

Music and Society 4

OLLI FALL 2020

Cathrine Blom

*Baroque (1600-1750):
elaborate, heavily ornamented*

Two opposing trends:

Extravagance vs. Control

* art, décor,
performance

* rigid musical form





The most Baroque
of all instruments:

the HARPSICHORD

All Baroque music
is supported by a
stable bass or:

BASSO CONTINUO

most commonly played
on the harpsichord
(in church, on the organ)

Renaissance

- * Human voices superior
- * Vocal ensembles
- * From natural, simple musical ideas (chansons) to intricate counterpoint
- * Modal harmony
- * Church and chamber
- * Declamation (monody) and word painting

Baroque

- * Instruments equally important
- * Solo singers with accompaniment
- * Embellishment and virtuosity
- * Clear, dance-like rhythms
- * Major and minor keys
- * Church, chamber, **opera**
- * Expression of strong emotions
Example: *da capo arias* (ABA)
A = opening section, B = contrasting section, A repeated
da capo = from the top (head)

Musical elements in Monteverdi's operas:

L'Orfeo (1607), *Poppea* (1642): Three different types of song

* **RECITATIVE** (monody): follows the rhythm and free flow of highly emotional speech. Used for plot action (important text). Basso continuo (harpsichord)

* **ARIA** (song): clear melody with fixed rhythm. Used for depicting an emotion or mood or commenting on some action. Full orchestra

* **ARIOSO** (songlike): between aria and recitative. Orchestra

Monteverdi: *The Coronation of Poppea* (Carneval 1643)

Nerone is married to Ottavia, his step-sister.
Poppea, his mistress, is married to Ottone.
Ottavia orders Ottone to kill Poppea.
She is saved by Amor.
Nerone sends Ottone and Ottavia into exile
and marries Poppea.

Nero
and
Poppea
coins, ca.
63 AD



POPPEA and NERONE

I gaze at you

I tighten closer to you

I delight in you

I am bound to you

I no longer suffer

I no longer die

Oh my life, Oh my treasure.

I am yours

You are mine

My hope, say it, say,

The idol of mine, Yes, my love,

You are mine, tell me so

The idol of mine,

Yes, my love,

Yes, my heart, my life, yes.

