Part III

The Baroque Period

(1600-1750)
Time-Line

Shakespeare: *Hamlet*-1600
Cervantes: *Don Quixote*-1605
Jamestown founded-1607
Galileo: Earth orbits Sun-1610
King James Bible-1611
Newton: *Principia Mathematica*-1687
Witchcraft trials in Salem, Mass.-1692
Defoe: *Robinson Crusoe*-1719
Swift: *Gulliver’s Travels*-1726
The Baroque Style

- Time of flamboyant lifestyle
- Baroque style “fills the space”

Visual Art

- Implies motion
  - Note pictures p. 95
  - Compare sculpture w/ p. 65
- Busy
  - Note pictures p. 96
The Baroque Style

Architecture

- Elaborate
  - Note picture p. 97

Change in approach to science

- Experiment-based, not just observation
- Inventions and improvements result
Chapter 1: Baroque Music

- Period begins with rise of Opera
  - Opera: a play with speaking parts sung

- Period ends with death of J. S. Bach

- The two giants: Bach & Handel

- Other important composers:
  - Claudio Monteverdi
  - Henry Purcell
  - Arcangelo Corelli
  - Antonio Vivaldi
Period divided into 3 phases:

- Early: 1600-1640
  - Rise of opera
  - Text with extreme emotion
  - Homophonic to project words
Period divided into 3 phases:

- Early: 1600-1640
- Middle: 1640-1680
  - New musical style spreads from Italy throughout Europe
  - Use of the church modes gives way to major and minor scales
  - Rise of importance of instrumental music
Period divided into 3 phases:

- Early: 1600-1640
- Middle: 1640-1680
- Late: 1680-1750

- Instrumental music becomes as important as vocal music
- Elaborate polyphony dominates
- Most Baroque music we hear comes from the Late Baroque
Characteristics of Baroque Music

- **Unity of Mood**
  - Expresses one mood per piece

- **Rhythm**
  - Rhythmic patterns are repeated throughout
Melody
- Opening melody heard again and again
  - Continuous expanding of melodic sequence

Dynamics
- Volumes constant with abrupt changes

Texture
- Late Baroque mostly polyphonic
  - Extensive use of imitation
Chords and the Basso Continuo

- Emphasis on way chords follow each other
  - Bass part considered foundation of the harmony

- Basso Continuo: bass part with numbers to represent chord tones
  - Similar to modern jazz & pop “fake book” notation

Words and Music

- Text painting/word painting continues
- Words frequently emphasized by extension through many rapid notes
The Baroque Orchestra

- Based on violin family of instruments
- Small by modern standards
- Varying instrumentation
  - Combinations of strings, woodwinds, brass, & percussion (tympani)
- Nucleus was basso continuo unit
- Composers specified instrumentation
  - Timbre was subordinate to melody, rhythm, & harmony
Baroque Forms

- Instrumental music frequently made up of contrasting *movements*
  - Movement: —a piece complete in itself
  - also part of a larger whole
  - Performed with pause between movements
  - Unity of mood within individual movements
  - Movements often contrast with each other
Common basic forms:

- Ternary
  - A B A

- Binary
  - A B
  - A A B
  - A B B
  - A A B B
Chapter 2:
Music in Baroque Society

- Music written to order
  - New music, not old-fashioned, was desired

- Courts:
  - Music and musical resources indicated affluence

- Court Music Director
  - Good prestige, pay, and other benefits
    - Still considered a skilled servant
Some aristocrats were musicians

Church music was very elaborate
  - Most people heard music only in church

Some, though few, public opera houses

Music careers taught by apprenticeship
  - Orphanages taught music as a trade
Chapter 3: The Concerto Grosso and Ritornello Form

Concerto Grosso

- For small group of soloists and orchestra
- Multi-movement work
- Usually 3 movements
  - Fast
  - Slow (usually quieter)
  - Fast (sometimes dance-like)
Ritornello

- Frequently used in 1st & last movements of concerto grosso
- Theme repeatedly presented in fragments
- Contrast between solo sections and tutti
Listening

*Brandenburg* Concerto No. 5 in D major

First movement

Johann Sebastian Bach

Listening Outline p. 107

Brief Set, CD 1:63

For string orchestra and group of soloists

Soloists: flute, violin, and harpsichord

Ritornello form
Chapter 4: The Fugue

Polyphonic composition

Written for groups of voices or instruments

Subject

- Main theme
- Presented initially in imitation
- Each voice enters after previous voice has completed presenting the subject
Listening

Organ Fugue in G minor (*Little Fugue*)
Johann Sebastian Bach

Listening Outline p. 111
Brief Set, CD 1:68

Note individual voice entry on same melody (subject)

Subject appears throughout

Lowest notes played on pedals with feet
Chapter 5: The Elements of Opera

- Drama sung to orchestral accompaniment

- Text in opera is called *libretto*
  - Music is written by a *composer*
  - Libretto is written by a *librettist*

- Opera can be serious, comic, or both
Two primary types of solo songs:

- *Recitative*: presents plot material
- *Aria*: expresses emotion—usually a “show-off” vehicle for the singer

Other types of songs in opera:

- *Duet*  
- *Trio*  
- *Quartet*  
- *Quintet*, etc.

