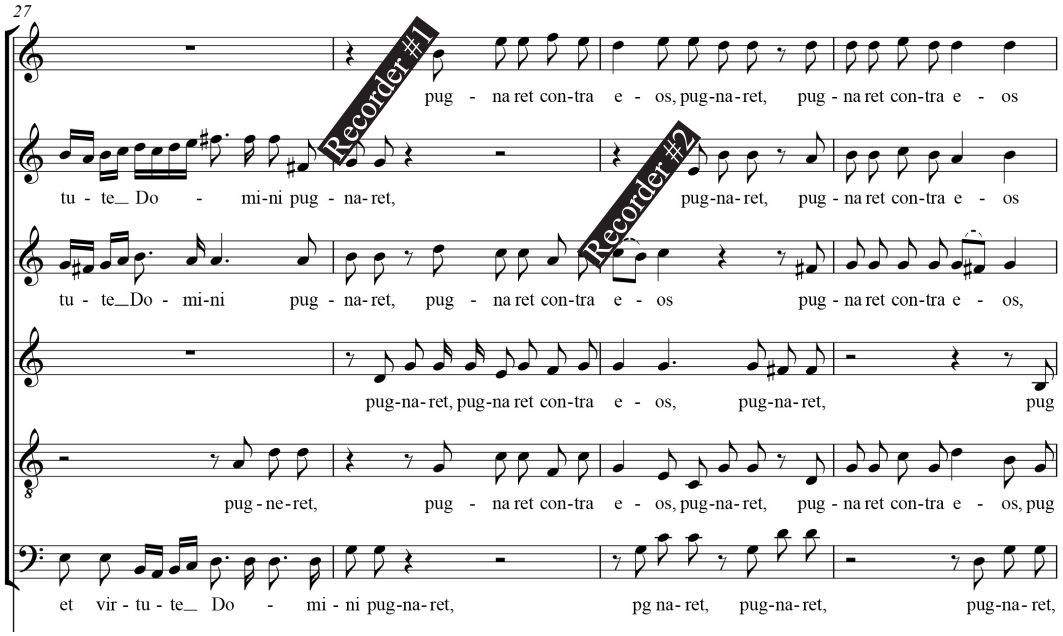
Conductor Notes:

Because there is a complete shift in *affect* in [m.25], I recommend a noticeable faster tempo at "ut in spiritu forti." This can be achieved by adding a short fermata on "Ammon" at the downbeat of [m.25]. In turn, the cutoff for "Ammon" should be the onset breath for the next section. It is imperative that this cutoff/onset breath be in the new, *concitato* tempo. Note that you will need to coach your cello player to disregard the dotted half note in [m.25] and to follow your cue for cutoff. You will also need to inform the cello player that your next cue is not for them, but for the choir. See Example 7.2.



Example 7.2 "Transivit ergo," *Jephte:* Tempo Change

I recommend that all instrumental forces play *colla voce* for this chorus. If using recorders, please note they have very little dynamic contrast. I recommend revoicing the parts so that the recorders are always the top two lines. For example, recorder 1 should play the soprano 2 line starting on beat three of [m.25] and then move to the soprano 1 line on the "and" of beat two in [m.28]. See Example 7.3.



Example 7.3 "Transivit ergo," *Jephte:* Instrumental Voicing

I also recommend repeating this chorus as an instrumental ritornello. However, I chose to not add the "break" in [m.25]. The two opposing tempos/*affects* have already been established so I immediately changed to the new tempo on beat two of [m.25] in the ritornello (i.e., the half note of "Ammon" becomes a quarter note in the original tempo and beat two is the prep in the new tempo).

7.4. Scene 2, No. 4 Historicus Soprano Duet: "Et clangebant"

The "Et clangebant" duet continues in the *concitato affect* with arpeggiations, furious rhythms, and imitation. These combine to create the "trumpet" and "drum" call to battle. This movement is a good example of modal transposition. Carissimi never leaves the C major *affect*, but transposes "et proelium commissum est adversus Ammon" from C major sonority in the first soprano down a fourth to G major in the second soprano.

Conductor Notes:

The "Et clangebant" duet is a narrative continuation of the previous narrative chorus and should be performed *attacca*. Most choirs will not hire soloists for these short movements. In your performance planning you will need to make sure you place any soloist in a place where they can easily step forward for their solo movement. This can be tricky if you are performing in space with limitations or barriers to mobility. Since the soloists in this oratorio are presenting vital information and storylines, I encourage conductors to explore ways to have soloists stand out and be up front.

I recommend using the harpsichord for the continuo; this paired with the cello will help maintain the *concitato affect*. If you are unable to use percussion for the entire oratorio, I would encourage you to find a member of your choir to play a war drum for this movement, due to the reference in the text. While the "trumpet" is also referenced, it would not be consistent with historically-informed performance practice to use a trumpet.

The following "Fugite" arioso is also a continuation of the battle and should be *attacca*. To facilitate the soprano duet soloists time to walk back into the choir, and for the "Fugite" bass soloist to make their way up front, I recommend repeating the "Et clangebant" as a ritornello with full instrumental forces. This will also play deeper into the narrative if you used this movement as an opening sinfonia.

7.5. Scene 2, No. 5 Crowd Bass Arioso: "Fugite"

The "Fugite" arioso continues the *concitato affect* with accented *pyrrhic* rhythmic motives and virtuosity of the bass solo line. While this movement is a continuation of the previous duet, the "Fugite" arioso and the proceeding "Fugite" chorus act as one large movement. Both share *affect*, text, structure, rhythms, and tonal organization. This

movement can be divided into three macro sections of an aria-recitative-aria paradigm. See Table 7.1.

Measures	[m.41–49] – Arialike	[m.50–52] – Recitative	[m.53–58] - Arialike
Text	"Fugite, cedite, impii…"	"Dominus exercituum"	"et pugnat contra vos"
Theme	Scare away the enemy	Introducing enemy to God	God will destroy the enemy
Tonal Center	Stable: C–G	Unstable: D, (b), C, (e), F	Stable: Phrygian transpositions

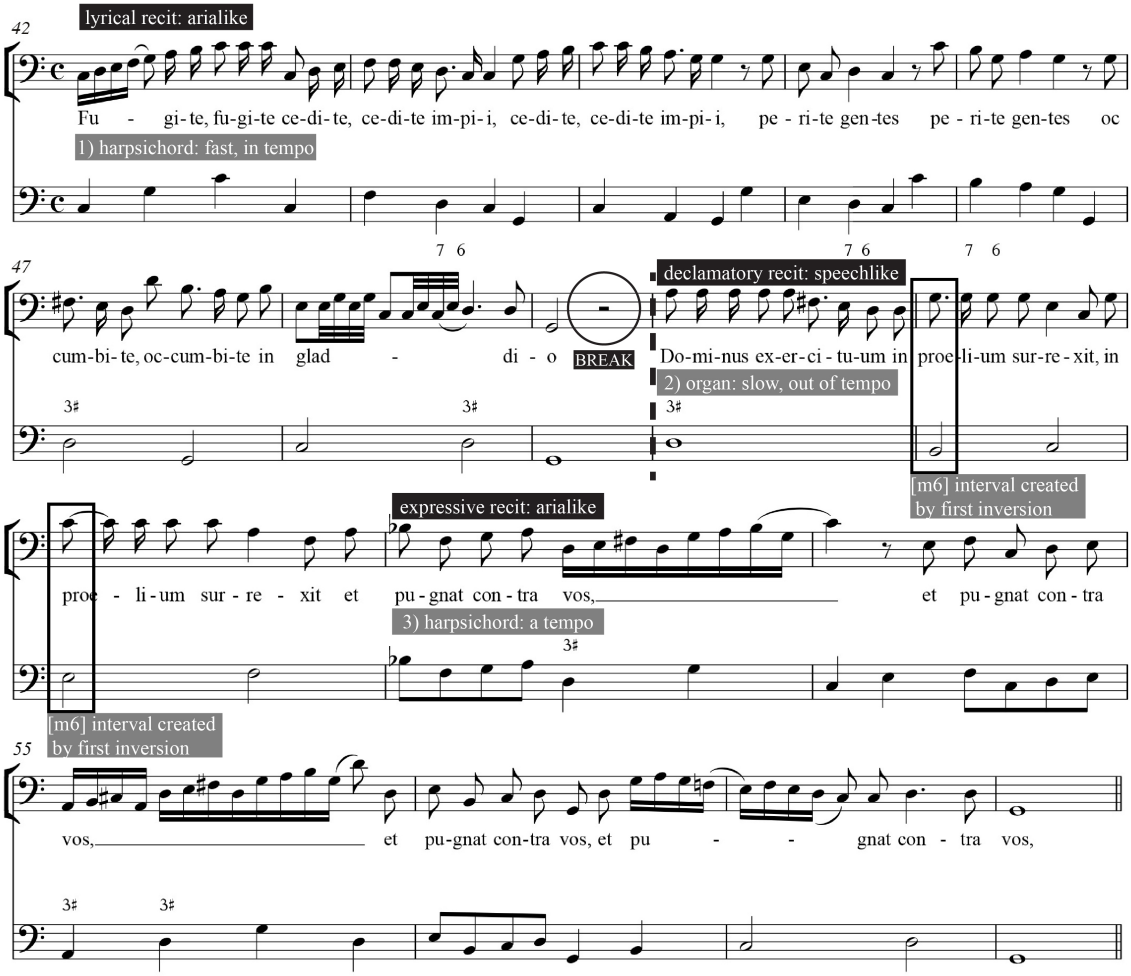
Table 7.1 "Fugite," Arioso, *Jephte:* Structure