I gaze at you

I tighten closer to you

I delight in you

I am bound to you

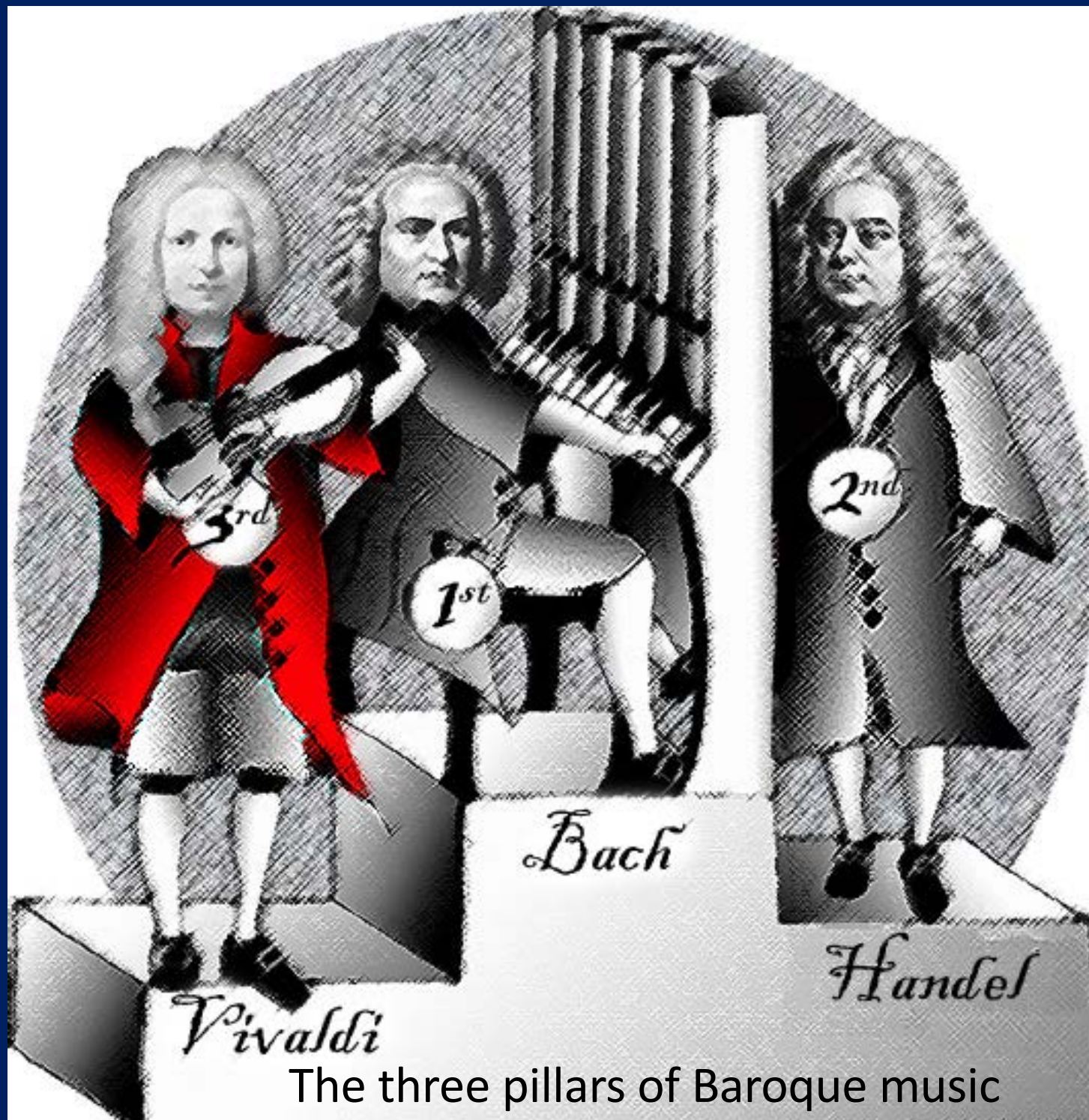
I no longer suffer

I no longer die

Oh my life, Oh my treasure.

The last duet from *Poppea*

https://www.youtube.com/watch?v=_isL0E-4TsQ



Vivaldi

Bach

Handel

The three pillars of Baroque music

Bach, Handel, and Vivaldi jointly composed

2,200 works!!

How could they write so much music so fast?

Common to all of them: reused material, borrowed from others

Ex. Handel used the same aria in three different operas,
Bach assembled old material for his famous B-minor Mass,
Vivaldi did the same in his concertos (wrote two per week).

Repetition of material:

Sequences (imitations)



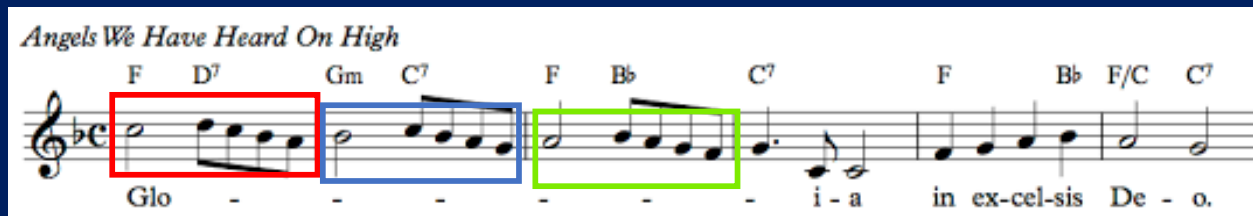
Melody

Melody repeated at higher pitch

Melody repeated at higher pitch

Melody repeated at higher pitch

Angels We Have Heard On High



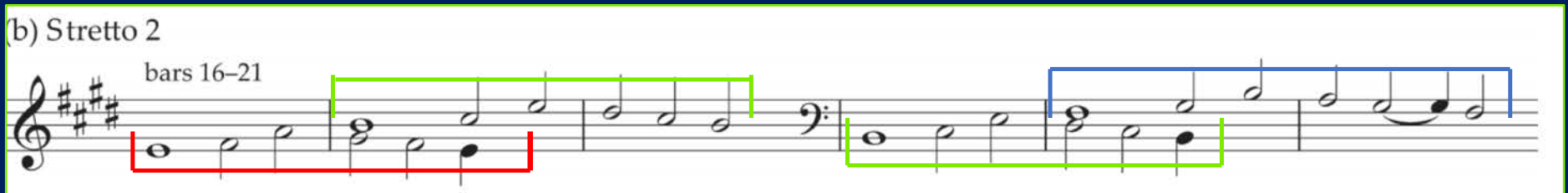
F D7 Gm C7 F Bb C7 F Bb F/C C7

Glo - - - i - a in ex-cel-sis De - o.

Strettos (overlapping imitations)

(b) Stretto 2

bars 16-21



How Baroque composers “stretched” music composition

Harmonic Sequence: [Up 4th , down 2nd (Therefore: every 2 bars = Up a 2nd)

A musical staff in bass clef showing a sequence of notes: G2, B2, D3, F3, G3, B3, D4, F4. Brackets above the staff indicate intervals of +2 between pairs of notes: (G2, B2), (D3, F3), (G3, B3), (D4, F4). Below the staff, a vertical green line is placed between G2 and B2. Below the staff, interval annotations are provided: +4 between G2 and D3, -2 between B2 and F3, +4 between G3 and D4, -2 between B3 and F4.

Melodic Sequence can use a motive that follows the harmonic sequence: Up a 2nd every 2 Bars

A musical staff in treble clef showing a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The notes are grouped in pairs, with a whole rest in the first bar of each pair. The sequence moves up a second every two bars.

If you wish, you can add increasingly fancy elaborations (variations) of motive:

A musical staff in treble clef showing a sequence of notes with increasingly fancy elaborations. The first two bars are simple: G4, A4, B4, C5, G4, A4, B4, C5. The third bar has a more complex melodic line: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5. The fourth bar has an even more complex melodic line: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. The fifth bar has a complex melodic line: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. The sixth bar has a complex melodic line: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.

