The Rhetoric of Interruption in Giovanni Felice Sances's »Motetti a voce sola« (1638)

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The opening section of »Solvatur lingua mea«, a motet for solo tenor published in 1638 by the imperial court composer Giovanni Felice Sances (ca. 1600–1679), is rife with rhetorical figures of the type elucidated by Joachim Burmeister, Athanasius Kircher, Christoph Bernhard, and the other seventeenth-century German music theorists who have dominated modern approaches to the rhetorical analysis of Baroque music (see Example 1 in the appendix)[1]. The first phrase (bars 1–6), for instance, displays four dissonance figures of the type common in the recitative style, in which passing dissonances over the long notes in the continuo are to be expected. The second phrase (bars 7–14) also contains these but adds dissonance figures of more expressive intent, such as the *prolongatio* (a passing tone with a longer rhythmic value than the consonance preceding it) in bar 7 and the *saltus duriusculus* (dissonant leap) in bar 12[2]. Also striking is the long expressive melisma in bars 10–11, which heightens the address to the Virgin. Taken together, this pair of phrases displays a figure of repetition in that the second phrase repeats both the text and music of the first, but with the music transposed up one step and decorated with melodic ornamentation; this repetition could be understood as a musical interpretation of the classic figure *anaphora*[3].

Especially effective is the combination of expressive figures beginning at bar 25. The first phrase (bars 25–28), with its long, ascending opening melisma, is immediately repeated two times in a compressed two-bar version; each repetition occurs a step higher, thereby heightening the intensity via the figure of *climax*[4]. Upon reaching the highest pitch in bar 33, the melody plunges down a seventh, in

1 Giovanni Felice Sances, *Motetti a voca sola*, Venice 1638; facsimile edition in Anne Schnoebelen (ed.), *Solo Motets from the Seventeenth Century: Facsimiles of Prints from the Italian Baroque*, 10 vols., London 1987–1988, vol. 8. Born in Rome, Sances joined the Viennese court chapel of the Holy Roman Emperor in 1636, after an early career in Rome and Northern Italy (including Venice). The best biography of Sances is in the introduction to Steven Saunders's edition of the composer's *Motetti a una, due, tre, e quattro voci (1638)* in RRMBE 126 (2003), p. ix–xii. The best overview of the rhetorical writings of German Baroque music theorists is Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, Lincoln and London 1997.

2 The only theorist to describe the figures *prolongatio* and *saltus duriusculus* is Christoph Bernhard, who was among the earliest writers to apply the rhetorical figures to works in the modern, Italianate *stile moderno*, in his unpublished *Tractatus compositionis augmentatus* and *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien* (written probably no earlier than 1657). In both treatises, his main concern is to use the figures to legitimize modern dissonance practices. All of the figures labeled in mm. 1–14 of Example 1 are drawn from Bernhard's treatises, although all of them except *prolongatio* and *saltus duriusculus* are also discussed by other theorists. English translations of Bernhard's treatises are in Walter Hilse, *The Treatises of Christoph Bernhard*, in: Music Forum 3 (1973), p. 1–196.

3 One of the most well known figures of Classical rhetoric, *anaphora* was subject to many different interpretations by German Baroque music theorists; see Bartel (footnote 1), p. 184–190. This pair of phrases could also be understood as an example of *paronomasia*, a repetition of a passage with alterations made for expressive effect; although introduced by Quintilian, this term was not used by music theorists until the eighteenth century.

what could be considered a *catabasis*; Kircher, the first theorist to discuss this figure, explains that it is to be used for lowly images, so it is appropriate that it is used to introduce the word »humilitatem«[5]. That very word is then given special attention, both with the sudden unexpected rest in bar 34 (*abruptio*) and especially with the striking *cadentia duriuscula* (dissonance on the pre-penultimate sonority of a cadence) on the downbeat of bar 35[6]. The entire passage beginning at bar 33 is then immediately repeated on a higher pitch level, another example of *anaphora*.

Without diminishing the value of analyses such as this (the figures do, after all, offer a convincing explanation of the rhetorical effectiveness of the passage in bars 25–40) it is nevertheless important to point out that such analyses often raise more questions than they answer[7]. When analyzing a work in this way, how does one choose which theorist's figures to use? Must the analyst restrict himself to just one theorist's definitions, or is it permissible to combine the ideas of more than one writer, as I did above? How much leeway does one have in bending the given definition of a figure, as I did with my interpretations of *anaphora* and *abruptio*? And, perhaps most importantly, how can we be sure that the composer was consciously thinking about these rhetorical figures while composing the work? To what extent do analyses like this simply apply the rhetorical figures after the fact to a work that may have been composed with completely different ideas in mind?

These last two questions are especially apt for the music of Sances, an Italian composer working in a German-speaking land. Although it is reasonable to speculate that by 1638 Sances had become acquainted with the German *Figurenlehre*, especially considering the close relationship between Kircher and the Habsburg emperors[8], we nevertheless have no evidence that this approach to musical rhetoric

4 *Climax* was also a figure subjected to a number of different interpretations. The earliest musical interpretation was by Joachim Burmeister in his *Musica Poetica* (Rostock 1606; English translation by Benito V. Rivera: Joachim Burmeister, *Musical Poetics*, New Haven and London 1993), where he described it p. 180–181 simply as an ascending or descending melodic sequence. The first theorist to describe *climax* as an ascending figure used for expressive effect was Athanasius Kircher, in his *Musurgia universalis, sive Ars magna consoni et dissoni* (Rome 1650; facsimile edition by Ulf Scharlau, Hildesheim 1970), II, p. 145. (Like Bernhard, Kircher applied the rhetorical figures to the Italianate *stile moderno*, focusing especially on the role of the figures in helping to move the affections.) See also Bartel (footnote 1), p. 220–225.

5 Kircher ibidem II, p. 145. Kircher specifically lists humility as one of the affections that this figure depicts: »Catabasis sive descensus periodus harmonica est, qua oppositos priori affectus pronunciamus servitutis, humilitatis, depressionis affectibus, atque, infimis rebus exprimendis […].«

6 Both of these figures again come from Bernhard, though my application of *abruptio* is slightly different from his.

7 There have been a number of criticisms of the *Figurenlehre* in modern musicological scholarship. See, for example, Peter Williams, *The Snares and Delusions of Musical Rhetoric: Some Examples from Recent Writings on J. S. Bach*, in: Peter Reidemeister and V. Gutmann (ed.), *Praxis und Reflexion. Zum 50. Jubiläum der Schola Cantorum Basiliensis*, Winterthur 1983 (= Basler Jb für Historische Musikpraxis, Sonderband), p. 230–240; Brian Vickers, *Figures of Rhetoric/Figures of Music?*, in: Rhetorica 2 (1984), p. 1–44; Arno Forchert, *Musik und Rhetorik im Barock*, in: SJb 7–8 (1986), p. 5–21. A new approach to musical rhetoric among German Baroque composers and theorists has been proposed by Bettina Varwig in her *›Mutato semper habitu‹: Heinrich Schütz and the Culture of Rhetoric*, in: ML 90 (2009), p. 215–239.

8 Already in 1633, Kircher had been appointed court mathematician by Emperor Ferdinand II. (However, on his way to Vienna he stopped in Rome, where he was given a professorship at the Jesuit *Collegio Romano*; he spent the rest of his life in the eternal city.) Kircher received financial support from the Habsburgs for the publication of the *Musurgia universalis*, support he acknowledged by dedicating the treatise to Emperor Ferdinand III's brother Archduke Leopold Wilhelm; see Ulf Scharlau, *Athanasius Kircher (1601–1680) als Musikschriftsteller: Ein Beitrag zur Musikanschauung des Barock*, Kassel etc. 1969 (= Studien zur hessischen Musikgeschichte 2), p. 41. Kircher also visited Vienna in 1649 and

played any role in the composer's earliest training. Born in Rome, Sances received his musical education as a choirboy at the Jesuit *Collegio Germanico* from 1609 until at least 1614 (and quite possibly 1618); as was standard for all choirboys at the German College, he studied the full liberal arts curriculum at the Jesuit's renowned *Collegio Romano*[9]. The standard progression of this Latin curriculum was two years of grammar, followed by one year of humanities (in which rhetorical training was begun), and then a full year of rhetoric in the fourth year[10]. According to the official *Ratio studiorum* of the Jesuit college system, the rules of rhetoric were taught in the humanities curriculum using the standard Jesuit rhetoric textbook of the early modern period, Cypriano Soares's *De arte rhetorica* (1560), which (like most early modern rhetoric books in Italy) does little more than restate the most important aspects of the canonical Classical sources, especially Cicero[11]. For the rhetoric curriculum in the fourth year, the *Ratio studiorum* mandates that

> even though the rules can be found and studied in a very wide range of sources, only Cicero's books on rhetoric and Aristotle's, both the *Rhetoric*, if it seems good, and the *Poetics* should be taught in the daily lesson. Style should be taken almost exclusively from Cicero[12].

It is this exposure to rhetoric, steeped in the original Classical sources, that would have conditioned Sances's approach to rhetorical musical composition. While we can be sure that he learned the linguistic figures of rhetoric, we cannot know exactly how he would have learned to apply them to musical composition. It also seems likely that his approach to writing a rhetorically effective musical work would

had an audience with Ferdinand III (ibid., p. 348). Steven Saunders (*The Emperor as Artist: New Discoveries Concerning Ferdinand III's Musical Compositions*, in: StMw 45, 1996, p. 17–22) has even argued that Ferdinand III himself followed some of Kircher's compositional instructions as laid out in the *Musurgia* in several of his own musical compositions.