The first section is in Cavalieri's lyrical recitative style with moving bass line and semi-melodic vocal line. The middle section is in Cavalieri's declamatory recitative style with repeated vocal notes in a speechlike pattern and longer bass notes. The last section is in Cavalieri's expressive recitative style with melismatic improvisations. While the tonality does shift, I consider the third section stable as the four-time repetition of "et pugnat contra vos" is stable within each individual repetition. Recalling the research of Beverly Stein, I like to think of these repetitions as transpositions of each other to various Phrygian levels—not a change of modality but operating within the natural system.[71]

Conductor Notes:

It is important to note that mid-seventeenth century recitative is not the same as the late Baroque recitative. It is essential that a conductor be knowledgeable of *affect* to pair the most effective tempo and rate of motion to solo movements of early oratorio. The first section [m.41–49] and last section [m.53–58] is more arialike and should have a fast rate of motion. See Example 7.4.

[71] Beverly Ann Stein, "Between Key and Mode: Tonal Practice in the Music of Giacomo Carissimi," PhD dissertation (Brandeis University, 1994), 67–69.



Example 7.4 "Fugite" Arioso, *Jephte:* Rate of Motion

Due to the melodic vocal line and moving bass line, I recommend accompanying both sections with harpsichord and keeping them in strict time. The middle section [m.50–52] still employs dotted rhythms in the vocal line but is accompanied by longer rhythms in the bass. Carissimi even subtly noted a different section by notating the vocal line in [m.49] with a half note while keeping the bass note a full whole note. I recommend slowing the rate of motion of the middle section for a truer recitative style. A slower change in *affect* is also supported by the first inversion chords on "proelium" (battle). This creates an interval of a minor sixth [m6] and, according to Zarlino,

embodies an *affect* of sorrow. In addition, I recommend further contrasting the middle section by replacing the harpsichord with the organ. The harpsichord would reenter at [m.53] with a constant, faster tempo for the final section.

7.6. Scene 2, No. 6 Crowd Chorus: "Fugite"

The "Fugite" chorus continues in the fury of the battle in *affect* and warlike dactylic motifs. However, the chorus creates a holistic "crowd" of war chanting through repetition and *stile concitato* texture. As in the preceding bass solo, the chorus is in two parts, "fugite" (flee) and "corruite" (fall down). The "fugite" section is homophonic and the "corruite" section is imitative. The two parts are then transposed. In both the preceding bass solo and the chorus, *affect* is seen through shifts from stable to unstable tonal areas. See Table 7.2.

	"Fugite"	"Corruite"
First time	a (unstable)	Modulates to C
Second time	C (stable)	Modulates to G

Table 7.2 "Fugite" Chorus, *Jephte:* Modal Structure

Conducting Notes:

While it is not written in the score, this movement should be performed *stile concertato.* The full chorus should sing where all six voices are present, and soloists on the "corruite" imitation sections. I recommend bringing the full chorus in on [m.69] as the texture changes from "concerting" to a more *cori spezzati* texture of lower voices contrasting with higher voices.

Due to the strong *concitato affect*, I recommend the harpsichord to play throughout and only add the full instrumental doubling in the tutti sections. As in the "Et clangebant" and if possible, incorporate a war drum in the tutti sections only. The percussion rhythm can follow the basso continuo rhythm, or just on the beat if needed.

The first “fugite” tutti section places the two highest vocal parts on the soprano 2 and alto 1 part. Depending on your choir, you may need to swap parts and give the sopranos the highest two parts and the altos the lower two parts (or whatever divisi you have). However, if possible, keep the altos on the third staff—it will create a different sound with altos singing higher in the range. If you are using recorders, you absolutely will need to revoice and place them on the highest pitched parts. Otherwise, they will not be heard with the full instrumental forces and forte singing.

It is imperative that the chorus starts *attacca* from the preceding bass solo. However, the bass solo ends on a strong G Mixolydian cadence, and the chorus starts with a change of mode to A Aeolian. I strongly recommend having the rehearsal accompanist play the last three measures of the bass solo each time you rehearse the chorus, especially if you are using members of the choir for the soli sections. You can incorporate vocal exercises of having each voice part sing a pitch in a G major triad, and then moving to their first pitch in A minor. This will help develop singers’ ears to modal transpositions not common in more traditional choral repertoire.

7.7. Scene 2, No. 7 Historicus Soprano Recitative: “Et percussit”

The following soprano recitative narrates the Israelite victory. There is a change of mode down to a flat level to F Lydian, but with a quick transposition back to C Ionian (like all the narrations of Part 1).

Conductor Notes:

Because the “Et percussit” recitative changes the mode, *affect*, and narration, I recommend a complete break and slight pause from the preceding “Fugite” chorus. This moment of silence will allow the final chord of “Fugite” to ring, and provide a moment of

reflection before what is to come. A harpsichord continuo will also help with the forward motion of the narrative and the *concitato affect* of the return to C major.

7.8. Scene 2, No. 8 Historicus Chorus: "Et ululantes"

The final movement of Part 1 is only written for three voices, perhaps to portray the low numbers of Ammonite survivors. "Et ululantes" also represents the first major shift in *affect*. There is an immediate change of mode to a G minor sonority that transposes to a D minor sonority. Here I find that Carissimi was not only using mode as a means to shift *affect*, but also a change of the system itself (within the confines of a natural system). If so, the opening G minor becomes Aeolian in the ♭♭ system and D minor also Aeolian in the single ♭ system—giving both an *affect* of death.[72] Death and sorrow are further dramatized with a lament in both transpositions:

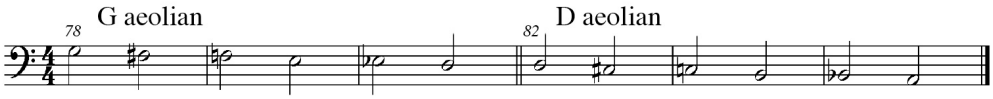


Figure 7.1 "Et ululantes" Lament, *Jephte*

Carrisimi employed some creative parallels with this chorus and the final lament of Filia, linking the fate of the Ammonites with the fate of Filia. This further suggests a three-part structure with "Et ululantes" closing Part 1. Carissimi's use of an Aeolian lament (with an added B♭) in "Et ululantes" returns in Filia's final lament in Part 3. In addition, the word "ululantes" (translated as the sound of a woman in mourning at the exact moment an animal was sacrificed) also reappears in the Filia's final lament. The final cadences in "Et ululantes" occurs with an emotional dissonance on "humiliati" and

[72] The single ♭ system refers to the transposition to F Ionian and the ♭♭ system refers to the further transposition to B♭ Ionian.

resolves to D minor. D minor's final appearance is the cadence in Filia's last conversation with her father on "antequam moriar" (before I die).

Conductor Notes:

While this movement is only written for three voices, I recommend using your full choir if you work with resonance and restraint. I voiced the sopranos and altos on the two higher parts and tenors on the lowest part. If possible, I recommend placing your basses on the tenor line because they tend to have a natural "warmer" resonance in their upper range. However, you will need to have whoever sings the "tenor line" breathe and sing on a narrow [i] resonating space while in their upper register. Sopranos will need to start on and open [ɛ] and narrow down to an [i] resonating space as they descend. Altos will start with a more neutral [e] space, navigate through the closed [i] space in the middle, and open slightly to [ɪ] below the staff.