Fugue

<https://www.youtube.com/watch?v=dn8wKSz7a1M>



Other features of Baroque Music:

Suspension: the dissonance created when one voice is delayed in its downward stepwise motion from one tone to the next

preparation suspension resolution

Ib V⁴ 3 I

Walking bass: a steady continuous bass-line that moves steadily beneath the other voices

Walking Bass

C D F E D C D B C E C A G B D C

More Baroque compositional tricks:

* repetition **AA**

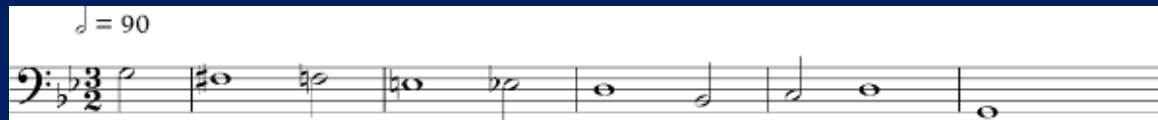
* contrast **AB** (binary form)

* ritornello (refrain) **ABAB'AB''A...**

* ternary form **ABA**

* variation on a ground bass =

A, A1, A2, A3.....(A)



Ex: Henry Purcell *Dido and Aeneas*
Bass line repeats eight times

The violin: (new instrument)



Famous violin makers:

Andrea Amati (1507-1577)

Antonio Stradivari (1644-1737)

Giuseppe Guarneri (1698-1744)



Arcangelo Corelli:

World's First Great Violinist and the founder of modern violin technique
Vivaldi's teacher

*virtuosic playing - violin virtuosi
violin sonatas
trio sonatas and concerti grossi
violin concertos
violin ensembles (The 24 violins of King Louis XIV)

Baroque Instrumental Music

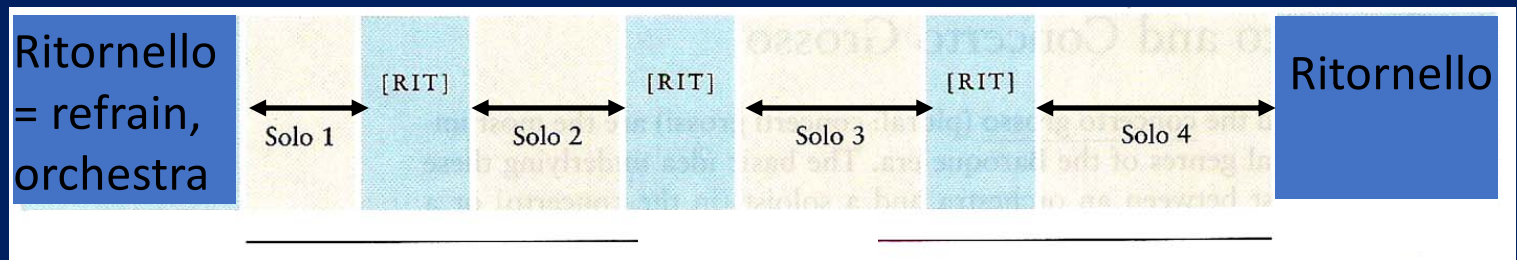
Concerto: most important type orchestral music

Three kinds of concertos, all in three movements:

1. **Concerto grosso:** **concertino** = soloists (2), plus **basso continuo** (2)
ripieno (4), plus **basso continuo** (2)

Emphasis on contrast

Form:



2. **Solo Concerto:** solo instrument, e.g., violin, plus orchestra, originally eight performers

3. **Concerto-sinfonia:** work for full orchestra

Led by the first violinist or the harpsichordist

The Concerto Grosso, invented by Arcangelo Corelli (1653-1713)



Same as Gabrieli's *core spezzati*

ARCANGELO CORELLI
CONCERTO IV: ADAGIO & ALLEGRO (OPUS 6, 1714)

VOICES OF MUSIC
DAVID TAYLER & HANNEKE VAN PROOSDIJ, DIRECTORS

- X KATI KYME & ELIZABETH BLUMENSTOCK
SOLO BAROQUE VIOLINS
- X SHIRLEY EDITH HUNT, SOLO BAROQUE CELLO
- X GABRIELLE WUNSCH & MAXINE NEMEROVSKI
RIPIENO BAROQUE VIOLINS
- X LISA GRODIN, BAROQUE VIOLA
- X FARLEY PEARCE, VIOLONE
- X HANNEKE VAN PROOSDIJ, BAROQUE ORGAN
- X DAVID TAYLER, ARCHLUTE

WWW.VOICESOFMUSIC.ORG

Arcangelo Corelli: Concerto Grosso Opus 6 No. 4 in D major

<https://www.youtube.com/watch?v=RFUFWOx6760>



Antonio Vivaldi: Concerto Op. 4 N-4 "La Stravaganza," 1st movement

<https://www.youtube.com/watch?v=4V6AdywCA1k>

Alternate between soloist plus full orchestra and soloist, violin, cello, and harpsichord

Sonata

Independent instrumental piece
for one or more players and
basso continuo

Trio Sonata

Grew out the Concerto Grosso

Usually for strings
(two violins and cello)

PLUS basso continuo
(harpsichord or organ) =

FOUR PLAYERS



In the trio sonata, the cello and the continuo
instrument – usually harpsichord or organ –
play the same melodic line

The Concerto Grosso, invented by Arcangelo Corelli (1653-1713)