9 On the education of choirboys at the German College, see Thomas D. Culley, *Jesuits and Music*, vol. 1: *A Study of the Musicians Connected With the German College in Rome During the Seventeenth Century and of Their Activities in Northern Europe*, Rome and St. Louis 1970, p. 70–71, 56, 107, 134–135. In April 1614 Sances's father withdrew him from the College against their wishes, and it is not known whether he returned. In December 1618 Sances wrote to the rector of the College from Padua, making it clear that he had officially left by that time but still had a cordial relationship with the school; it is unlikely that this good relationship would have existed in 1618 had Sances not returned after April 1614. On these details of Sances's biography, see ibid., p. 142–143.

10 Aldo Scaglione, *The Liberal Arts and the Jesuit College System*, Amsterdam and Philadelphia 1986, p. 84–85.

11 An English translation of the *Ratio studiorum* is Claude Pavur S. J., *The* Ratio Studiorum: *The Official Plan for Jesuit Education*, St. Louis 2005 (= Jesuit Primary Sources in English Translation Series I / 22). The books permitted for the teaching of rhetoric are discussed on p. 119, 147, 155, 159, 166–168, and 172; see also Pavur's convenient summary of the curriculum on p. 226–227. Other editions of the *Ratio studiorum*: Lukács Ladislaus, *Monumenta Paedagogica Societatis Iesu*, vol. 5: *Ratio atque Institutione Studiorum Societatis Iesu (1586 1591 1599)*, Rome 1986 (= Monumenta Historica Societatis Iesu 129) and idem, *Monumenta Paedagogica Societatis Iesu*, vol. 6: *Collectanea de Ratione Studiorum Societatis Iesu (1588–1616)*, Rome 1992 (= Monumenta Historica Societatis Iesu 141). See also Jean Dietz Moss, *The Rhetoric Course at the Collegio Romano in the Latter Half of the Sixteenth Century*, in: Rhetorica 4 (1986), p. 137–151. An English translation of Soares's *De arte rhetorica*, which underwent many reprints throughout the sixteenth and seventeenth centuries, is Lawrence J. Flynn S. J., *The* De arte rhetorica *(1588) by Cyprian Soarez, S. J.: A Translation with Introduction and Notes*, Ph. D. Dissertation, University of Florida 1955. A complete English translation of a 1589 summary (*tabulae*) of Soares's treatise by Ludovico Carbone is available in Jean Dietz Moss and W. A. Wallace, *Rhetoric and Dialectic in the Time of Galileo*, Washington (DC) 2003, p. 111–186. On Soares, see also Thomas M. Conley, *Rhetoric in the European Tradition*, Chicago and London 1990, p. 152–155.

12 Pavur (footnote 11), p. 155.

have been influenced by more than just the stylistic figures but also by other canons of rhetoric such as invention (*inventio*), arrangement (*dispositio*), and delivery (*actio*).

In contrast, the rhetorical education of the German music theorists who expounded the *Figurenlehre* differed greatly from that of Italian composers. Jamie G. Weaver has argued, for instance, that these writers were exposed to a specifically northern (and primarily Protestant) approach to rhetoric, based not on the original Classical authors but on the reinterpretation and revision of them by the sixteenth-century scholar Petrus Ramus[13]. Rather than conceiving of rhetoric in the Classical manner as an art that deals with every aspect of public speaking (from the inventing and writing of an oration to the effective delivery of it), Ramus (whose writings enjoyed tremendous popularity in the Protestant north but not in Italy) considered the task of rhetoric to be only the effective and persuasive presentation of ideas to the audience[14]. For Ramus, in other words, rhetoric was an art that consisted only of style (*elocutio*) and delivery (*actio*); those aspects of Classical rhetoric that dealt with the actual composition of the speech he placed into the realm of dialectic. This emphasis on style, Weaver argues, helps explain the prominence of the figures in seventeenth-century German discussions of musical rhetoric.

In another vein, Bettina Varwig has argued that the *musica poetica* tradition was strongly influenced by Erasmus, especially his *De copia verborum* (originally published in 1512), which achieved tremendous popularity as a pedagogical tool throughout northern Europe but not in Italy (especially after 1550)[15]. Focusing on Erasmus's principle of variation and amplification, Varwig has proposed a new conception of the *Figurenlehre*, in which instead of serving as semantic markers that express local textual meaning, the figures serve as purely musical devices that aid in the creation of expressive large-scale

13 Jamie G. Weaver, *The Persuasive Difference: Acknowledging Diversity in Rhetorical Approaches*, paper presented at the Eleventh Annual Meeting of the Society for Seventeenth-Century Music, Wake Forest University, 4 April 2003. I am very grateful to Ms. Weaver for providing me with a copy of her paper. On Ramus's writings and influence in Germany, see Howard Hotson, *Commonplace Learning: Ramism and its German Ramifications, 1543–1630*, Oxford 2007; see also Conley (footnote 11), p. 128–133; Moss and Wallace (footnote 11), p. 33–35; George A. Kennedy, *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times*, Chapel Hill 1980, p. 210–213.

14 Ramus's rethinking of Classical rhetoric stemmed from his belief that the Classical authors' approach to the verbal arts was flawed and needlessly complex, with too much overlap between grammar, dialectic, and rhetoric. Ramus's treatises include *Aristotelicae animadversiones* (1543), *Dialecticae institutiones* (1543), *Brutinae quaestiones in oratorem Ciceronis* (1547), *Rhetoricae distinctiones in Quintilianum* (1549), *Dialectique* (1555), and *Dialecticae libri duo* (1556). Ramus also collaborated with Omer Talon on the latter author's extremely popular and often reprinted *Rhetorica* of 1548. Ramus's 1547 and 1549 treatises have been published in English translation by Carole Newlands with an introduction by James J. Murphy: *Peter Ramus's Attack on Cicero: Text and Translation of Ramus's* Brutinae Quaestiones, Davis (California) 1992, and *Arguments in Rhetoric Against Quintilian: Translation and Text of Peter Ramus's* Rhetoricae distinctiones in Quintilianum *(1549)*, DeKalb (Illinois) 1986.

15 Varwig (footnote 7). A particular blow to Erasmus's influence in Europe was the inclusion of his *opera omnia* on Pope Paul IV's 1559 Index of prohibited books, and the inclusion of many of his works on the Tridentine Index (promulgated by Pius IV) in 1564. Henry David Rix lists 180 editions of *De copia* published between 1512 and 1824: *The Editions of Erasmus'* De Copia, in: Studies in Philology 43 (1946), p. 595–618; of these, only three were published in Italy (all in Venice), in 1519, 1520, and 1550. See also Marcella and Paul Grendler, *The Survival of Erasmus in Italy*, in: Erasmus in English 8 (1976), p. 2–22, which adds two additional pre-1550 Venetian editions, from 1526 and 1545. In their catalogue of sixteenth- and seventeenth-century Erasmus editions that survive in Italian libraries, the Grendlers list a total of thirteen copies of *De copia*, which survive in three libraries in Florence and one in Venice (the date ranges of these editions are 1516–1577 and 1632–1671).

musical structures (structures that are not necessarily dependent on the meaning of the text). In this way, Varwig subsumes *inventio*, *dispositio*, and *elecutio* all under the umbrella of »ornamentation« and disassociates the figures from the long-standing musicological tradition of interpreting them purely as text-expressive devices.

Whether one views the German *musica poetica* theorists as influenced by Ramus or Erasmus (or both, as the two views are not necessarily mutually exclusive), it remains that their writings on musical rhetoric are still bound to a system focused on specifically northern interpretations of the figures. For Italian composers, however, the rhetorical figures were just one element of a much richer rhetorical tradition, and to focus only on the figures when analyzing their music is to perform a disservice to the full extent of their understanding of the rhetorical arts. Accordingly, this article shall analyze »Solvatur lingua mea« and two other works from Sances's 1638 *Motetti a voce sola* by adopting a looser, more flexible approach to musical rhetoric than that afforded by the writings of seventeenth-century German theorists. All three works feature texts that aim to teach or persuade the listener, and in all three the music heightens the rhetorical impact of the words[16]. To help explain the rhetorical effectiveness of the music, I will do more than merely label stylistic figures; rather, I shall examine an array of compositional devices that serve to create an effective delivery of the text. Unlike Varwig, I consider the text alone (both its structure and meaning) to be an essential starting point for any discussion of musical rhetoric; however, the music can add a new dimension to the way we hear, interpret, and respond to the words. In these three works, the rhetorical impact is created by what I call »interruption structures«, in which jarring discontinuities in the musical fabric serve to highlight the most important messages of the work in striking and unmistakably rhetorical ways.