In concert with resonating space, the sorrowfulness of this movement requires some additional warmer resonance that might result a lower laryngeal placement. A conductor might want to avoid this vocal production because in lowering the larynx an untrained singer might detach from their anchor (e.g., breath, intercostal, and head/neck/torso support), sing under the pitch, or produce an aspirated sound. All of these will result in weak overtones and an obscurity in the *affect*. One approach a conductor can take to help singers achieve this warmer resonance is widening the pharynx and false vocal folds (FVF's). By expanding the "tube" through the pharynx and FVF's, a choir can embody and produce a warm, sorrowful sound that is full of resonance, overtones, and harmonic balance—while not over raising the soft palate that sometimes results in a raised larynx. See Appendix 3 for suggestions on teaching this expansion.

As in the “Fugite” chorus, a conductor will need to rehearse the choir with the change of mode and system from the preceding recitative. Using the organ for continuo is essential to capture the *affect* of sorrow. Since the vocal lines do not enter until beat two, I recommend a full G minor organ chord with a strong accent and decay in the cello on beat one. This will help your singers match the change of mode and system.

I recommend playing this with instrumental doubling. This movement is one of the reasons I personally prefer recorders for this piece over violins. The tone of the recorder matches the sorrowful *affect* in a way a violin cannot. Please note that if using recorders, they will need to switch over to alto and/or tenor recorders. You should place the recorders on the top two lines, one violin on the tenor line, and then organ/cello for the continuo. I also recommend that this movement be repeated as a full instrumental ritornello. If you have a theorbo player, this might be a good opportunity to improvise.

PART 2

7.9. Scene 3, No. 9 Historicus Bass Recitative: "Cum autem"

The opening of Part 2 announces the Israelite victory with the bass solo in C major. However, tension is created at Jephte's physical return home because we [audience] now understand Filia's fate but are denied the lament with her singing and dancing. The *affect* is therefore set up to change from the fury of war to the joy and celebration of victory (next in the proceeding series of Mixolydian movements). The *temperato affect* is further denied with a long, imitative, and ascending melisma on "praecineebat" (sang).

Conductor Notes:

There should be a substantial pause from the end of Part 1 into Part 2. This will also allow silence to reflect on the previous chromatic lament, while giving space for the choir to sit and the bass soloist to make their way up front in a non-distracting manner.

Because the previous "Et ululantes" chorus is so emotional and foreshadows the theme of sacrifice, I recommend using the organ at first for the continuo. First, the organ sound intensifies the paradox of what we know and what is happening in the story (i.e., the sorrow of Filia's fate vs. her singing and dancing in celebration). Second, the *affect* shift with the melisma in the second half of [m.95] can be further dramatized by shifting from the organ to the harpsichord. If you have access to a theorbo player, I recommend adding theorbo in with this harpsichord. The theorbo would have been used for secular singing and dancing and will complement the melismatic bass line. In addition, adding the theorbo will later parallel the opening of Part 3, where I also recommend the theorbo for continuo.

7.10. Scene 3, No. 10 Filia Soprano Aria: "Incipite/Hymnum/Laudemus" series

The rest of Part 1 is one macro section of celebration of the Israelite victory and should be performed without pause (except for the final "Cantate" chorus). Carissimi was strong in faith and believed in the Catholic religious wars. It is no coincidence that Carissimi dedicated this entire section to the celebration of God's victory. This is so much the case that the text of Part 2 is non-biblical and added by the librettist—presumably at Carissimi's desire. Part 2 is in a clear Mixolydian (joy) paradigm, although the *temperato affect* goes through various repetitions of transposition of text, melody, and harmony. Filia's solos and the soprano duet of Part 2 combine for a symmetrical ABA stable-unstable-stable structure with alternating duple and triple meter. See Table 7.3.

Meter	Movement	Stable opening	Unstable middle	Stable closing
4/4	"Incipite" aria	G-C	A-D	G
3/4	"Hymnum" aria	C	a-d	[G]
4/4	"Laudemus" aria	G-C	d-a	G
3/4	"Hymnum" duet	G	D-a (+Phrygian)	G
4/4	"Cantate" aria	G-C	a-d	G

Table 7.3 *Jephte* Part 2 Structure

The "Incipite/hymnum/laudemus" series is Filia's introduction to the oratorio and is divided into three aria sections. The "Incipite" is in a dancelike duple iambic meter and is Filia's command to "strike the timbrels and cymbals." The "Hymnum" is a hymn of praise to God for victory in triple meter with a rising basso continuo towards the heavens. The "Laudemus" recapitulates the iambic duple meter and represents God's strength in winning the battle.

Conductor Notes:

These three movements establish the G Mixolydian *temperato affect* that permeates Part 2. The tempo should be quick and full of energy. A conductor should be

flexible with the soprano soloist but should be sure to hire a soloist with great vocal agility. This will be especially helpful in the "Hymnum" rapid rate of motion and melodic virtuosity. The first and last section should be accompanied by harpsichord continuo with their shared meter, rhythmic motive, and melodic structure. I recommend shifting to the organ for the middle hymn at [m.106]. This will help the "Hymnum" become more reverent and possibly for the hemiola motive to stand out with sustained long notes. In addition, the shift back to harpsichord at [m.120] will make the recapitulation more dramatic. I recommend a slight break between the second and third section in [m.120]; your soprano soloist will thank you.

7.11. Scene 3, No. 11 Crowd Soprano Duet: "Hymnum"

The following soprano duet recapitulates Filia's hymn with repeated text, triple meter, and melody. However, this duet has two alterations, First, the rising bass line "towards the heavens" is dramatized by rapid ascending quarter notes. Second, the libretto extends two lines that praise God on: "qui dedit nobis gloriam et Israel victoriam" (who made our host to be glorious, and Israel victorious). These exact words come back in the final chorus of Part 2.

The tonal levels in the duet are expanded from Filia's aria and includes three transpositions. In this case, Carissimi's "change of mode" acts as half cadences of the starting sonority. See Table 7.4.

[m.129]	[m.133]	[m.137]	[m.143]	[m.150]
"Hymnum"	"et modulemur"	"qui dedit nobis"	qui dedit nobis"	"victoriam"
G–D	a–E	C–G–C	d–A–d	G cadence

Table 7.4 "Hymnum" Duet, *Jephte:* Structure

Conductor Notes:

I recommend the harpsichord for this movement to match the *temperato affect* of the rhythmic duet. I also found it helpful to add one additional cello to the bass line to bring out the new motive. If you are using percussion, I would refrain from using it in this hymn, although that is my personal preference.

This movement is virtuosic and requires vocal agility and precise singing. If you can, you might hire two sopranos. However, using sopranos in your choir is just as effective. A conductor will need to establish the tuning system before coaching the soloists; this will help the singers tune the thirds consistently from the beginning.

While this duet will be in strict time, a conductor will need to work out all the needed breaths. I recommend shortening the last half note of [m.132, 136, 142] to give the sopranos a "snap breath" for the next phrase. The tricky part of this movement is giving the soloists a breath during the last two phrases that extend "qui dedit nobis…et Israel victoriam." The most logical breath for the first would be between "gloriam" and "et Israel" in [m.140]. The final phrase can shorten "victoriam" in [m.148] for a quick breath. However, depending on your soloists, a conductor will need to be prepared to give the sopranos another breath between [m.143–147], due to the extending range and melismatic motion.

I recommend the "Hymnum" duet be repeated as a ritornello with full instrumentation. If you are using percussion for the entire work and did use them in the duet, you may consider adding them back in for the ritornello. In addition, Filia's aria that comes next is very short and should be played as one movement with the "Cantamus" chorus that follows. I recommend two essential transitions during for this ritornello: 1)

have the choir stand during the last two measures of the ritornello so their movement does distract from the "Cantate" aria to follow, and 2) allow for a complete break at the end of the ritornello so the G Mixolydian sonority can be rearticulated on the downbeat of [m.151].