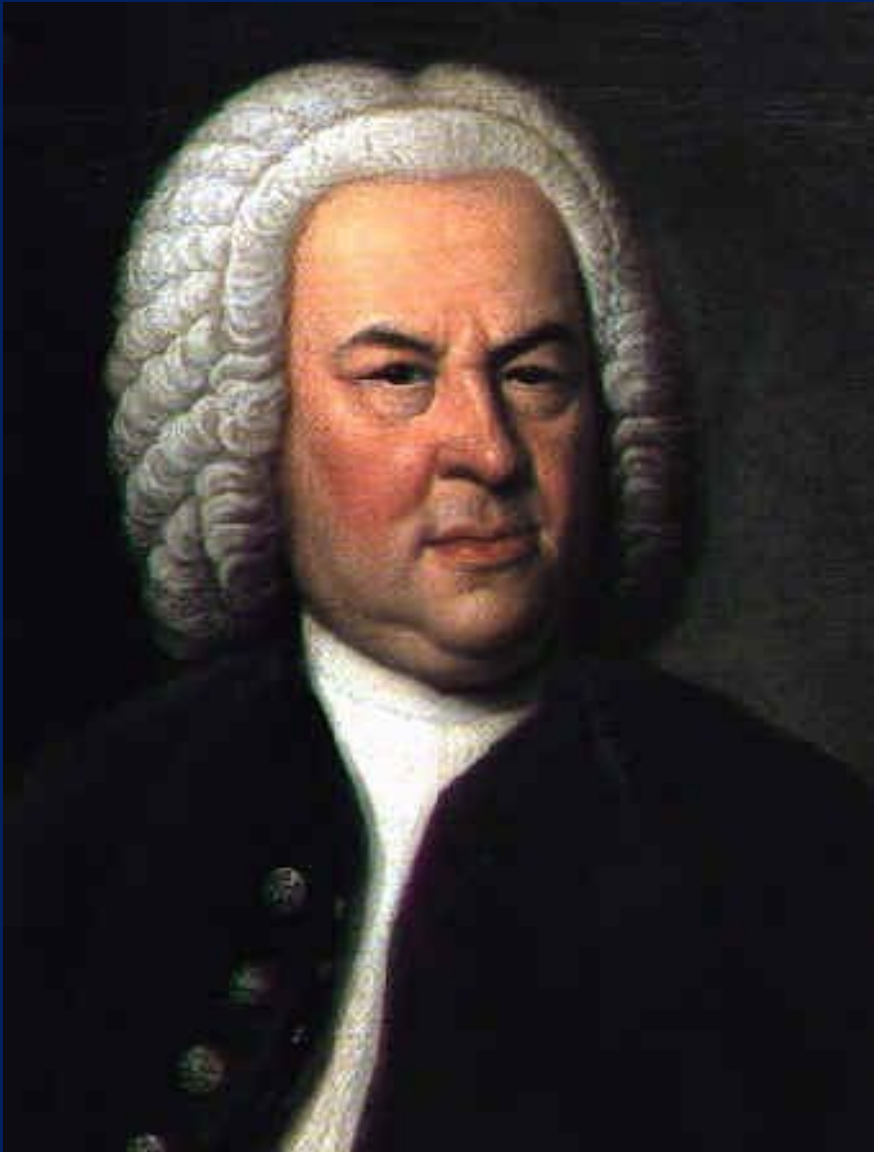
The concertino minus + basso continuo - the ripieno = trio sonata

Johann Sebastian Bach: Trio sonata in G major BWV 1038, 1st mov.
Baroque flute (Traverso), violin, viola da gamba



<https://www.youtube.com/watch?v=jcpQhFVSZ-g&vl=en>

Johann Sebastian Bach, 1685-1750



Born in Eisenach, Germany

20 children, 10 survived infancy.