I

Although it is addressed to the Blessed Virgin Mary, the text of »Solvatur lingua mea« presents a message intended for a lay audience; it is in fact a carefully crafted rhetorical argument intended to convince the listener that God performed wondrous miracles for the Virgin (see Figure 1). It begins with a clear statement of purpose, drawing in the listeners (with extravagant language not untypical for an exordium) by telling us what will be proven in the work: »My tongue is loosened« so that I may describe the miracles that God performed for the Virgin Mary. This is then followed by a list of Marian mysteries: the Immaculate Conception (explained with a well-known Biblical passage that by the seventeenth century had come to be interpreted as a prefiguration of this mystery)[17], the Annunciation (God loved her

16 Such persuasive musical works were especially appropriate for the context of the Habsburg court in mid-seventeenth-century Vienna. The sacred music that Sances composed for his employer served an important function in Ferdinand III's Counter-Reformation program, in which the emperor sought to convert the German states from Protestantism and unite his entire realm under the banner of the Catholic church. Just like an effective oration, the main purpose of much of Sances's sacred vocal music (especially the works disseminated through his publications) was to teach the listeners about the wonders of the Catholic church and persuade them to abandon Protestantism. For a succinct discussion of Ferdinand III's Counter-Reformation program and its relationship to his musical patronage, see Andrew H. Weaver, *Music in the Service of Counter-Reformation Politics: The Immaculate Conception at the Habsburg Court of Ferdinand III (1637–1657)*, in: ML 87 (2006), p. 361–378. See also Steven Saunders, *Der Kaiser als Künstler: Ferdinand III and the Politicization of Sacred Music at the Hapsburg Court*, in: Max Reinhart (ed.), *Infinite Boundaries: Order, Disorder, and Reorder in Early Modern German Culture*, Kirksville (Missouri) 1998 (= Sixteenth-Century Essays and Studies 40), p. 187–208.

Figure 1: Text and English Translation of »Solvatur lingua mea«

Solvatur lingua mea in laudibis tuis, O Dulcissima Virgo, ut enarret mirabilia, quae fecit tibi Dominus.	My tongue is loosened in your praises, O most sweet Virgin, so that I may describe the miracles that the Lord has done for you.
Ab initio et ante saecula creavit te,[18] et dilexit te prae filiis Sion. Reginam te fecit sedere in excelsis, quia cognovit humilitatem tuam.	From the beginning and before the ages he created you, and he loved you above the daughters of Zion. He crowned you Queen enthroned in Heaven, because he recognized your humility.
Ideo gaude, Virgo, ideo laetare, Virgo,	Therefore rejoice, Virgin, therefore be glad, Virgin,
quia genuisti, qui te fecit, et in aeternum permanes Virgo.[19]	because you gave birth to him who created you, and you remain a Virgin forever.
Ideo gaude, Virgo, ideo laetare, Virgo. Alleluia.	Therefore rejoice, Virgin, therefore be glad, Virgin. Alleluia.

above all else), and the Assumption (God crowned her Queen of Heaven). Notably, the first and third of these are specifically Catholic (not Protestant) celebrations, and the first was of particular significance to Sances's employer Ferdinand III[20]. After stating the proposition (God performed these miracles), the author then provides the proof to substantiate it, that God did this because of Mary's humility. In keeping with the instructions of Cicero and other Classical authors, the author saves until the end of the argument the most important point: the very central mystery that Mary gave birth to her creator and yet remained a Virgin[21]. This last point is amplified by being introduced with an emotional exhortation to rejoice; this too adheres to the teachings of the Classical authors (and Soares), all of whom stress that it is important to embellish one's most important points with emotional appeals in order to excite and win over the audience[22]. This last part of the text creates a satisfying structural

17 In its original context, Ecclesiasticus 24 : 14 is an utterance by Divine Wisdom, though by the seventeenth century this passage and other similar Divine Wisdom texts from the Old Testament were widely understood to represent a prefiguration of the Immaculate Conception of the Blessed Virgin. On this exegetical tradition, see Andrew H. Weaver, *Divine Wisdom and Dolorous Mysteries: Habsburg Marian Devotion in Two Motets from Monteverdi's* Selva morale et spirituale, in: JMc 24 (2007), p. 250–258.

18 This line adapted from Ecclesiasticus 24:14 (changed only from first-person passive to third-person active).

19 These two lines drawn from an antiphon found in several Marian liturgies.

20 On the significance of the Immaculate Conception to Ferdinand III, see especially Weaver (footnote 10).

21 All of the ancient rhetorical treatises agree that the strongest point should be placed at the end of the argument. For example, Cicero explains in his *De oratore* (II.lxxxvii.314) that »in the arrangement of the speech the strongest point should come first, provided nevertheless that […] the rule be kept to reserve one's outstanding resources to the actual peroration«; translation by E. W. Sutton from Cicero, *De oratore,* Books I and II, ed. H. Rackham, Cambridge (Mass.) 1942 (= Loeb Classical Library 348), p. 437. Quintilian, in *De institutione oratoria*, VII.1.10–11, states that »I am in general agreement with Celsus, who (doubtless following Cicero) nevertheless insists somewhat too vehemently on the principle that a strong point should be put at the beginning, the strongest of all at the end, and the weaker points in between, on the ground that the judge has to moved at the beginning and pushed to a decision at the end«; translation by Donald A. Russell from Quintilian, *The Orator's Education*, 5 vols., Cambridge (Mass.) 2001 (= Loeb Classical Library 124–127 and 494), p. 126, 157–159.

parallel with the preceding part, in that both consist of proposition-proof structures (God did this because … / Virgin rejoice because …).

Turning to Sances's musical setting, one immediately notes that the emotional appeal appears twice in the work, framing the final point, and that it is set to the same triple-meter music on each occasion (see Example 2). One way to musically analyze this repeated section would be to describe it as a refrain that adds balance to the end of the work. However, a closer look at the musical structure, taking into consideration the rhetorical features of the text, provides more insight into the structural, affective, and rhetorical function of these »refrain« passages.

It is in fact these two statements of the triple-meter music that contribute to the »interruption structure« that enhances the most important point of the argument. After the first statement of the emotional exhortation, the duple-meter section proclaiming the miracle of the Virgin birth (bars 75–91) acts as a jarring interruption of the emotional appeal, an interruption that is highlighted not only by the total contrast in musical style (from aria to recitative) but also by the affective harmonic juxtaposition of G- and E-major triads (with a corresponding G–G-sharp cross relation in the voice) at the precise moment of change. The sense of an interruption is also created by the large-scale patterning of the melodic phrases that lead up to this moment. As discussed above, the opening two phrases of the motet can be considered an example of musical *anaphora* in that the second phrase is a repetition of the text and music of the first, transposed to a higher pitch level. This pattern continues throughout the first duple-meter section of the motet. The second and final phrases (bars 15–24 and 33–40) feature the same immediate repetition of text found in the first phrase. In the list of Marian mysteries each text is sung only once, but the musical pattern continues in that (as discussed above) each line is sung to a similar melody, with each successive phrase transposed up one step. The entire duple-meter opening section, then, has set up an expectation for the melodic organization of the motet as a whole, in which each melodic phrase will be heard more than once, with successive iterations at a higher pitch level.

The triple-meter section initially continues this pattern, because even though the line »Ideo gaude Virgo« is sung only once, the following (and very closely related) line of text is sung in bars 51–60 to a very similar melody, with bars 51–52 transposed up a step from what was heard at the beginning of

22 Even those Classical authors who did not stress emotional appeals still agreed that emotions were important in winning over the audience. By the early modern era, the need to appeal to the listener's emotions had taken on even greater importance, especially for the Jesuits, for whom rhetoric was an important tool in winning people back to the Catholic church. At the beginning of his first chapter on the emotions (Book 1, Chapter 33), Soares directly quotes (but does not cite) Cicero in remarking that it is precisely »by arousing the emotions« that an orator »gains credence in the course of speaking« (Flynn, footnote 11, p. 169; Soares is quoting Cicero, *De partitione oratoria*, XV.53). Regarding where to include emotional appeals, all rhetoricians agree that the most appropriate places for them are the *exordium* and *peroratio* of the oration as a whole. Both Cicero and Quintilian agree, however, that emotional appeals also have a place elsewhere in the oration, most notably at the end of an argument, after a point has been proven. After stating in *De oratore* that emotional appeals are most appropriate in the introduction and conclusion, Cicero remarks that »nevertheless it is often useful to digress from the subject one has put forward and is dealing with, for the purpose of arousing emotion; and accordingly very often either a place is given to a digression devoted to exciting emotion after we have related the facts and stated our case, or this can rightly be done after we have established our own arguments or refuted those of our opponents, or in both places […].« (Cicero, *De oratore*, II.lxxvii.311–12; Sutton, footnote 21, p. 435). Cicero echoes these remarks in *De partitione oratoria*, VIII.27 and XV.52; see Cicero, *De oratore,* Book III; *De fato; Paradoxa stoicorum; De partitione oratoria*, trans. H. Rackham, Cambridge (Mass.) 1942 (= Loeb Classical Library 349), p. 333 and 351.

the section. Beginning at bar 61, however, the pattern is broken, for instead of one long phrase immediately transposed upward, we first hear a brief two-measure motive sung three times at successively *lower* pitch levels (bars 61–66), followed by a four-measure cadential tag. Although this cadential module is immediately transposed up a fourth, at only four measures long it is not substantial enough to fulfill the structural expectations set up by the opening section. By the end of bar 74, we are left expecting a wholesale repetition of the long phrase beginning in bar 61, and when we instead hear the maximally contrasting duple-meter music, this startling interruption cannot help but catch our attention, impressing upon us the full significance of its text. When the triple-meter music returns, it can perhaps be understood as a second attempt to provide an uninterrupted melodic statement. In this regard, it is highly significant that upon reaching the moment when the interruption had occurred (bar 125), the aria style continues uninterrupted into the final »alleluia«, thereby acting as the »proper« continuation of the section that had earlier been so jarringly interrupted. Although we never do get a wholesale repeat of bars 111–25, the extensive musical repetition (on both the large and small scale) within the final »alleluia« helps satisfy the pattern set up by the first section of the work and successfully overcomes the earlier interruption.