7.12. Scene 3, No. 12 Filia Soprano Aria: "Cantate"

The "Cantate" aria is Filia's "call to worship" that results in the proceeding "Cantemus" chorus that closes Part 2. The opening melody and rhythmic structure are a return of the "Incipite/Laudemus" aria that opened Part 2. The first 3.5 measures are identical, and then transpose to the unstable areas of [d–a]. The last five measures are taken from the previous "Hymnum" duet. The organization and symmetry of these movements supports the notion that Carissimi intended these to be one large section.

Conductor Notes:

I recommend either using the harpsichord or theorbo for this movement. I prefer to have this movement somewhat subdued in the continuo, so the proceeding chorus has a greater dramatic entrance (the chorus has not sung since the end of Part 1).

A conductor will need to coach the continuo to add a "lift" in [m.160] for Filia to take a breath. Also, the half notes in the continuo at [m.162–163] indicate a slowing of the rate of motion. This implies a ritardando almost two measures before it typically would occur. However, Carissimi is using transposition of *affect*, not only in melodic contour, but in the repetition of text. "Victoriam" is repeated four times at the end and is given a greater role in *affect* by slowing the rate motion while accenting the text in joy and celebration.

7.13. Scene 3, No. 13 Crowd Chorus: “Cantemus”

The “Cantemus” chorus is the finale of Part 2 and is parallel in structure to the “Fugite” chorus that closed Part 1 and the “Plorate filii Israel” chorus that will close Part 3. It continues the *affect* of the previous “Cantate” aria with similar text and Mixolydian paradigm. There is an opening “command” on “Cantemus,” followed by three mini sections that repeat. See Table 7.5.

“cantemus”	“laudemus”	“qui dedit nobis”	“et Israel”
G	C	d–a	G
	G	d–a	G

Table 7.5 "Cantemus" Chorus, *Jephte:* Structure

This chorus is the climax of the oratorio, full of joy and celebration through a concerted texture. This is also the height of the G Mixolydian *temperato affect* that makes the change of mode and system (to come in Part 3) more dramatic.

Conductor Notes:

I recommend performing this chorus in concerting texture. *Cori spezzati* is not required but can be effective if you have the space. I recommend 2–3 singers per part on the concerting sections, depending on the size of your full choir. You want to achieve a dramatic dynamic change from the smaller group to the *ripieno*.

The terraced dynamics can be further dramatized by only having the organist accompany the smaller choir and bringing in full instrumentation on the tutti sections. Just as in Part 1, you will need to revoice recorders to play the highest two lines.

Please note, if you are using the McCarthy score, that there is an error in the fifth voice in [m.175 and 187] on “qui dedit.” Beat 2 of each measure is notated correctly with a G Major sonority, with the tenors on a [G♮] on “qui.” However, beat 2+ (the “and” of

beat 2) is notated incorrectly as a [G♮] when it should be a [G♯] on "-dit." This is consistent with Charpentier's score and the harmonic progression of the SSA section prior.

I recommend adding a ritornello to close Part 2 to extend the tension of knowing Filia's fate while tonicizing G Mixolydian one last time (before it reappears in the final chorus). I like Federico Bardazzi's take of returning to the "Hymnum" duet at [m.129] with full instrumentation, followed by a reorder solo of the "Cantate" at [m.151] with only harpsichord/theorbo continuo. The "Hymnum" propels the *temperato affect* while the "Cantate" slims down the texture to prepare for the major *affect* shift in Part 3. This closing ritornello will also allow space for the choir to sit down, as Part 3 begins with the alto *historicus* and lengthy Jephte/Filia dialogue.

PART 3

7.14. Scene 4, No. 14 Historicus Alto Recitative: "Cum vidisset"

The "Cum vidisset" recitative opens Part 3 and recalls the alto "Cum vocasset" that opens the entire oratorio. This marks Jephte's psychological return home when he remembers the vow—and therefore the fate of his daughter. There is an immediate change of *affect* from the joyous G Mixolydian mode to a sorrowful A Aeolian mode (i.e., change of mode). This movement begins on an A minor sonority and establishes the *molle affect* that permeates Part 3. The final cadence is on D minor, linking it back to the "Et ululantes" choral lament.

The *affect* is further stressed by a change of system at [m.201] on "dolore et lacrimis" (in anguish and tears) by a shift from C major to C minor. One could assume that Carissimi wanted to deepen the theme of sacrifice at this moment as these words are not in the biblical text, but rather added by the librettist—possibly at Carissimi's request. By lowering [E] to [E♭] on "anguish," the following [E♭] in [m.202] creates a descending half step to [D] on "lacrimis" (tears) for a sighing effect. Here, the G major sonority is not a Mixolydian *affect*, but a I $\frac{6}{4}$ – V progression.

Conductor Notes:

Due to the immediate change of mode, a complete break from the previous ritornello is needed, followed by a substantial pause. The alto soloist should be in place by the last three measures of the previous ritornello. If possible, I recommend only the theorbo and basso continuo accompany this recitative. The strumming and picking of the strings will aid in the sorrowfulness of the static, speechlike vocal line.

The rate of motion should match the *molle affect* and longer bass notes. In fact, I recommend tying the first four measures of the basso continuo for one long, sustained [A]. I also recommend a complete break after "in occursum" (to meet him) in [m.200] for a dramatic accent on the change of system in [m.201]. A conductor should be prepared to coach the alto soloist to take their time during [m.201–202] and draw attention to the affective words "dolore" and "lacrimis" with embellishments (e.g., trill, mordent, *trillo*/goat trill). Then, a complete break and forte accent on [m.203] for a faster rate of motion on "scidit vestimenta sua" (he rent [tore] his clothes). A conductor should be prepared to coach the theorbo to strum with fervor in [m.203] to the downbeat of [m.204], and an immediate decay for the closing "ait" (he said:). This diminuendo will give space for an expanded vocal embellishment on the [E♮] of "ait" for a dramatic *molle* cadence to D minor.

As mentioned in the opening "Cum vocasset" recitative, a conductor will need to coach the soloist in accordance with their voice type. I recommend using the same vocal resonance paradigm used in Chapter 7.1 of the "Cum vocasset" recitative, and the *molle affect* resonances used in Chapter 7.8 of the "Et ululantes" chorus. I encourage using language, analogies, and gestures that produce a non-aspirate phonation between the grand staff.

7.15. Scene 4, No. 15 Jephte Tenor Arioso: "Heu mihi"

The next eight movements combine as one macro section and is the final dialogue between Jephte and his daughter (No. 17 divides Jephte's recitative into two parts). Here we see Carissimi's attention to symmetry and repetition to portray *affect*. The first half is Jephte understanding the cost of his vow where he speaks and Filia responds with a

question. The second half reverses the roles and is Filia accepting the vow and Jephte responding. The dialogue is enclosed by Jephte's recitatives "Heu" and "Vade filia" and using cross relations of [G♮] in a G major chord becoming [G♯] in an E major chord. Both of Jephte's "Heu" dialogues parallel one another in modal transposition structure. Jephte's second "Heu" serves as a central point of the transition from him speaking over to Filia. The outer two movements use Phrygian cadences for modal transpositions. See Figure 7.2 for a complete breakdown of the dialogue.

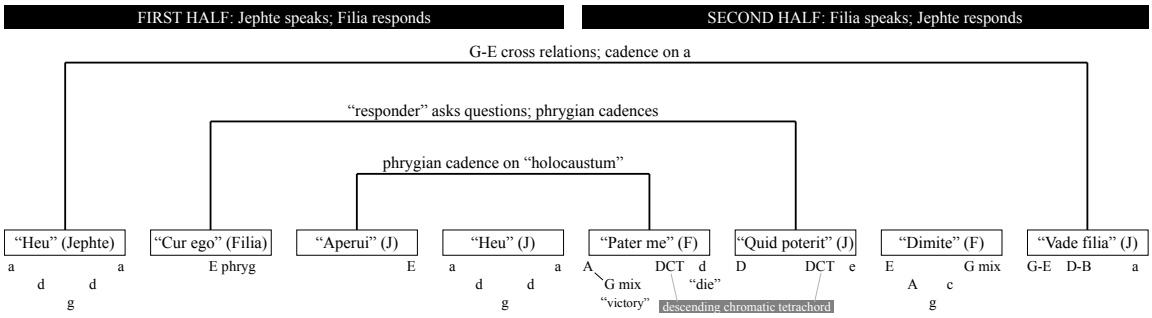


Figure 7.2 Jephte/Filia Dialogue, *Jephte:* Structure

The opening "Heu" starts with an A minor descending arpeggio sonority, but with a diminished fourth from [m.206–207]. This creates a harsh [m2] dissonance on "filia mea" (my daughter) with the [E♯] in the vocal line and [A] in the bass. This same paradigm is repeated in the next phrase but transposed to D minor. The [C♮] on "filia" in [m.209] act as passing sevenths to further shift to G Aeolian in the ♭♭ system.[73] G Aeolian becomes the modal transposition in the center of this dialogue; this same paradigm returns in Filia's final "Plorate" lament.