5 of 6 sons became musicians

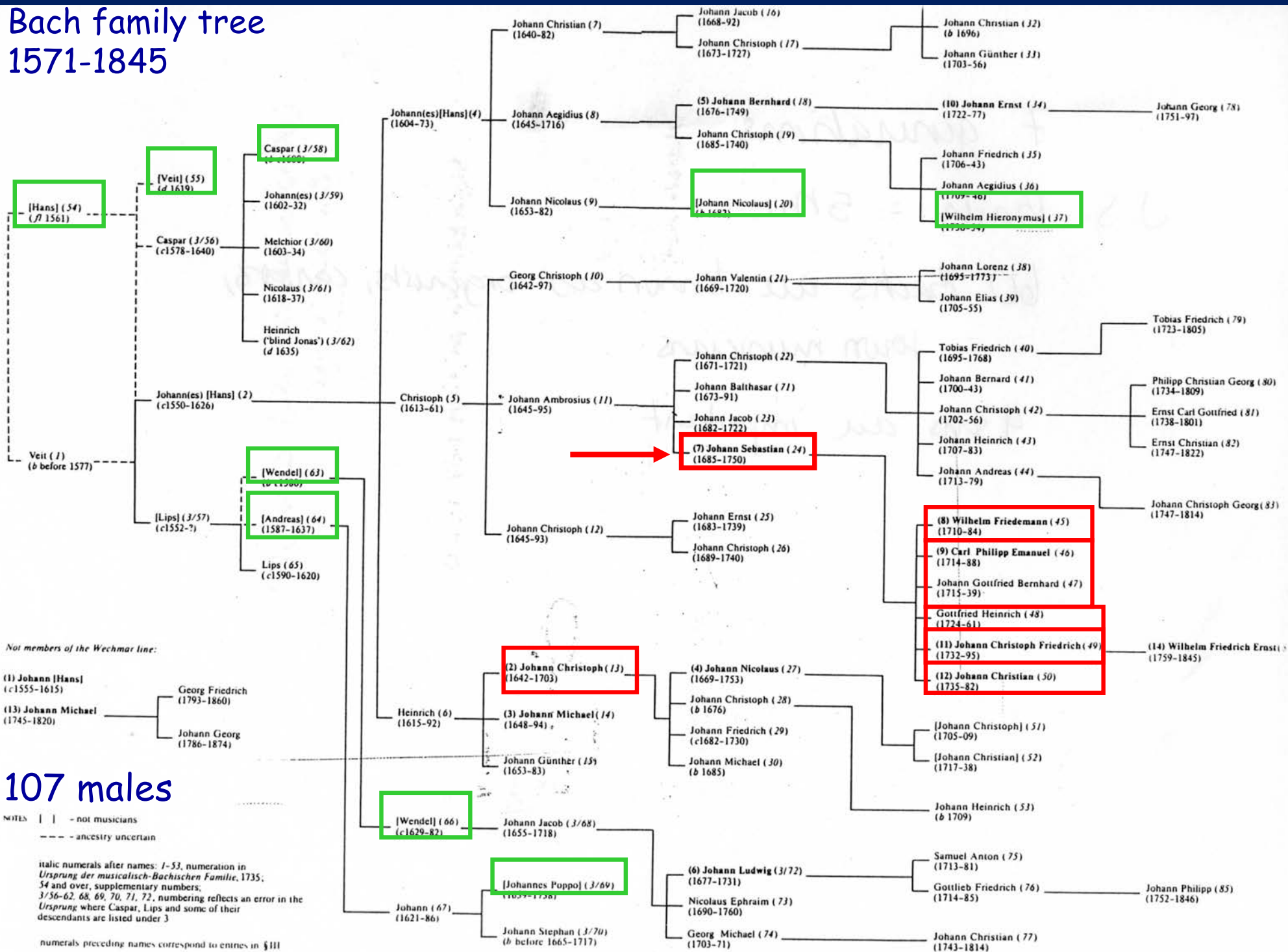
One, Carl Philipp Emanuel, was more famous than his father

Forgotten for 100 years. Then rediscovered by Mendelssohn

Wrote 300 church cantatas, oratorios, chamber music, The Well-Tempered Clavier

Never traveled outside Germany

Bach family tree 1571-1845



Not members of the Wechmar line:

- (1) Johann [Hans] (c1555-1615)
- (13) Johann Michael (1745-1820)
- Georg Friedrich (1793-1860)
- Johann Georg (1786-1874)

107 males

NOTES | | - not musicians
--- ancestry uncertain

italic numerals after names: 1-53, numeration in *Ursprung der musicalisch-Bachischen Familie*, 1735; 54 and over, supplementary numbers; 3/56-62, 68, 69, 70, 71, 72, numeration reflects an error in the *Ursprung* where Caspar, Lips and some of their descendants are listed under 3

numerals preceding names correspond to entries in §III



Born in Eisenach

Bach's workplaces

Organist in Arnstadt

Walked to Lübeck to study with Buxtehude

Organist in Mühlhausen

Organist and music director in Weimar. Wrote organ and key board music

Music director in Cöthen

Wrote secular instrumental music, e.g., Brandenburg Concertos

Cantor, school-music director in Leipzig. Wrote sacred music and taught students



The St. Thomas Church and School in Leipzig
where Bach lived from 1723 to his death in 1750

Bach's Mass in B minor

Setting of the Mass Ordinary: Kyrie, Gloria, Credo, Sanctus, Angus Dei

Assembled between 1747 and 1749

Mostly built on previously composed music (self-borrowing)

15 choruses, three duets, six arias

Festive orchestra (8-24 players), four to six voice choir

No *da capo* arias, no recitatives

Represents Bach's ideal of polyphonic music

Never performed in his lifetime

Die Heilige Bibel

nach H. Herrn D. MARTINI LUTHERI

Deutscher Dolmetschung/ und Erklärung/

vermöge des Heil. Geistes /
im Grund-Text/

Richtiger Einleitung der Cohärentz,

Und der ganzen Handlung eines jeglichen Texts/

Auch Vergleichung der gleichlautenden Sprüche/ enthaltenen
eigenen Sinn und Meinung/

Nächst ordentlicher Eintheilung eines jeden Buches und Capitels/

und Erwekung der nachdrücklichen Wort/ und Redens-Art
in der Heil. Sprache/

sonderlich aber

Der Evangelischen allein seligmachenden Wahrheit/
gründ- und deutlich erörtert /
und mit Anführung

Herrn LUTHERI deutschen/ und verdeutschten Schriften/
also abgefasst/

dasß der eigentliche Buchstäbliche Verstand/
und gutes Theils auch

der heilsame Gebrauch der Heil. Schrift
fürgestellt ist/

Mit großem Fleiß/ und Kosten ausgearbeitet/
und verfasst/

von
D. ABRAHAM CALOVIO,

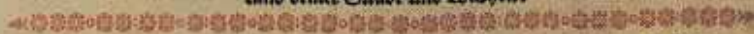
Im Jahr Christi 1628

welches ist das 1627

5681ste Jahr/ von Erbschaffung der Welt.