Due to its status as a shocking interruption, this surprising moment in the work forces the listeners (whose emotions have just been aroused) to pay attention, making sure they listen to the most important message of the motet and (one would hope) filling them with awe at the miraculous powers of God and the Virgin Mary. Although rhetorical figures do play a role in projecting the meaning of the text (in addition to the figures discussed above, note also the extensive melismas and word repetitions that decorate the emotional exhortation, as well as the word painting used in bars 78–91 to depict Mary's constant virginity: a single note held in the voice against a melodically active bass)[23], the greatest rhetorical impact of the work comes not from these local melodic details but from Sances's carefully planned large-scale structure that derives its effect from the patterning of melodic phrases throughout the work.

That Sances did indeed carefully craft this »interruption structure« for maximum rhetorical effect can be confirmed by comparing this motet with another setting of the same text by the composer. This other setting of »Solvatur lingua mea« appears in Sances's *Motetti a una, due, tre, e quattro voci*, which was published in the same year as the *Motetti a voce sola* but whose dedication is dated six months earlier[24]. These settings are clearly related, so much so that they appear to be not two independent settings but two different »drafts« of the same work. Both works, for instance, are in the same mode and set for the same performing forces, and many of the corresponding clauses in the two settings have essentially identical melodies. As illustrated in Example 3, the pitches of the opening phrases of the two motets are identical (with just minor rhythmic differences), and the word »humilitatem« is given similar affective treatment. In addition, both works switch from duple to triple meter at the words »ideo gaude«, which

23 Whether a madrigalism can be considered a rhetorical figure or is merely a compositional device carried over from the sixteenth-century madrigalian tradition is open to debate; see, for instance, Arno Forchert, *Madrigalismus und musikalisch-rhetorische Figur*, in: Jobst Peter Fricke et al. (ed.), *Die Sprache der Musik: Festschrift Klaus Wolfgang Niemöller zum 60. Geburtstag am 21. Juli 1989*, Regensburg 1989 (= Kölner Beiträge zur Musikforschung 165), p. 151–169. However, because madrigalisms such as this one do much to help the listener grasp the meaning of the text, it seems fair to say that Sances is using the compositional device in a rhetorical manner.

24 Giovanni Felice Sances, *Motetti a una, due, tre, e quattro voci*, Venice 1638; modern edition by Steven Saunders (footnote 1). Sances signed the dedication of the *Motetti a una, due, tre, e quattro voci* on 21 November 1637, and that of the *Motetti a voce sola* on 1 June 1638.

are given similar melodies. Although we cannot know which of the two settings was composed first, the larger proportions and overall greater sophistication of the version in the *Motetti a voce sola* seem to indicate that it is a »revision« of the more straightforward – and less rhetorically effective – setting from the earlier print. It is primarily in their large-scale structures that the works differ, and through these two »drafts« we catch a rare glimpse of the composer at work as he consciously revises his composition, introducing changes to increase its rhetorical effectiveness.

Although the version of »Solvatur lingua mea« in the *Motetti a una, due, tre, e quattro voci* contains many of the same rhetorical figures found in the later setting, it is significant that it features neither the »interruption structure« nor any of the melodic patterning that contributes to the listener's perception of that structure. In the opening section, for example, every phrase is heard only one time, with the only text repetition occurring for the final clause (»quia cognovit humilitatem tuam«). Even more striking is the fact that the description of the important central mystery of the Virgin birth is not differentiated stylistically from the exhortation to rejoice that precedes it (see Example 4). Instead of maximally contrasting duple-meter recitative, this passage is sung in the same triple-meter aria style used for the preceding clauses. The rhetorical effectiveness of this passage is thus markedly diminished, as it can be very easy for a listener, having become accustomed to the many repetitions of the word »laetare«, to not even realize that new text has been introduced; in fact, it is only the final point (Mary's steadfast virginity) that is highlighted (bars 61–74), by means of the same madrigalism found in the later setting. Following this passage, instead of repeating the emotional exhortation, Sances gives us only a brief, stylistically incongruous (and rather awkward) »alleluia« passage, which unlike the one in the later setting is not integrated into the large-scale structure[25]. In comparing these two settings of the same text, it seems clear that Sances consciously introduced structural changes with the sole intention of heightening the rhetorical impact of the most important point of the text.

II

The later setting of »Solvatur lingua mea« is not the only work by Sances that employs an »interruption structure«; in fact, this seems to have been a procedure that the composer turned to rather often in order to grab the listener's attention and emphasize important passages of text. In the *Motetti a voce sola* alone, two additional works feature this rhetorical ploy. While both works use the interruption to enhance the main message of the work, the interruption itself is created through different means.

In the alto motet »O Maria Dei genitrix«, whose large-scale structure is articulated by statements of a recurring triple-meter refrain, the interruption is created by an unexpected appearance of the

25 This awkward »alleluia« section, as well as certain stylistic features of this setting, such as awkward and unnecessary »pseudo-imitation« between the voice and continuo in bars 53–55, seem to indicate that this is one of Sances's earlier works. I am tempted to imagine a scene in which the young choirboy, fresh out of his rhetorical lesson (or even in response to a homework assignment), crafts a Latin text that teaches an important Catholic lesson in the form of a rhetorical argument and then sets the text to music, bringing it with him to the Habsburg court. If the setting was indeed composed before Sances took the job in Vienna, this may help explain why he presented the »improved« version so soon after the initial publication of the work. Strengthening the argument that the version in the *Motetti a voce sola* is the later one is the fact that it would seem very odd for Sances to consciously decrease the rhetorical effectiveness of the work before publishing it, and for him to choose to include the less effective setting in his first publication of sacred music issued after joining the imperial court (especially as he dedicated the first print to Ferdinand III).

refrain in the midst of another phrase. The text of this work is, like »Solvatur lingua mea«, addressed to the Blessed Virgin, but unlike that work (which was in actuality teaching a lesson to the listeners), in this case the message is directed to Mary, beseeching her to provide consolation (see Figure 2). The refrain, the text of which consists of the opening vocative call to the Virgin, appears at the beginning and end of the motet and is also heard two additional times during the course of the work. The second appearance of the refrain (bars 40–55) occurs at a natural caesura in the text, separating a general laudatory description of the Virgin from the long sentence that culminates with the request for consolation. The third appearance of the refrain (bars 87–111), however, is what constitutes the work's interruption (see Example 5).

Figure 2: Text and English Translation of »O Maria Dei genitrix«

O Maria Dei genitrix et virgo gratiosa,	O Mary, mother of God and gracious Virgin,
omnium desolatorum ad te calamantium consolatrix vera,	true consoler of everyone coming to you in every pain and calamity,
O Maria Dei genitrix et virgo gratiosa,	O Mary, mother of God and gracious Virgin,
per illum magnum gaudium	through that great joy
quo consolata es	by which you were consoled
quando cognovisti Dominum Jesum	when you saw the Lord Jesus
die tertia a mortuis impassibilem ressurexi se,	on the third day rise unharmed from the dead,
sis consolatrix animae meae,	may you be the consoler of my soul,
O Maria Dei genitrix et virgo gratiosa,	O Mary, mother of God and gracious Virgin,
sis consolatrix animae meae,	may you be the consoler of my soul,
O Maria Dei genitrix et virgo gratiosa.	O Mary, mother of God and gracious Virgin.

Much of the final sentence of text is set in a florid arioso style, marked by virtuosic melismas as well as madrigalisms that vividly illustrate the resurrection of Christ. All of this, however, serves merely to lead up to the final phrase (bars 83–86), in which the singer finally requests consolation. To emphasize the seriousness of this plea, Sances introduces a declamatory, primarily monotone recitative style, and he also creates a sense of urgency by not concluding the phrase with an authentic cadence but instead immediately transposing it up a fourth. After the second statement of the plea, the music pauses in bar 86 on a tonally unstable C-major triad, and after tentatively hovering there for four beats, the bass suddenly and unexpectedly leaps down a minor seventh to C-sharp, creating a jarring chromatic shift to a first-inversion A-major triad, which leads directly into a full statement of the refrain. That the refrain is serving as an interruption is confirmed by the return of the interrupted phrase in bar 112, where it resumes the pattern back where it began in bar 83; this constitutes a »second attempt« to complete the section, just like the repeat of the triple-meter music in »Solvatur lingua mea«. Indeed, this time the attempt is successful: the phrase is sung three times and reaches a solid authentic cadence to A in bar 117. By interrupting the plea on its first occurrence, Sances has highlighted the central point of the work in a rhetorically effective manner. This interruption grabs the attention of the listener – and, we might imagine, of the Virgin herself, persuading her to pay extra special attention to the material that was interrupted, thereby heightening the urgency of the plea. For the average human listener, moreover, the interruption, by calling out to the Virgin in the midst of making the request, emphasizes the importance both of praising Mary and of turning to her for aid during troubled times.