[73] Referring to a system/signature of two flats.

Carissimi then uses the [G–E] cross relation in the second half when Jephte makes the fate known to his daughter on “et tu partier” (and you likewise are undone). Here the shift from [G♮] in the G major chord is sharpened to a [G♯] in the E major chord, dramatizing the Phrygian *affect* of sorrow. The closing mirrors the first half with a D minor transposition that cadences to A minor.

Conductor Notes:

I recommend shifting over to the organ for this movement. The dissonances of the tenor voice will not sustain fully with the decay of the harpsichord and theorbo. Since this recitative is in two parts, I found it effective to contrast the rate of motion within the *molle affect*. The first half (m.206–211] should remain slow and sorrowful to bring out the dissonances and lowered B♭. However, I find the second half [m.212–216] to have insinuated syncopations, not melodically (horizontally), but between the continuo and tenor line (vertically). Therefore, the second half does not necessarily increase in tempo but rather increases the rate of motion by accenting the juxtapositions between voice and continuo.

7.16. Scene 4, No. 16 Filia Soprano Arioso: “Cur ergo”

“Cur ergo” is Filia’s response to her father. She questions him, asking “Cur ego te pater decepi et cur ego filia tua unigenita decepta sum?” (How have I, father undone you and how am I, thy only daughter, undone?). While Filia starts in the A Aeolian mode from Jephte’s previous statement, the rest of her question is mostly on major sonorities (F and E major). This helps portray that she is not yet fully aware of the vow and her fate. However, Carissimi does use the E major sonority as 1) a half cadence, that creates the

"open-endedness" of a question and 2) a Phrygian transposition, that has an *affect* of lamentation (like Aeolian).

Conductor Notes:

The continuo should remain organ to match the overall *molle affect*. Depending on the space and the organ placement, you may need to ask your organist to double the bass line an octave lower. The descending half step from [F] to [E] helps to realize the *molle affect* amidst the major tonalities.

7.17. Scene 4, No. 17 Jephte Tenor Arioso: "Aperui/Heu"

The next movement is split into two parts. In the first half, Jephte responds to Filia's question and explains the vow in [m.223] on "Aperui." In the second half, Jephte repeats the "Heu" material of "thou have undone me my daughter, and you alike are undone" at [m.229]. Just as before (and for the rest of Part 3), the E major sonorities act as both half cadences in A Aeolian and as a Phrygian transposition to embody the *affect* of sadness. In fact, the E Phrygian cadence on "holocaustum" (sacrifice) at [m.229] is the first authentic cadence to E major.

The repetition of "Heu" at [m.229] is now presented with Filia fully aware of the vow and her fate. This is the resolution that the audience has been waiting for (e.g., the Mixolydian celebrations of Part 2 that deny Filia from knowing the truth). There is one change from the first "Heu" to this one. The bass line at [m.230] is now a [B♮], creating a diminished sonority in first inversion.

Conductor Notes:

The continuo should remain organ to match the overall *molle affect*. A conductor should be prepared to coach the soloist to lean into [m.226] and not rush the diminished

fifth on “mea.” The [D♮] in [m.225] is not tuned the same as those that create the [G♯^{o6}] sonority in [m.226]. Note that Carissimi chose to write a high [A] in the continuo at [m.226] followed by a lower [A] the following measure on “offeram illum Domino in holocaustum” (I shall then offer to the Lord as sacrificial offering). I recommend a complete break between the two measures, so the vow is stated alone.

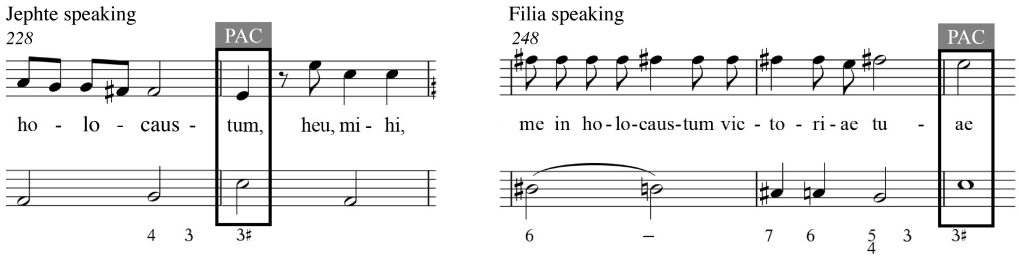
This movement presents the main “problem” of the entire oratorio and splits the entire dialogue series in half. The flowing dialogue reverses the communication pattern to Filia speaking and Jephte responding with a question. I recommend a slight pause between this movement and the next to give the illusion of a perspective shift.

7.18. Scene 4, No. 18 Filia Soprano Arioso: “Pater mi”

“Pater mi” starts the second half of the dialogue series (i.e., the change of roles between Jephte and Filia) with a change of system from A minor to A major sonority. Filia states “pater mi” (my father) first on A major and then on D major. This ventures away from the Aeolian *molle affect* that has been prominent in Part 3 to an uplifting *affect*—representing Filia’s love for her father. Carissimi then cadences the first phrase on G Mixolydian at [m.245] on “reversus voctor ab hostibus” (return victorious from enemies), connecting the *temperato affect* of joy that was used to tonicize the Israelite victory in Part 2.

Filia begins to accept the vow with a chromatic ascending line from [D–D♯–E] on “filia tua unigenita” (your only daughter). The [D♯] in [m.246] acts as a leading tone back to E Phrygian sorrowful *affect* and creates a harmonic [M6] interval—a “harsh” interval according to Zarlino. The final phrase in which Filia agrees to sacrifice herself contains a chromatic descending tetrachord, resembling the death of the ammonites in Part 1 and

foreshadowing the lament of the final chorus. The lament ends with the second authentic cadence to E Phrygian at [m.250], linking both times "holocaustum" (sacrifice) is spoken. See Example 7.5.



Example 7.5 Carissimi's "Holocaustum" Phrygian Cadence

The "Pater mi" dialogue ends with an *affect* of death in D minor on "antequam moriar" (before I die), same as the Ammonite lament and the "Cum vidisset" recitative.

Conductor Notes:

As in all the other dialogue movements, the organ is better suited to accompany this movement than the harpsichord. However, since the *affect* temporarily changes, adding the theorbo would help move the rate of motion for the first six measures [m.240–256]. If you do not have access to a theorbo, the harpsichord can simply articulate the downbeat of each measure (i.e., no improvisation). I recommend adding your second cello to the middle section to bring out the chromatic bass line.

Charpentier's copy of the score does raise two questions in this movement. The cadence on "tuae" in [m.249–250] shows a $\frac{5\text{-}3}{4}$ figure on [B]. The "3" is not assigned a "♯" but I recommend a sharped [D♯] for a stronger Phrygian cadence. In addition, some modern editions make the final cadence on "moriar" [m.255] a D major. However, Charpentier's score does not list a sharped third and his score is consistent it its usage of D minor and its ♮ or ♯ figures.

7.19. Scene 4, No. 19 Jephte Tenor Arioso: "Quid poterit"

"Quit poterit' is analogous to Filia's "Cur ego" in that both ask a question and cadence to E Phrygian. Jephte asks his daughter how he might comfort her. The solemnness of Jephte's question is paired with a descending chromatic lament on "moritura" (dying), connecting this dialogue with the previous "Pater mi" movement.

Conductor Notes:

If you use harpsichord or theorbo in the previous movement, I recommend taking them out in this movement and only use organ. While the Phrygian mode and textual meaning suggest a more *molle affect*, I encourage a conductor to examine the dactylic and dotted rhythms in agreeing on a rate of motion with the soloist. Jephte is wanting to comfort his daughter, but he is vexed with the cost of victory. The affect is still *molle*, but there is some anger embedded in the music.

It is important to note that Carissimi did not add a "3♯" figure to the [E] basso continuo at the end of this movement. He did add it to Filia's "Dimite me" entrance the following measure at [m.261]. A conductor should be prepared to point out the E minor sonority to the organist, as they might be inclined to sharp the third out of habit.