In Wittenberg/

Nicht uns HERR/ nicht uns/ sondern deinem Namen gib Ehre/
und deiner Gnade und Wahrheit!



Gedruckt in Wittenberg/ bey Christian Schrötern/ der Univ. Buchdr.

27911

Bach.
1733

Bach wrote in his personal bible (1733):

“This chapter [25] is the true foundation of all God-pleasing church music.”

"In devotional music, God is always present with His Grace."

Next to chapter 25 of First Chronicles, 6th verse:

"song in the house of the Lord, with cymbals, psalteries and harps for the service of the house of God.."



The opening page of the *Credo* movement. Bach's original manuscript

Credo (The Nicene Creed)

Credo 1 Chorus (old style/cantus firmus)

Credo 2 Chorus (concertato fugue)

Et in unum Duet

Et in carnatus est * Chorus

+ **CRUCIFIXUS** Chorus (with basso continuo)

Et resurrexit Chorus

Et in spiritum sanctum Aria (new style/galant)

*Confiteor** Chorus (old style/cantus firmus)

Et expecto Chorus (concertato fugue)

*Probably newly composed

Et exspecto resurrectionem

Trumpet I
Trumpet II
Trumpet III
Timpani

Flute I
Flute II

Oboe I
Oboe II

Violini
Violin II
Viola

Soprano I

Soprano II

Alto

Tenor

Bass

Continuo

146 18 Vivace e Allegro

The image displays a page of a musical score for the piece 'Et exspecto resurrectionem'. The score is written for a full orchestra and a vocal ensemble. The orchestral parts include Trumpets I, II, and III; Timpani; Flutes I and II; Oboes I and II; Violins I and II; and Viola. The vocal parts include Soprano I, Soprano II, Alto, Tenor, Bass, and Continuo. The score is in the key of D major and 3/4 time. The tempo is marked 'Vivace e Allegro'. The page number is 146, and the rehearsal mark is 18. A red arrow points to the first measure of the Viola part, which begins with a whole note chord. The vocal parts enter in the second measure with the lyrics 'rum, et ex - pe - cto, ex - pe - cto, ex - pe - cto re-sur-'. The Continuo part provides a rhythmic accompaniment with a steady eighth-note pattern.

J.S. Bach - Mass in B minor - *Et expecto*

<https://www.youtube.com/watch?v=VDEYs7zSq9I>



Georg Friedrich Händl (Handel) 1685-1759



German, later English citizen

Played keyboard, violin, oboe

Studied opera, concertos, and oratorio* in Italy. Loved the Italian style

Moved to England with his former German patron = George I of England

Set up his own opera company.

Great success with his opera Rinaldo

Went bankrupt – turned to the oratorio instead

Traveled a lot – never married

*Oratorio: sacred “semi-opera” without costumes and staging, originally performed during Lent

The oratorio *Messiah*

Handel's most famous work

First performed on 13. April 1742 in Dublin
Chorus: 26 boys and 5 men. Festive Baroque orchestra
(woodwinds and brass added to the violins)

Consists of 53 entries: recitatives, arias, duets, choruses,
and overtures. Written in 24 days!

Three parts:

Birth and life of Christ

Lent, Easter, Ascension, and God's Triumph

Time of judgement and the victory of death and sin

The second part ends with the *Hallelujah* chorus

Handel conducted from the harpsicord

Handel: Messiah *For unto us a child is born*

<https://www.youtube.com/watch?v=MS3vpAWW2Zc>

Comparing Bach and Handel

Similarities:

- * Both German, born in the same year
- * Handel and Bach created the international Baroque style
- * borrowed from other composers and themselves
- * wrote oratorios, *concerti grossi*, organ works, sonatas, concerts
- * had royal patrons
- * became blind in old age

Differences:

Handel wrote 40 Italian operas and ran an opera company. Worked for the theater. Aimed to express the text's images and emotions theatrically

Bach worked mainly for the Church. Aimed to express his religious beliefs through his music – God's interpreter

Antonio Vivaldi (1648-1741)

The red-haired priest
Il prete rosso



*Il Prete Rosso Compositore
di Musica e de' suoi
L'opere a Venezia nel 1723*

Caricature by Pier Leone Ghezzi, 1723

- * music director, conductor, and composer for *Pio Ospitale della Pieta* an orphanage for girls famous all over Europe for its fabulous musicians
- * wrote over 500 concertos, 46 operas, in all ~ 800 works
- * toured all over Europe
- * later composers copied his works

Vivaldi: *Gloria* First movement

BBC FOUR

<https://www.youtube.com/watch?v=cgaOVV4JQHA>

Vivaldi worked at the Ospedale della Pietà girls' orphanage in Venice between 1703 and 1740

“let women keep silent in churches” (the apostle Paul around AD 56)

1588: females prohibited on stage => castrati



In 1588, Pope Sixtus V banned women from singing on stage or in any public theater or opera house. Reorganized the choir at St. Peter's Basilica specifically to include castrati. Papal State the last to prohibit them in 1903 (banned by Pius X)

The boys' high youthful voices were preserved, and combined with the vocal power of men. Employed by all Catholic Church choirs.

Castrati singers of the Sistine Chapel in the 19th Century



Pope Clement VIII (1592-1605) loved castrati singers and proclaimed that “the creation of castrati for church choirs was to be held *ad honorem Dei* (to the honor of God).” In the 18th C. 4,000 per year!