III

Our third example, the bass motet »O vos omnes«, also uses recurring material to create the sense of interruption, albeit in a different manner from »O Maria Dei genitrix«. This is also a Marian motet, but unlike our other examples, the texts of which were addressed to the Virgin, this text is addressed directly to the listeners, instructing them to turn to Mary for intercession (see Figure 3). The main message of the work is encapsulated in two recurring passages, one instructing the listeners to adore the Virgin (»adorate Reginam vestram«) and the other urging them to hurry to her (»currite ad illam«). These messages are conveyed through two distinct recurring triple-meter passages that contrast sharply with the duple-meter music in the rest of the motet. Because each passage is brief and consists solely of repetitions of a single musical idea, neither of them can be considered a self-contained, independent musical unit, which creates the effect of an urgent, incomplete thought. The two refrains appear in different, unpredictable combinations throughout the motet; this unpredictability, coupled with the fact that they are often grammatically extraneous to their surrounding passages, creates the impression that every appearance of a refrain is interrupting the larger discourse of the motet.

Figure 3: Text and English Translation of »O vos omnes«

O vos omnes qui a Deo gratias intercedere cupitis, adorate Reginam vestram Mariam.	O all of you who desire intercession by the grace of God, Adore your Queen Mary.
Currite ad illam.	Hurry to her.
Est enim Virgo et Mater, Virgo quae Deo Virginitatis florem servavit, Mater quae Deum mortalium reparatorem peperit.	She is indeed Virgin and Mother, Virgin who protected the flower of her virginity for God, Mother who gave birth to God, redeemer of mortals.
Currite ad illam.	Hurry to her.
Haec est enim illa Virgo quae ovans in caelis spiritum omnium Regina vocata est, et triumphans in terris super omnes mulieres excelluit.	She is indeed that Virgin who triumphing in Heaven is called Queen of all spirits, and triumphing on Earth surpasses all women.
Ideo, adorate Reginam vestram, currite ad illam. Alleluia.	Therefore, adore your Queen, hurry to her. Alleluia.

After the opening invocation to the listeners, sung to a striking melodic figure that includes a shocking descending leap of a diminished eleventh that grabs our attention, the first section of »O vos omnes« continues in a restrained recitative style (see Example 6). After a dissonant leap (*saltus duriusculus*) in bar 10, the first section ends not with a solid cadence but on a tonally unstable D-major triad. Although the ensuing refrain passage begins on that same harmony (thereby not featuring the harmonic disjunction of the interruptions in »Solvatur lingua mea« and »O Maria Dei genitrix«), the buoyant triple-meter aria style comes as a shock after the austere opening section and catches us off guard, as do the interruptions in our other examples. Heightening the effect of this passage as an urgent, incomplete thought is the fact that the sentence is not completed until the introduction of the word »Mariam« in bars 34–35, well into the following duple-meter section. In fact, because the entire text of the refrain passage is re-

peated in the second duple section, the refrain turns out to be grammatically and musically unnecessary. Moreover, because the framing duple-meter sections are stylistically consistent with each other, the entire opening passage would still make good musical and grammatical sense if the triple-meter refrain were removed. Nor do the following two statements of »currite ad illam« contribute to the grammatical or musical flow of the work; in fact, the second statement (bars 84 – 93) disrupts the linguistic *anaphora* that connects the passages that surround it. Sances further highlights the stylistically incongruous nature of the second refrain by consistently labeling it with the indication »Presto« every times it appears.

As in the »interruption structures« of »Solvatur lingua mea« and »O Maria Dei genitrix«, the interpolations of the triple-meter passages in »O vos omnes« surprise the listeners and emphasize the central didactic lesson. Only at the end of the work, before the final »alleluia«, do both passages appear together as a single unit to make a coherent concluding point. Unlike the earlier refrain statements, this final point is grammatically and musically integrated into the work by the word »ideo«, which Sances highlights with a distinctive, drawn-out musical idea (see Example 7). Even though the two refrains are of different lengths, their similar affect and contrary melodic motion allow them to complement each other well, which creates a fully satisfying and self-contained concluding section that finally presents the lesson of the motet in its entirety, hammering home the points that have been bombarding the listeners throughout the work.

IV

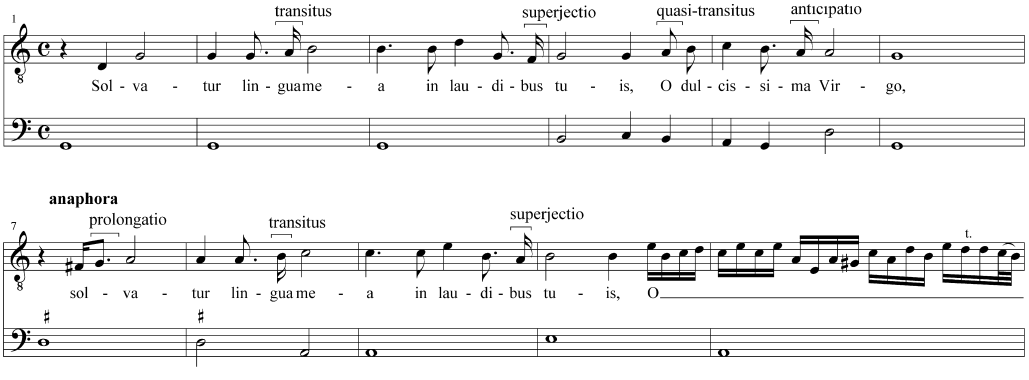
These three examples demonstrate the variety of means by which Sances was able to create »interruption structures«, all of which serve the same goal of presenting the most important message of the work with strong rhetorical force. In two cases (»Solvatur lingua mea« and »O vos omnes«), it is the interrupting material that carries the important message, while in »O Maria Dei genitrix« the crucial plea to the Virgin is emphasized by being interrupted with previously heard text and music. The mechanisms through which Sances ensures that we perceive these events as interruptions vary in complexity. In »O vos omnes« the interruptions result from the mere unpredictable appearance of stylistically contrasting and grammatically unnecessary refrain modules, which create unexpected juxtapositions with the surrounding material; in »O Maria Dei genitrix« a phrase is transposed to a tonally unstable pitch level and jarringly interrupted before it can reach a satisfying cadence; and the interruption in »Solvatur lingua mea« is carefully set up through a consistent melodic patterning that is then willfully broken. One constant element of all three interruptions is their dependence on repeated musical material, but even here the purpose of the recurring music is very different. In »O vos omnes« the refrains are unstable modules whose very presence disrupts the fabric of the music. In contrast, the refrain in »O Maria Dei genitrix« is a self-contained and eminently stable passage that has already been heard two times in its entirety. The sense of interruption in this work comes not from any instability in the refrain itself but from the fact that it interrupts the sequential repetition of another phrase. In both »O Maria Dei genitrix« and »Solvatur lingua mea«, furthermore, the repetition of music after the interruption is necessary in order to provide a complete statement of the material that had been interrupted.

It is impossible to deny that in all three of these works the »interruption structure« enhances the rhetorical impact of the delivery of the text, emphasizing the most important messages in an attempt to persuade the listeners or teach them a lesson. Yet in none of these three works is the interruption created by the stylistic figures that form the bulk of the rhetorical writings of seventeenth-century German music