7.20. Scene 4, No. 20 Filia Soprano Arioso: "Dimitte me"

"Dimitte me" changes the system to E major from the previous E minor cadence. Carissimi writes the first large interval leap on "dimite me" (send me away) with a descending minor sixth (recalling Zarlino's [m6] *affect* of sorrow, grief, sighs, and tears discussed in Chapter 2). The [B♮] basso continuo at [m.266] is a change of system from the [B♭] in the vocal line that precedes. It is essentially a G minor [m.266] to C minor [m.267] Aeolian transposition on "plangam" (mourn).

Conductor Notes:

After the opening descending [m6], the overall vocal line ascends to a high [F♯], representing the walk up to the mountains, and then drops down at the end. For this reason, I recommend adding the theorbo with the organ to help propel the line forward. As before, if you do not have access to a theorbo, the harpsichordist can articulate each chord change.

A conductor should not rush the G minor change of system to G major at the final cadence on "virginitatem meam" (my virginity). Carissimi uses this same paradigm when mentioning the mourning of virginity, linking the Aeolian ♭♭ transposition to the *affect* of virginity. See Table 7.6.

[m.280–282]	[m.299–300]	[m.307–309]
"plorabat cum sodalibus virginitatem suam"	"ecce moriar virgo"	in interitu vigrinis lachrimate"
bewailing with her companions her virginity	I shall die a virgin	lament for the death of a virgin

Table 7.6 Carissimi's G Aeolian *Affect* of Virginity

7.21. Scene 4, No. 21 Jephte Tenor Arioso: "Vade filia"

Jephte's "Vade filia" final dialogue repeats the G major to E major cross relation found in the opening "Heu" dialogue. However, this time the vocal line spells out a melodic diminished chord on "vade filia" (go daughter). Another third cross relation occurs in [m.272] on "et plange" (and mourn/bewail) with a D major to B major transposition. Jephte ends the dialogue section with an A minor cadence, looping the tonal center back to how Part 3 began.

Conductor Notes:

I recommend moving the rate of motion for the first two measures due to the harsh descending diminished chord in [m.270] and the descending [m3] and dactylic

rhythms in [m.271–272]. Then, take a slight pause before Jephte's final line "et plange" in [m.272]. The repetition of "et plange" should not be rushed to bring out the D–B major cross relation. The second "et plange" at [m.273] should be even more dramatic with the harmonic [m6] interval between the bass and vocal line (i.e., Zarlino's minor sixth *affect*).

7.22. Scene 5, No. 22 Historicus Chorus: "Abiit ergo"

The "Abiit ergo" chorus is symmetrical to the "Transivit ergo Jephte" in Part 1 and narrates Filia and her companions making their way to the mountains. The chorus begins in G Mixolydian but has a sudden shift in the flat direction on "plorabat" (mourn/bewail). The movement ends with a descending tetrachord on "dicens" to a final cadence to G major. However, the progression is not a normal Mixolydian paradigm, but rather lowers the modal transposition from A minor to G major. This is the first time G Mixolydian is "heard" as a half cadence.

Conductor Notes:

I recommend performing this chorus a cappella to represent the ritual of a sacrificial walk. The tempo should not be as fast as the rate of motion employed for the Mixolydian section in Part 2 but should have the same speechlike movement of a recitative. A slightly faster rate of motion can occur in [m.280–281] with the change of *affect*. In theory, the movement ends at [m.282] on "suam." The last "dicens" (saying:) is really the preamble to the next movement. Therefore, I recommend a conductor hold the D major chord in [m.283] a little longer and use the offset gesture for the onset breath for the final "dicens."

7.23. Scene 5, No. 23 Filia Soprano Arioso with Echo: "Plorate colles"

Filia's final lament is based on A Aeolian in the ♮ system and G Aeolian in the ♭♭ system. However, the normal Aeolian paradigms are extended to multiple Phrygian transposition levels. There are four verses, each with an echo refrain that commands an action (i.e., responding to the theme). See Table 7.7.

[m.297–298]	[m.314–315]	[m.338–339]	[m.255–end]
"ulutate"	"lacrimate"	"resonate"	Final "Plorate" chorus
howl	weep	resonate (horrible sound)	weep, anguish, lament
B♭^{6}–d^{6}–E$^{4\text{-}3}$–a	B♭^{6}–d^{6}–E$^{4\text{-}3}$–A	d–E–C– E$^{4\text{-}3}$–a	Aeolian/Phrygian ≠ B♭/N6

Table 7.7 "Plorate" Lament, *Jephte:* Refrains

The first three echoes are her companions going away to the mountains. The last "echo" is the final "Plorate" chorus, as all the people join in lamenting Filia's sacrifice.

The "Plorate" lament increases the use of B♭, both as Aeolian in the G minor sonority and as the Neapolitan sixth in the A minor sonority. There is also a deepening of *molle affect* by an increase in first inversion major chords (i.e., Zarlino's [m6] interval *affect*). In Addition, Carissimi uses both G♯ and B♭ in proximity. Kircher called this Hypophrygian mode that has an *affect* of *tristis querulous* (sad and plaintive).[74]

Conductors Notes:

A conductor will need to prepare the soloist for all major first inversion sonorities—so that the harmonic [m6] are not rushed. There needs to be a "leaning" in with limited vibrato to not disrupt the "dissonance."

[74] Eric Thomas Chafe, *Monteverdi's Tonal Language* (New York: Schirmer Books, 1992), 42.

The organ should accompany the entire continuo. If you have theorbo, feel free to give freedom for limited improvisation. I encourage taking out all chordal continuo on all three soprano echoes to paint Filia and her companions moving farther away into the mountains. However, while it may seem dramatic to have it completely a cappella, the cello line is needed for the full harmonic *affect*.

I recommend a change in continuo accompaniment to match the rate of motion. This final lament is neither aria, nor recitative. I use the term "arioso," but it is more complex than that. It is essential for a conductor to use *affect*, and the treatises discussed in Chapter 2, to collaborate with your soprano soloist. The first phrase [m.285–298] should be "in tempo" during the measures with quarter notes and therefore led by the conductor. Measures that have only half notes can be somewhat flexible and led by the soloist. However, due to the melodic motion, it should still move as an arioso. Allow your soloist to break rhythm in [m.289–290 and 293–294] for *stile recitativo* on the repeated, speechlike declamations of "et in afflictione cordis mei" (in affliction of my broken heart).

The second phrase in G Aeolian at [m.299] should move a little slower to tonicize the ♭♭ change of system. However, I recommend an immediate increase in the rate of motion and the addition of the harpsichord for [m.301–303]. The *pyrrhic* rhythms momentarily change the *affect* to *concitato* as Filia's becomes angry about not having children: "et non potero morte mea meis filiis consolari" (and shall not in my death find consolation in my children). The following measure [m.304] should go back to organ and *molle affect* with the harmonic [m6] on "ingemiscite" (groan).

The third phrase in E Phrygian at [m.316] should continue the *molle* arioso style. However, [m.319–321] transposes to G Mixolydian and references the "Israelite victory." These measures should be in strict rhythm with harpsichord in the *temperato affect* of Part 2, that also focuses on the celebration of victory in G Mixolydian. The *molle affect* returns on [m.322] with organ only.

The fourth phrase [m.340] returns to A Aeolian and is Filia's final lament. This should be a dramatic and sorrowful as possible with organ continuo. Most of the harmonic sonorities are first inversions, so a conductor should bring those out and let them linger. Each dissonance, whether it be a resolving [m6] or the juxtaposition of the Hypophrygian G♯/B♭, must be intentional from the vowel resonance of the soloist to the articulation guided by the conductor. The choir should be seated for the entire dialogue section, so allow a substantial pause after Filia's final line to allow the audience to process before inviting the choir to stand for the final chorus.

7.24. Scene 5, No. 24 Crowd Chorus: "Plorate filii Israel"

The final chorus of *Historia di Jephte* is the most known work of Carissimi and is considered by many music scholars as the most beautiful and perfect piece of music. It is a human response to the lament of sacrifice. Kircher considered this chorus to be a model example of *affectus doloris* (*affect* of sorrow).

