2012

Distant cathedrals

Gina Ceccoli

Follow this and additional works at: http://commons.emich.edu/theses

Part of the Music Commons

Recommended Citation

http://commons.emich.edu/theses/384
Distant Cathedrals

by

Gina Ceccoli

Thesis

Submitted to the Department of Music and Dance

Eastern Michigan University

In partial fulfillments of the requirements

for the degree of

MASTER OF MUSIC

in

Music Composition

Thesis Committee:

Anthony Iannaccone, Ph.D., Chair

Whitney Prince, Ph.D.

Nelson Amos, Ph.D.

March 15, 2012

Ypsilanti, Michigan
Abstract

Utilizing the first eight measures of the *Kyrie* from *Missa Primi Toni* by Palestrina, *Distant Cathedrals* is a piece which connects the old with the new. The elegant voice-leading and careful regulation of dissonance in Palestrina’s panconsonant music is emblematic of late Renaissance polyphony. Given Palestrina’s position as one of Europe’s leading composers, late Renaissance counterpoint is often labeled Palestrina-style polyphony. This piece infuses the pureness of Palestrina with extended tertian and mixed-interval harmonies of the contemporary variety, while alternating and integrating Palestrina’s thematic material and *Distant Cathedral*’s original material. *Distant Cathedrals* was written for full orchestra, including: one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, and strings. This piece was read by the Eastern Michigan University Symphony Orchestra, conducted by Professor Kevin Miller, on March 13, 2012.
Gina Ceccoli

Distant Cathedrals

for Orchestra
INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons
4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba
Timpani
Strings

Transposed Score
Duration: ca. 7 min.

Program Note

Distant Cathedrals is a piece that connects the old with the new, utilizing the first eight measures of the Kyrie from Missa Primi Toni by Palestrina. One of the hallmarks of Palestrina’s music is that dissonances are typically relegated to specific weak or strong beats, depending on the type of dissonance. This produces a smooth and consonant type of polyphony, which we now consider to be definitive of late Renaissance music. Given Palestrina’s position as one of Europe’s leading composers, late Renaissance polyphony is often labeled Palestrina-style polyphony. This piece infuses the pureness of Palestrina with extended tertian and mixed-interval harmonies of the contemporary variety, while alternating and integrating Palestrina’s thematic material and Distant Cathedral’s original thematic material.
Picc. 1
Fl. 2
Ob. 1
Cl. 2
Bn. 1

Hn. 2
Tpt. 2
Tbn. 1
Tbn. 3
Tuba

Timp.

Vn. I
Vn. II
Va.
Vc.
Cb.

accel.

Poco più mosso ($\approx$ c. 88)

$\approx 55$

&

$\approx$ cresc.

$\approx$ cresc.

$\approx$ cresc.

&

$\approx$

accel.

Poco più mosso ($\approx$ c. 88)

$\approx 55$