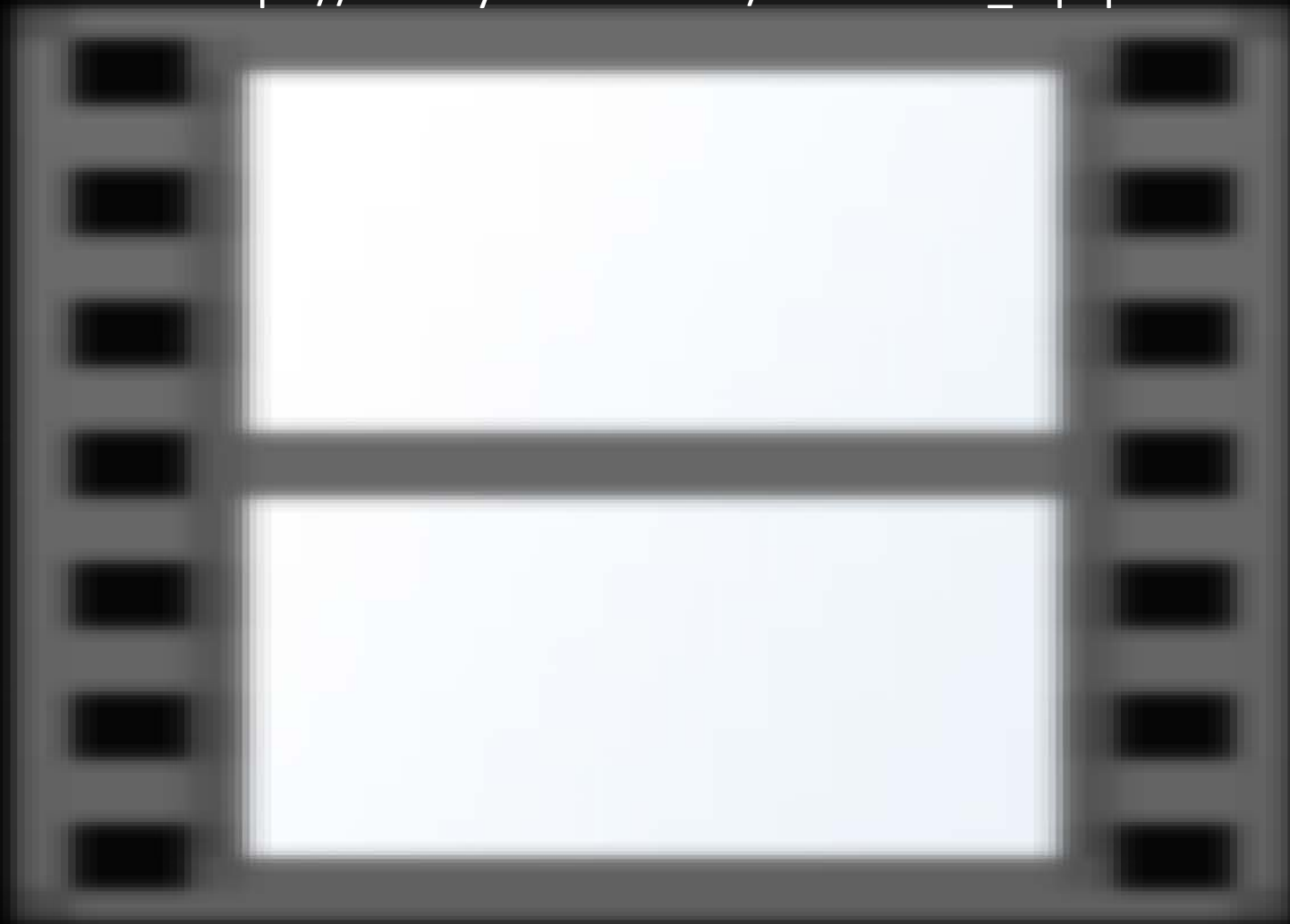
Composers first wrote only female parts for castrati, e.g., Monteverdi's *L'Orfeo*. As the castrati became popular, male roles were written for castrati as well, e.g., *Nerone* in *L'Incoronazione di Poppea*

The Vatican prohibited opera at the beginning of the 17th Century. Lots of new female roles for castrati singers. Opera, now called oratorios, went underground to private houses. Cardinal Ottoboni's house in Rome most famous.

The French did not use castrati, rather counter-tenors

Cecilia Bartoli: *Opera Proibita* (forbidden opera) in the early 18th Century

https://www.youtube.com/watch?v=F_6qvq0VMdM



Handel's aria *Lascia la spina* was first used in his 1705 opera *Almira* as a sarabande, then as an aria his 1707 oratorio *Il trionfo del Tempo e del Disinganno*, and finally in his opera *Rinaldo*, a great success, in 1711 with a new text, *Lascia ch'io pianga*

Late Baroque Opera

Mainly *Opera seria* = serious opera with happy ending

Main objective: to portray extreme emotions

Written for public and private performances

Rome, Venice, and Naples centers for opera

Plot built on ancient historic events or mythology

The hero always identified with the local ruler

Virtuosic singing was essential =>

the *prima donna* = leading lady (castrato) reigned

Tenor and bass subordinate, few duets and choruses

Opera mainly consisted of **recitative and aria**

Recitative: * **secco** = dry (with harpsichord)
for advancing the plot

* **accompagnato** = (with instruments)
for emotional outbursts

Aria = *da capo* aria = **ABA**

A section = one emotion

B section = contrasting emotion

A section repeated – show off and brilliance

Farinelli (1705-1782) Italian castrato

<https://www.youtube.com/watch?v=PlkuKIG6-CU>

It is believed that the most incredible human voices ever heard belonged to the "castrati" - boy singers deprived of their manhood. As adults, being a castrato did not, however, prevent them from leading lives of great eroticism and romance.