> The *affectus doloris* is suffering of the soul by which we are inwardly moved to sorrow for a fellow sufferer either because of extraordinary adversity or because of the death of parents, children, or friends, or because of similar adverse fortunes. In order, there, that a similar mood of sorrow may be expressed in harmonic measures, you must first of all have the energy and movement of sorrow and of souls showing themselves to be united in sorrow: for if you adapt to these a similar harmonic movement, you will, without doubt, accomplish that which you intend.[75]

[75] Peeter Tammearu, "Kircher And Musica Pathetica: A Translation From Musurgia Universalis" (MM thesis, The Florida State University, 2000), 90–91.

"Plorate filii Israel" continues the A Aeolian and E Phrygian sonorities from Part 3, but without the lowered B♭ and Neapolitan sixth chords. The chorus is split into three sections that repeat itself, followed by a short coda. See Table 7.8.

[m.355–364] [m.384–392]	[m.365–373] [m.393–401]	[m.374–383] [m.402–410]	Coda [m.411–end]
"Plorate filii Israel"	"in carmine doloris"	"lamentamini"	
Weep children of Israel	with songs of anguish	lament	
Aeolian	Phrygian	Mixolydian	
a–E lament + [e–C]–A	a–E lament	C–D–G + [double appoggiatura] –G	
homophonic	imitation	polychoral	

Table 7.8 "Plorate filii Israel," *Jephte:* Structure

Carissimi closes the oratorio by incorporating musical characteristics from throughout the three parts in the final chorus. The "Et ululantes" descending tetrachord lament that closes Part 1 returns in the first two section of the final chorus, linking the fate of the Ammonites to the fate of Filia. The E Phrygian cadences and [G–E] cross relations from Part 3's Jephte/Filia dialogue returns in the final chorus, but this time E major as a half cadence and the third relations transposed to [e–C]. Finally, the G Mixolydian *affect* from Part 2 returns in the "lamentamini" section of the chorus. The entire oratorio ends on G Mixolydian, paralleling the end with the first chord of the opening "Cum vocasset" recitative. The final G Mixolydian cadence also creates an ending that is a "positive" reflection of joy of sacrifice for the common good.

Conductor Notes:

The final chorus is full of changes of mode and changes of system. A conductor needs to educate their singers regarding altered pitches, especially when they occur in proximity. For example, the alto 1 need to be aware of their G♮ at [m.359] since only G♯ has been sung before. Consequently, the cross relations [E–e, e–C, G–E] can cause tuning

errors, especially when voices leap to the second pitch. These transitions will need to be rehearsed congruent to the performance tuning system discussed in Chapter 2.2.

Tempo for the "Plorate" chorus varies drastically among recordings and live performances. Some performances take the tempo dramatically slow to intensify the *molle* sadness and anguish, while others use the faster Part 2 tempo, rationalizing the G Mixolydian ending equates to a *temperato affect*. The key here is to use all available information within the score and use a rate of motion that matches the *affect*. The venue acoustics will alter exact tempos; see Table 7.9 for things to consider.

[m.355–364] [m.384–392]	[m.365–373] [m.393–401]	[m.374–383] [m.402–410]	Coda [m.411–end]
"Plorate filii Israel"	"in carmine doloris"	"lamentamini"	
Weep children of Israel	with songs of anguish	lament	
Aeolian	Phrygian	Mixolydian	
a–E lament + [e–C]–A	a–E lament	C–D–G + [double appoggiatura] –G	
The rate of motion must match the *molle affect* of A minor, E major, e minor, and the spondee text stress.[76] However, the C major sonority on "filiam" should be accented in *concitato affect*.	The rate of motion of the lament, and its transposition, should be slower, but not too slow to minimize "anguish." Use the half note to lean into the dotted quarter.	This section is why some choirs performing this movement faster to match the G Mixolydian rate of motion. However, the double appoggiaturas should sound like "moans" and "sights." This does not mean drastically slow. It means the appoggiaturas must have time to "swell."	

Table 7.9 "Plorate filii Israel," *Jephte:* Rate of Motion

I recommend utilizing Boers' Vocal Resonance Vowel Chart for this long chorus. This will be especially helpful for the alto 2/tenor 1 part, whose vocal line mostly stays in between the staff. A tenor might detach from their anchor while singing solely within the passaggio [D–F], resorting to falsetto. An alto might do the same as they descend below the staff and produce an unsupported aspirate phonation. In both cases, there is a loss of

[76] Monteverdi states "… I have devoted my studies and efforts to rediscovering this genus. In the *pyrrhic* measure the tempo is fast … and uses warlike, agitated leaps, while in the spondaic measure the tempo is slow and the opposite…" in the preface of his Eighth Book of Madrigals. Monteverdi, Claudio. *Madrigals Book 8*. [Appresso Alessandro Vincenti, In Venetia, monographic, 1638] Notated Music. https://www.loc.gov/item/2008561378.

overtones and sharping the intonation for tenors as they ascend and a flattening for altos as they descend. Throughout the chorus, sopranos must open the resonators from [ɪ] to [a] as they ascend—but be sure to narrow the space back to [ɪ] as they descend. This will prevent a lower laryngeal space in the lower register for sopranos. Altos will need to be coached to sing on the cords (chest voice) as much as is healthy and not "pushed." Tenors must navigate smoothly between [ɪ] and [i] in between the staff so their voice does not tire. Basses have the largest range of all the voice parts. They must navigate opening the resonators to [æ] as they descend, while mildly narrowing the space to [e] as they ascend.

Conclusion

Ultimately, the purpose of this research is to increase the accessibility of *Historia di Jephte* by providing a conductor with the knowledge base to understand mid-seventeenth century music theoretical and performances practices. While there are reasons why a conductor might choose to not program this piece, the rewards for navigating existing barriers are far greater. By devoting time to interpret, analyze, and apply the long and unfamiliar Latin text, a conductor can teach relevant and transferable skills to their singers such as 1) a foundation for the International Phonetic Alphabet (IPA) that can be applied to music or spoken word in any language and dialect, 2) the development of linguistic and literary skills through the analysis of Latin sentence structure, and 3) the honing of cognitive skills and logic in the "in-time" performance interpretation of Latin text into the vernacular (i.e., applying the appropriate *affect* to specific text).

By highlighting a mid-seventeenth century modal/tonal theory, a conductor can teach 1) aural skills in both the modern diatonic/chromatic synthesis of pitches, but also a modal organization that can be applied to all music—especially music outside of the Western canon, 2) critical thinking skills in the music theory analysis of *affect* changes resulting in harmonic cadential transpositions, and 3) analytical and creative capacities in rhetoric through the communication of differentiated emotions and meanings found within the musical expression of the libretto.

All cultures and ethnic groups have been contributing to humanity since the beginning. Therefore, a conductor has the unique opportunity to engage, apply, and assess their approach to Culturally Responsive Teaching (CRT) by navigating these

existing barriers in performing mid-seventeenth century music. Every singer is different. Every choir is populated with singers from different cultural and ethnic backgrounds. As a conductor prepares *Historia di Jephte*, they can/should approach a teaching pedagogy in a manner that is congruent with the learning styles of their singers. This includes understanding how cultural and ethnic particularities influences 1) how a singer values music at a universal level, 2) the relationship a singer has with content being taught in choir with the contributions their ethnic group has made to music, and 3) the communication styles embedded in a singer's culture that is necessary for the understanding of musical concepts being taught and how they express competency. See Appendix 2 for Geneva Gay's five dimensions of Culturally Responsive Teaching (CRT).

This body of research is not a manual, but whether a process *of* and experiences *in* using historical context to interpret modern solutions. By navigate existing barriers in performing music of this period, a conductor can deepen their own understanding of Baroque *affect* and singing as it relates to vocal production, tempi, and the dramatic interpretation of text. I would like to acknowledge that further research is needed to increase accessibility for performers, singers, and instrumentalists alike. It is my hope that this dissertation establishes a foundation for further research resulting in the creation of a modern edition of *Historia di Jephte* (with vocal, solo, orchestral, and continuo parts) for accessibility to artistically diverse singers, instrumentalists, conductors, and audience members.

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Appendix

APPX 1: Teaching and Applying Boers' Vowel Resonance Chart

For the purposes of this research, I will describe a few steps a music educator can employ in teaching pharyngeal resonance. These are suggestions that I honed from my mentor, Geoffrey Boers. However, music educators must gain a knowledge base from their singers' musical, cultural, and communicational background to present this *somewhat* complex concept in a manner that is congruent with the learning styles of said singers.