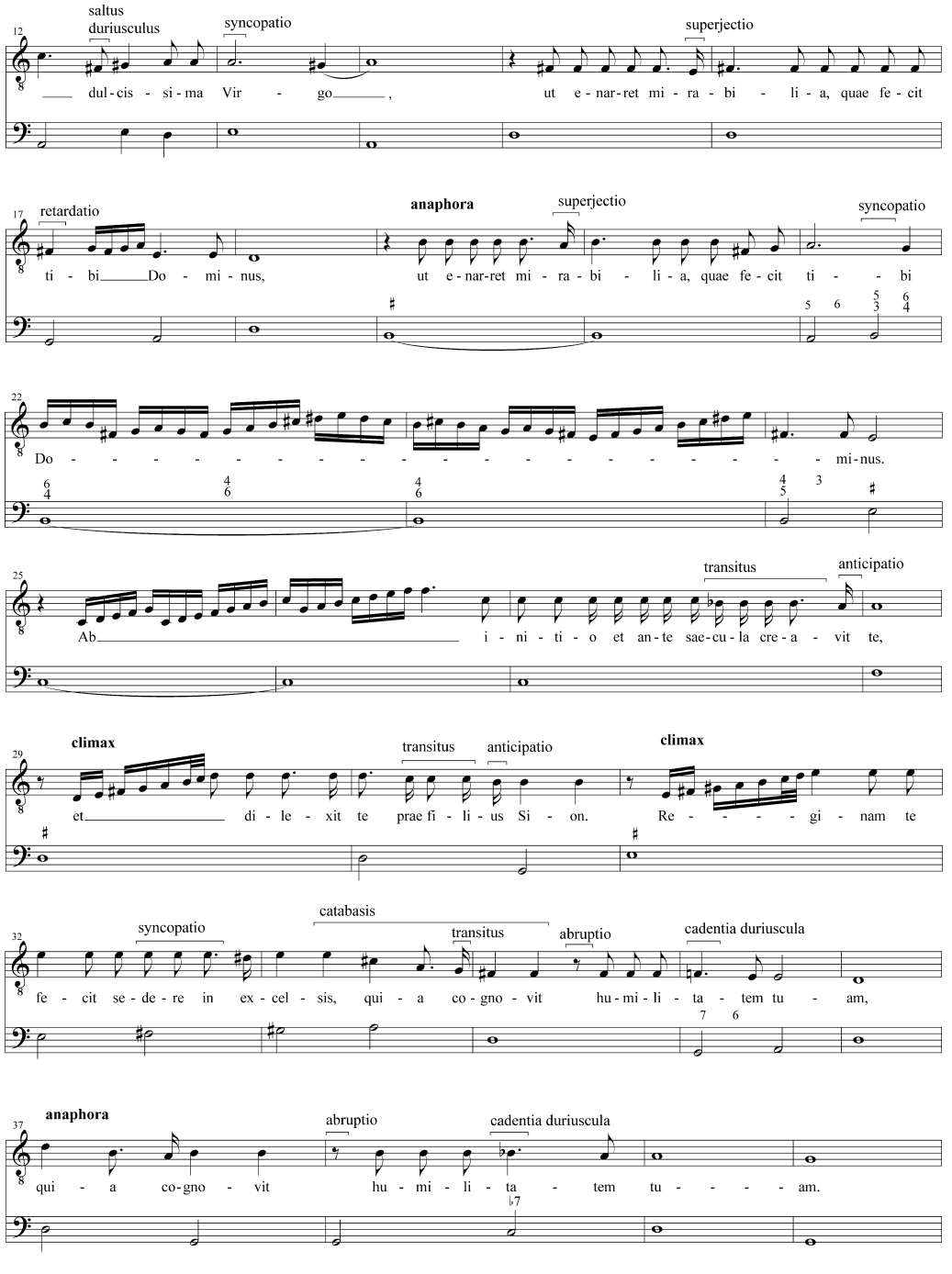
theorists. Rather, the rhetorical effectiveness of the works can be elucidated by recourse to the Classical teachings on rhetoric. The text of »Solvatur lingua mea« was described above as a rhetorical argument in its own right, and the musical setting enhances the importance of the final point by manipulating the emotional appeal that frames it. The interruption of the final plea in »O Maria Dei genitrix« can also be considered an emotional appeal; having reached the most important moment of the work, the singer appeals to the Virgin's emotions by calling out to her and praising her with a melodious aria. In »O vos omnes« the unexpected reiterations of the refrain modules emphasize the central lesson of the work through the basic rhetorical strategy of repetition, and these too can be considered appeals to the emotions: within the duple-meter recitative context of much of the motet, these catchy and memorable refrains appeal to our emotions by ornamenting the surrounding material and simultaneously heightening the urgency of the lesson.

In all three of the motets examined in this article, Sances created rhetorically effective, persuasive works by toying with the listener's melodic and harmonic expectations through careful manipulations of the large-scale musical structure. Only by adopting a more flexible approach to musical rhetoric than that found in the German theoretical writings that have dominated modern scholarly treatments of the subject – an approach that is justified by the rich rhetorical education that Sances received in Rome – are we able to fully appreciate the rhetorical sophistication of these three works from Sances's *Motetti a voce sola*.

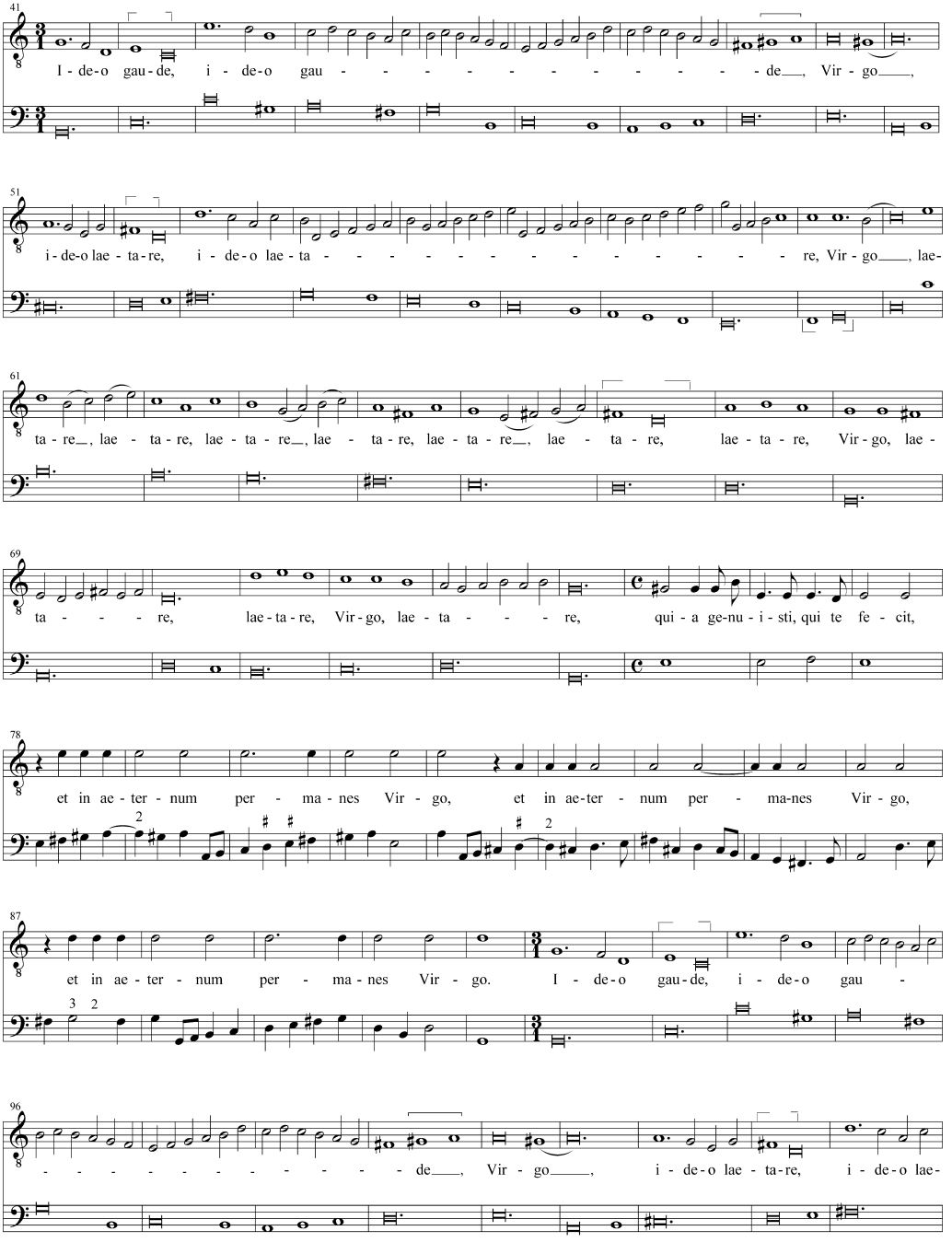
Appendix



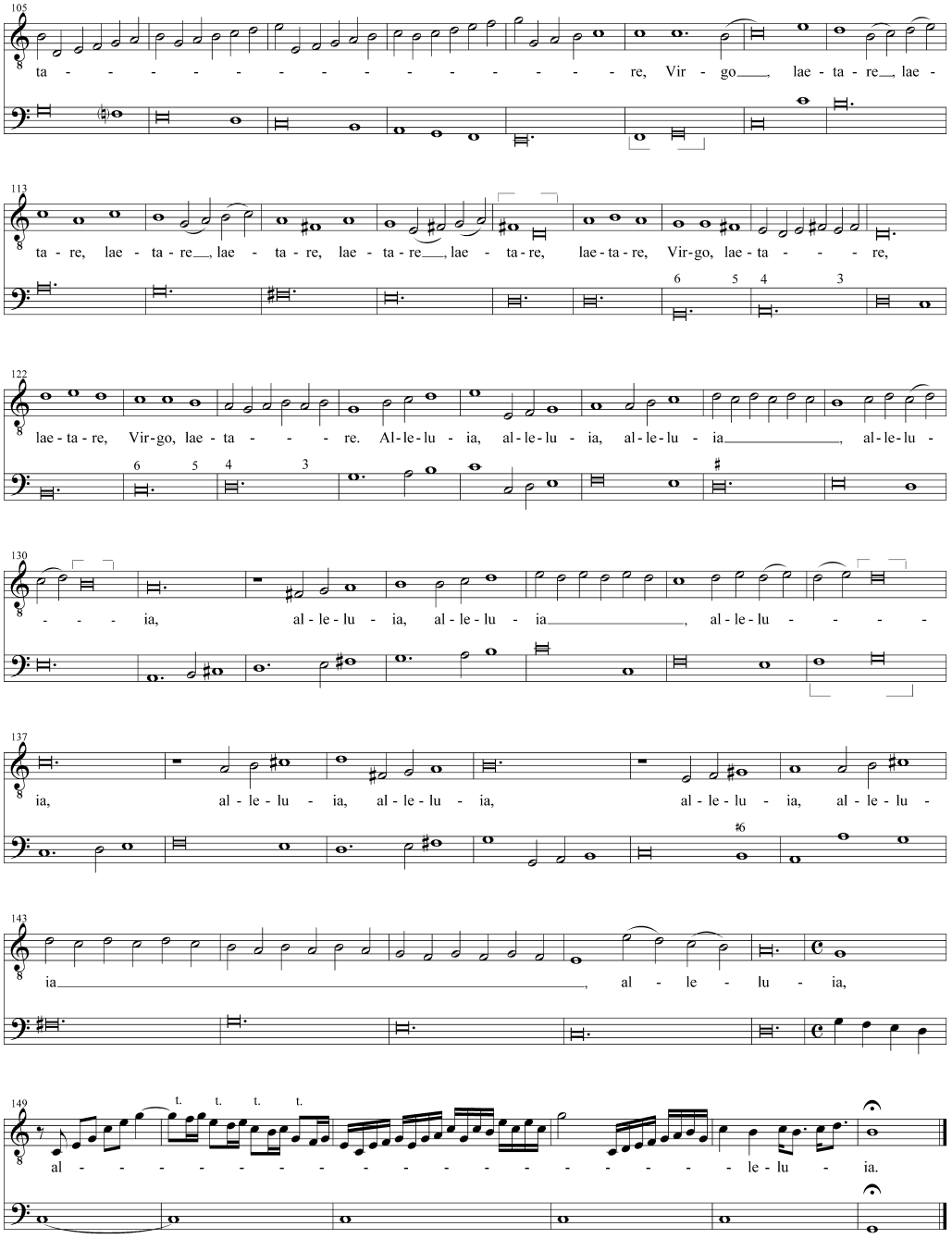
Example 1: Giovanni Felice Sances, »Solvatur lingua mea«, bars 1–11