Typical plot of a Baroque opera:

Brother and Sister love each other dearly

Mother and her lover kills Father

Sister kills Mother

Sister thinks Brother is dead

Brother has become a High Priest on an island

Sister strands on the island disguised as man

Brother does not recognize Sister

Brother decides to sacrificed him (her) to the Gods

Brother and Sister recognize each other at last moment

Sister is not sacrificed after all.

HAPPY ENDING!

Time destroys Beauty by Giovanni Cerrini

<https://www.youtube.com/watch?v=rpDF9hMPVka>

Beauty's aria:

Un pensiero nemico di pace

A section:

Thought harmful to peace

Created inconstant, voracious Time

Endowing him with both wings and a scythe.

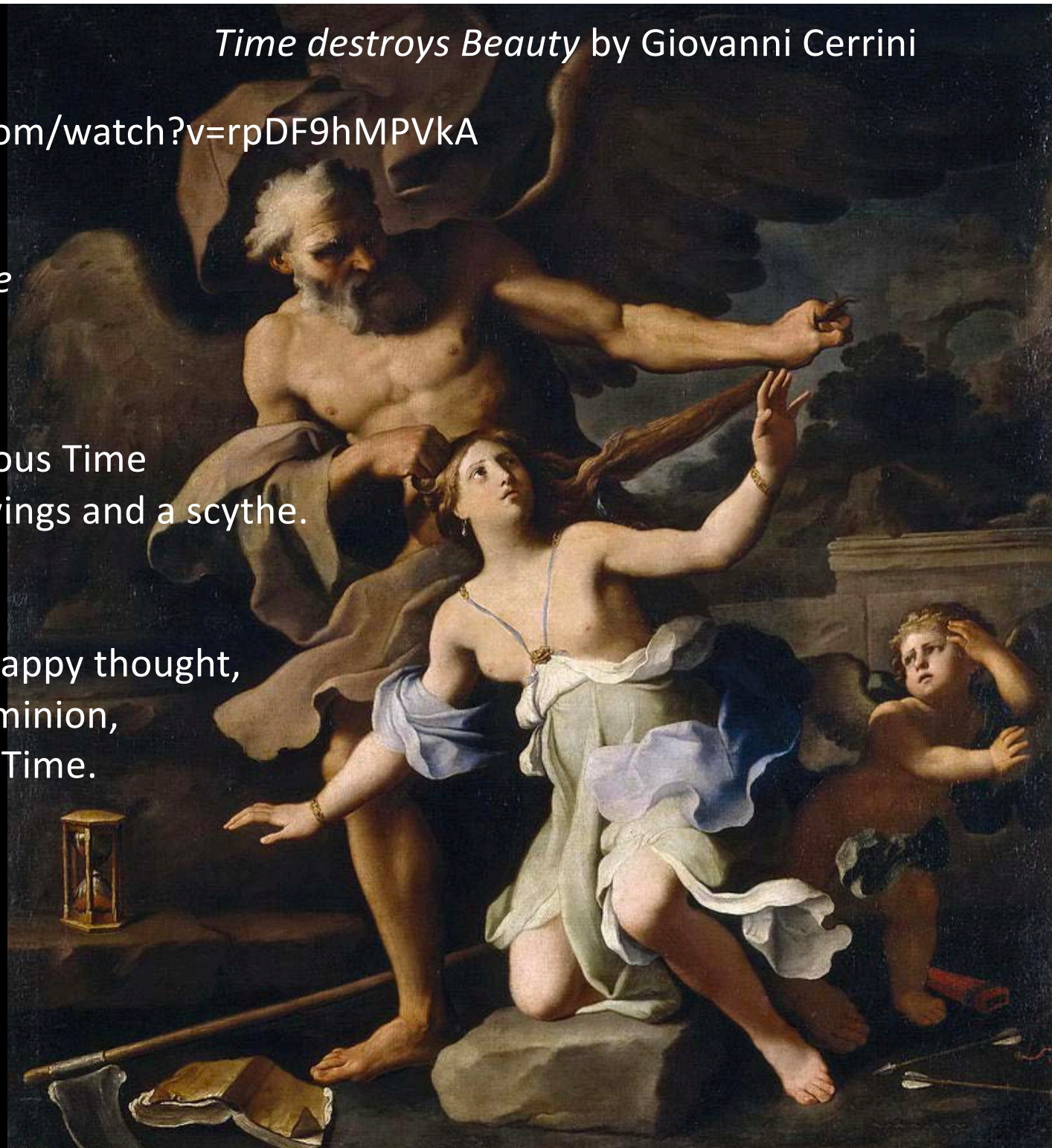
B section:

Then was born a second, happy thought,

To deflect such a harsh dominion,

In which Time is no longer Time.

A section repeated
with ornaments



The End