STEP 1: Invite your choir to sing an [i] vowel as in "feet" on a mid-range pitch, such as G♮. [i] is a good vowel to start with since it requires the tongue to be relaxed and resting with the tip of the bottom teeth. You want a comfortable pitch that requires little effort; this will enable singers to focus on many aspects of their mechanism without the stress of pitch extremes.

STEP 2: Model back and forth (call and response) for your singers asking them to repeat after you. During this step you can draw attention to the tongue and lip placement, encouraging singers to focus on their mechanism while repeating the exercise.

STEP 3: Invite a singer to model for the choir. Even if the phonation of the singer may not be exactly what you are looking for, immediately praise the singer for their effort. Then, ask the singer what they were imagining or what sensations they felt while singing the exercise. This will give you a moment to identify the "next steps" the singer needs to achieve a balanced onset and relaxed, consistent sound—but using the same (or similar) language the student used to describe their experience. This one-on-one interaction is essential in that it gives you time to hone a vocal technique with immediate feedback. Working one-on-one with a student in a choral setting might seem like a "waste of time," but it in fact gives everyone in the choir a chance to experiment with their own bodies while you are working one-on-one with another singer. The feedback you give the single student becomes an "actionable" lesson to the entire choir as they 1) adjust their own mechanism and 2) assess what they "hear" from you and the single student. TIME IS NOT LOST!

STEP 4: Invite the entire choir to join in the exercise, modulating up and down as needed to explore the production in other pitch ranges.

STEP 5: Invite the choir to “breathe” with that same [i] vowel. This draws the attention away from the tongue/lips and towards the pharyngeal space. During this step, singers become aware of the “intentional breath” that is in the same placement/vowel shape of the phonation to come.

STEP 6: Repeat STEPS 3 and 4 as needed with the addition of the intentional breath. Again, TIME IS NOT LOST while working one-on-one. The culmination of this process is every singer taking an intentional breath that anchors their mechanism in a specific shape, in this case, the [i] vowel.

STEP 7: Invite singers to repeat the exercise, but this time sustaining the sound and slowly adjusting the lips and tongue to other consecutive vowels: [i] [e] [a] [o] [u]. The focus of this step is to change the articulators (e.g., the lips and tongue that form words) while anchoring the resonators (e.g., the pharynx) in a constant placement.

As singers become increasingly comfortable with this process, you can apply specific resonating vowels on specific pitches using Boers’ Vowel Resonance Chart below.

APPX 2: Geneva Gay's Culturally Responsive Teaching

Research shows that most teachers do not have the same cultural frames of reference and points of view as their students.[77] The National Center for Educational Statistics' (NCES) 1999-2000 Federal Schools and Staffing Survey showed that teachers of color made up approximately 16 percent of overall K-12 teaching forces. In 2016–2017, racial and ethnic minorities accounted for 20 percent of all public-school teachers in the United States (NCES). Geneva Gay's *Culturally Responsive Teaching: Theory, Research, and Practice* addresses this gap in the teacher-student learning experience.[78] In her book, Gay lays out five dimensions an educator can employ to improve their effectiveness in utilizing Culturally Responsive Teaching (CRT). In the following paragraphs I will summarize each dimension.

1. Developing a cultural diversity knowledge base. In this dimension, a teacher goes beyond just being aware of the different cultures in their classroom and takes steps to dive deep into the multiple identities each student possesses. This process allows the teacher to understand the cultural characteristics and contributions of different ethnic groups and how they relate to the content being taught in the classroom. Examples of this dimension would be creating an assignment that asks students to share music that they listen to at home, visiting students in their communities such as churches or community centers, and meeting with parents or caregivers individually; all with the intent to gain detailed information about the student.

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[77] Carol D Lee, *Signifying as a Scaffold for Literary Interpretation: The Pedagogical Implications of an African American Discourse Genre*, NCTE Research Report; No. 26. Urbana, Ill.: National Council of Teachers of English, 1993.
[78] Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice*, Third ed. Multicultural Education Series, New York, NY: Teachers College Press, 2018.

2. Designing culturally relevant curricula. During this dimension, a teacher uses the knowledge base gained from the first stage to inform their curriculum and teaching strategies. Although governing bodies have improved their formal curricula, more specific and targeted approaches are still needed to address cultural and ethnic diversity in the classroom.[79] Gay states that teachers who aim to teach using CRT know when to adjust the formal curriculum to improve the overall quality. There is a place for cultural diversity in every subject taught in school. An example would be using a symbolic curriculum, such as a bulletin board, to showcase famous early music specialists who are persons of color. If a choir is preparing a Renaissance madrigal, for example, students of color within the choir can see a visual representation of themselves in a genre or vocal style that has not been a part of their culture.

3. Demonstrating cultural caring and building learning communities. In this dimension, a teacher creates a classroom environment that is conducive to learning for ethnically diverse students. I will not give an example of this dimension, as it is far more than a technical process of applying a best practice. However, I will share this dimension in the context of its philosophy. This goes beyond nurturing a student's growth, but rather is a pedagogical approach that places "teachers in an ethical, emotional, and academic partnership with ethnically diverse students, a partnership that is anchored in respect, honor, integrity, resource sharing, and a deep belief in the possibility of transcendence."[80] In creating a caring environment, a teacher can foster communities amongst their diverse

[79] Rahima C Wade, "Content Analysis of Social Studies Textbooks: A Review of Ten Years of Research," *Theory and Research in Social Education* 21, no. 3 (1993): 233.
[80] Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice*, Third ed. Multicultural Education Series (New York, NY: Teachers College Press, 2018), 52.

students that encourages peer-to-peer and student-to-teacher trust and accountability within the learning process.

4. Cross-cultural communication. This is communication which reflects ethnic and cultural demographics of all students. Porter and Samovar state that culture influences "what we talk about; how we talk about it; what we see, attend to, or ignore; how we think; and what we think about."[81] The intellectual thought of students from different ethnic groups is culturally encoded and teachers must decipher these codes to communicate more effectively. Cross-cultural communication can affect our communication in ways such as vocabulary usage, gesture and body movement, speaking intonation, discourse features, role relationship, and more (Cazden, John, & Hymes, 1985).

5. Cultural congruity. This is the culmination of all the prior dimensions and is essentially the delivery of information to students. During this process, a teacher matches the instructional technique with the learning styles of diverse students. Gay gives examples such as topic chaining, cooperative groups, and peer teaching as actional methods that fit well with communal cultures. Shaw's (2015) research shows success in this dimension by participants engaging in opening dialogue on "how the European vocal timbre associated with Western classical music could initially be alienating to students accustomed to traditions emphasizing more extensive use of chest voice or a varied palate of vocal timbres."[82] Shaw shares that Troy (in this particular case study) provided a

[81] Larry A Samovar, and Richard E. Porter, *Intercultural Communication: A Reader*, 6th ed. Belmont (Calif.: Wadsworth, 1991), 21.
[82] Julia T. Shaw ""Knowing Their World": Urban Choral Music Educators' Knowledge of Context," *Journal of Research in Music Education* 63, no. 2 (2015): 211–212.

culturally relevant model by imitating a character from a famous children's television program who speaks exclusively in head voice. He then revealed that this character was African American, allowing the students to demystify any stereotypes that come with singing in head voice.

APPX 3: Teaching and Applying False Vocal Fold Expansion

STEP 1: Invite your singers speak something energized and exciting, like "OH MY!" Role play and engage in call-and-response so others can experience and articulate what they are feeling. Navigate the conversation and experimentation by drawing attention to expansion of the pharynx when saying "OH MY!"

STEP 2: Invite singers to sing [i,e,a,o,u] on one pitch, but by employing the "OH MY!" space. I like to layer speaking "OH, MY!" following my singing the vowels so singers can solidify the space first.

STEP 3: Invite singers to say and then sing the word "yes" on the same pitch. Draw attention to how the word "yes" places the tongue at the tip of the teeth and that the soft palate is neutral. Navigate the conversation and experimentation by further drawing attention that singers can achieve more resonance by expanding the pharynx and not raising the soft palate so high. REPEAT STEP 2 with this in mind.

STEP 4: Invite singers to pant like a dog, producing an audible "hhh" sound. Ask singers to keep panting, but gradually take out the "hhh" sound. Draw attention that once the "hhh" sound has dissipated, their FVF's have expanded, giving their mechanical more space for resonance.