Example 1: Giovanni Felice Sances, »Solvatur lingua mea«, bars 12– 40

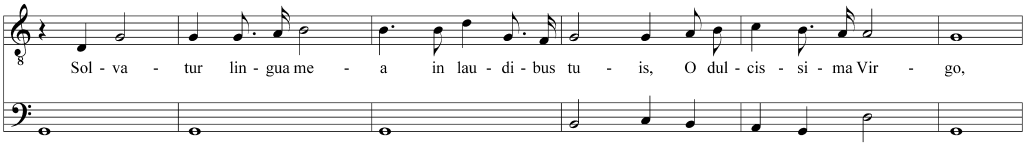


Example 2: »Solvatur lingua mea«, bars 41–104

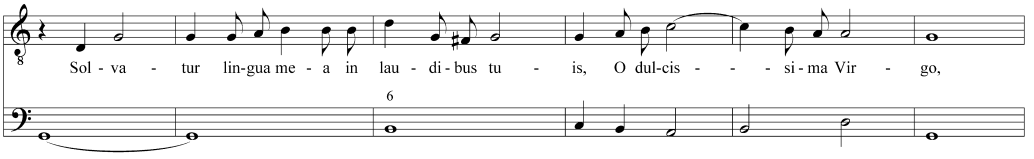


Example 2: »Solvatur lingua mea«, bars 105 – end

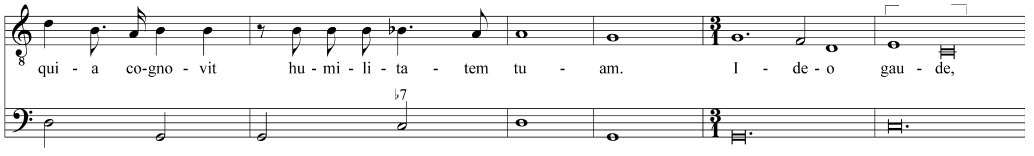
Example 3: Comparison of passage from Sances's two settings of »Solvatur lingua mea«



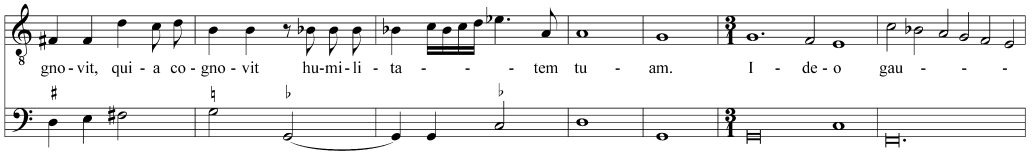
3a: *Motetti a voce sola*, bars 1–6



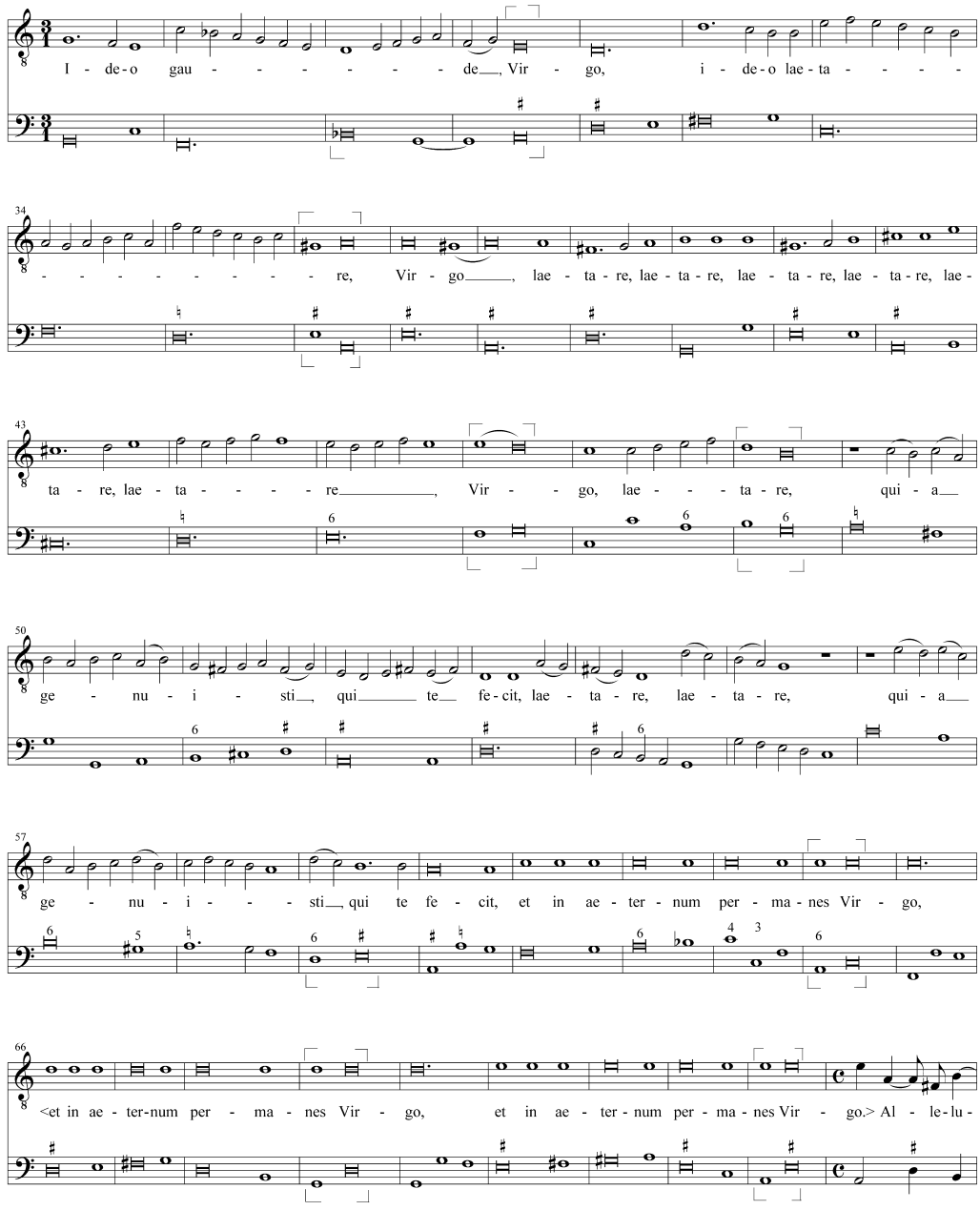
3b: *Motetti a una, due, tre e quattro voci*, bars 1–6



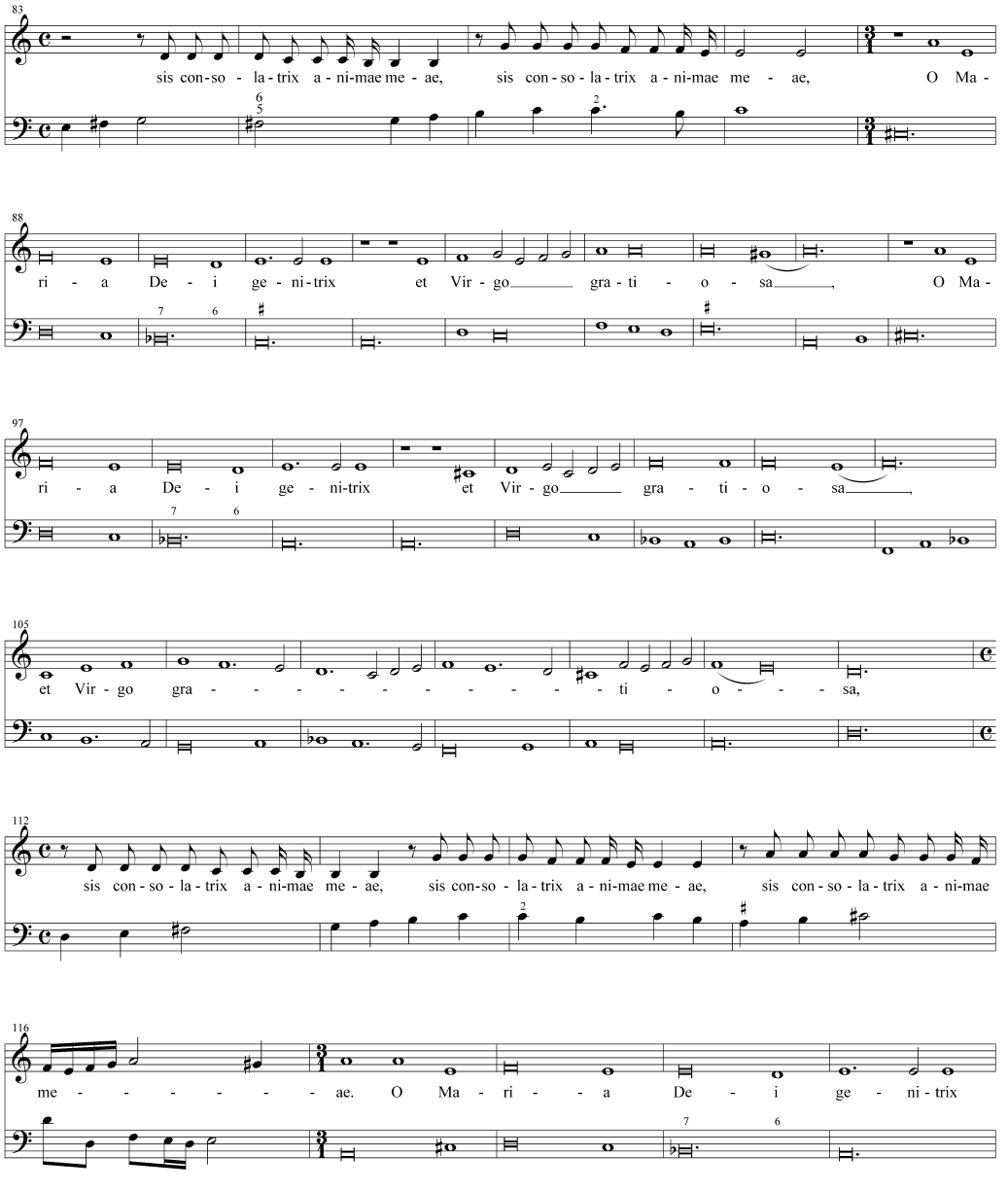
3c: *Motetti a voce sola*, bars 37–42



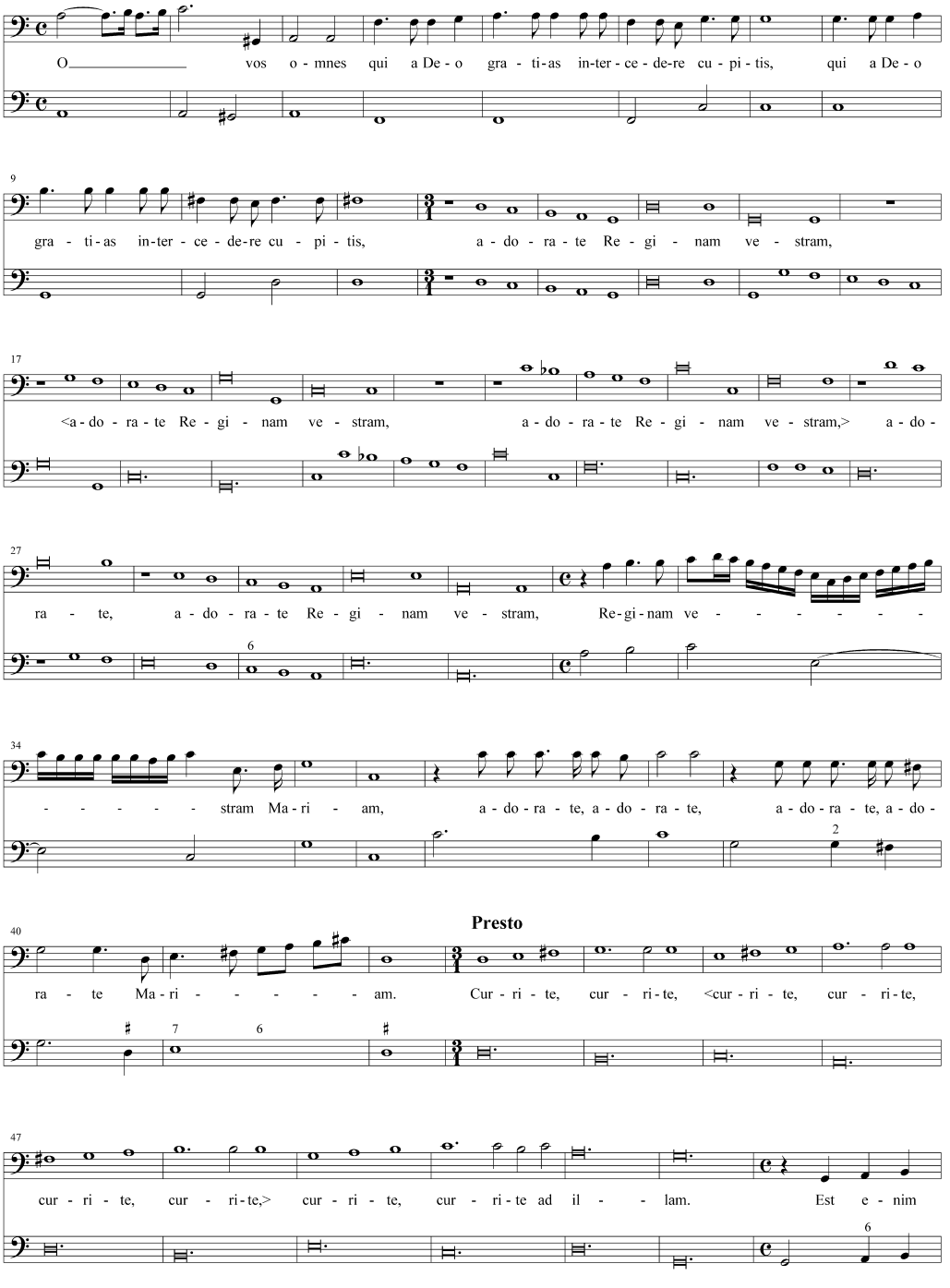
3d: *Motetti a una, due, tre e quattro voci*, bars 22–28



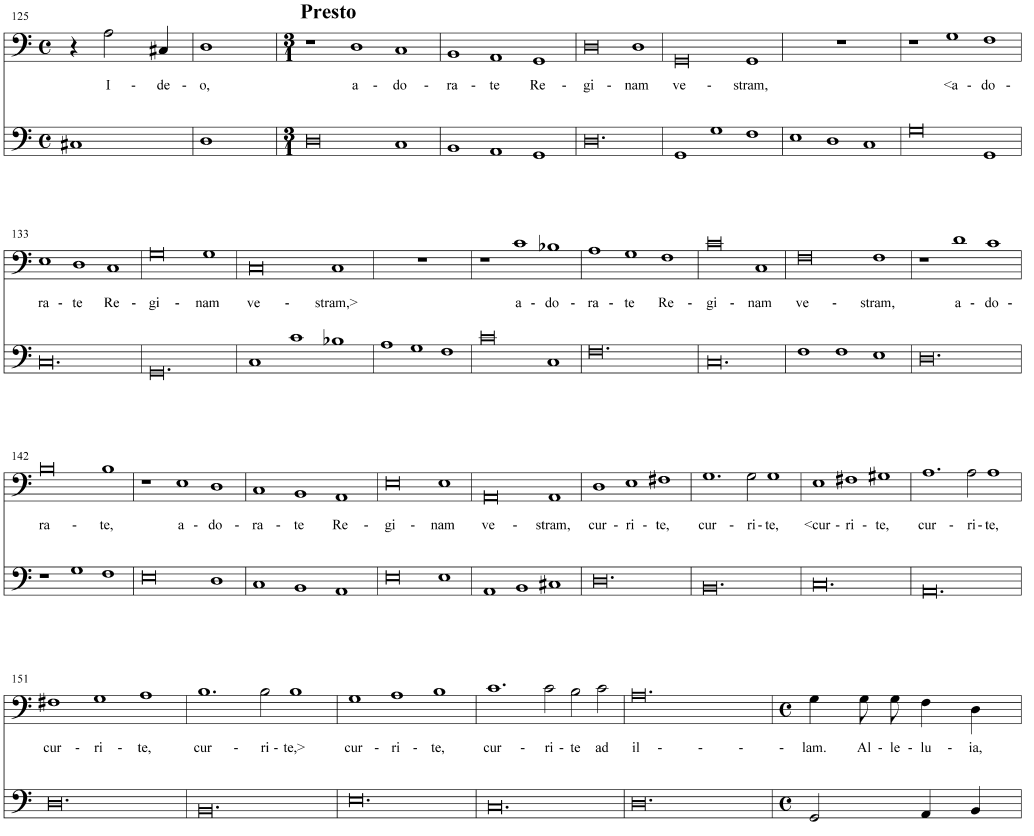
Example 4: »Solvatur lingua mea« (first setting), bars 27–75



Example 5: »O Maria Dei genitrix«, bars 83–120



Example 6: »O vos omnes«, bars 1–53



Example 7: »O vos omnes«, bars 125–156