- Allows for conversation between characters
- Three or more singers make up an ensemble
Chorus: groups of actors playing crowd parts

The prompter and the prompter’s box

The orchestra pit

Preludes: Instrumentals that open opera acts

Modern questions concerning text in opera

– Translation of text and effects upon text painting

– Supertitles—projection of text above the stage
Chapter 6: Opera in the Baroque Era

 resultat of musical discussions of the Camerata in Florence

1st known opera: Euridice (Peri-1600)

Orfeo (Monteverdi-1607)

– 1st large scale (great) opera
Opera composed for court ceremonies
  – Display of magnificence and grandeur
  – Patrons compared to ancient heroes

1st public opera house 1637 in Venice

Rise of virtuoso singer
  – Chief was castrato

Secco vs accompanied recitative

Da capo aria: A B A(embellished)
Chapter 7: Claudio Monteverdi

- Italian, early Baroque composer
- Wrote first great operatic work, *Orfeo*
- Worked last 30 years at St. Mark’s in Venice
  - Composed both sacred music and secular music for the aristocracy
- Only 3 of his 12 operas still exist
Listening

_Tu Se’ Morta_ from _Orfeo_ (Orpheus, 1607)
Claudio Monteverdi

Vocal Music Guide p. 121
Brief Set, CD 1:71

Listen for:
Homophonic texture
Rhythmically free vocal line
Use of text painting
Chapter 8: Henry Purcell

- English composer (1659-1695)
- Highly regarded, held several court positions
- Buried beneath the organ in Westminster Abbey
- Wrote sacred and secular music in many styles
- Only one opera: *Dido and Aeneas*
  - Considered by some to be best English opera ever
Ground Bass

- Repeated musical idea in bass
  - Variation form
    - Melodies above bass change

- Also called *basso ostinato*
Listening

*Dido’s Lament* from Dido and Aeneas (1689)
Henry Purcell

Vocal Music Guide p. 123
Brief Set, CD 1:72

Listen for: Secco recitative followed by aria
Aria makes use of ground bass
Chromatically descending bass used to indicate grief
Chapter 9: The Baroque Sonata

- **Instrumental work**

- **Multi-movement piece for one to eight instruments**
  - *Trio sonata*
    - Three melodic lines: basso continuo and two above
    - Written as three parts, but performed by four players

- **Sonata da chiesa**—church sonata (dignified)

- **Sonata du camera**—chamber sonata (more dance-like, intended for court performance)
Supplemental Listening

*Trio Sonata in A Minor*, Op.3 No. 10 (1689)

Arcangelo Corelli

Listening Guide: p. 120

For 2 violins and basso continuo

Listen for:
- Polyphonic texture
- Multi movement work
- Contrast between movements
Chapter 10: Antonio Vivaldi

- Late Baroque Italian composer

- *Il prete rosso* (the red priest)

- Taught music at girls orphanage in Venice
  - Girls performed at mass hidden behind screen

- Wrote sacred & secular vocal & instrumental music
  - Best known for concerti grossi & solo concertos for violin
    - *Solo concerto*: piece for single soloist & orchestra

- Famous as a virtuoso violinist & composer
Listening

La Primavera (Spring), Op. 8, No. 1, from The Four Seasons (1725)
Antonio Vivaldi
1st Movement: Allegro

Listening Outline: p. 128
Brief Set, CD 2:1

Concerto for violin and string orchestra

Note: Polyphonic texture & ritornello form
Baroque program music
Descriptive effects (e.g., bird songs)
Listening

La Primavera (Spring), Op. 8, No. 1, from The Four Seasons (1725)
Antonio Vivaldi
2nd Movement: Largo e pianissimo sempre (very slow and very soft throughout)

Listening Guide: p. 129
Brief Set, CD 2:6

Concerto for violin and string orchestra

Note: Orchestra reduced to only violins and violas
Descriptive effects (violas: “dog barking”)
Listening

La Primavera (Spring), Op. 8, No. 1, from The Four Seasons (1725)
Antonio Vivaldi
3rd Movement: Danza pastorale (Pastoral Dance)

Listening Guide: p. 131
Brief Set, CD 2:7

Concerto for violin and string orchestra

Note: Ritornello form alternates solo and tutti sections
Descriptive effects (sustained notes in low strings to imitate bagpipes)

Performance Profile: Jeanne Lamon-violinist/conductor
Listen for interpretation of tempo, rhythm, and dynamics, use of decorative tones, and attempt to keep a familiar piece “fresh.”
Chapter 11: Johann Sebastian Bach

- German, late Baroque composer
- Organist and violinist
  - Deeply religious (Lutheran)
  - Worked in sacred and secular positions
    - Weimar, Cothen, Leipzig
- Large family
Known during lifetime as keyboardist, not composer

– Master of *improvisation*

Almost unknown outside Germany

Baroque style going out of fashion during his lifetime

– Bach’s music fell from use following his death
Bach’s Music

 выполнен в каждой форме, кроме опера.

 - Композиции признаны за техническую мастерство.
   - Высшее явление полифонии вместе с гармонией.
   - Все музыкальные специалисты изучают композиции Баха.

 Его обширная инструментальная музыка указывает на новую важность инструментальной музыки.

 написал музыку, исследующую музыкальные концепции.

 - *Art of the Fugue* демонстрирует потенциал этого формата.
 - *Six suites for solo cello* демонстрирует техники виолончели.
 - *Well-Tempered Clavier* исследует новый метод настройки.
Chapter 12: The Baroque Suite

- Instrumental, multi-movement work
- Written for listening, but based upon dance
- Movements usually in binary form—AABB
- Often began with a non-dance overture
  - French overture—2 sections
    - 1st slow, dignified
    - 2nd faster, often beginning as a fugue
- Forerunner of forms used in the next period
Listening

Suite No. 3 in D Major (1729-1731)
Johann Sebastian Bach

Listening Guide: p. 135

2\textsuperscript{nd} movement: \textit{Air} \\
4\textsuperscript{th} movement: \textit{Bourree} \\
5\textsuperscript{th} movement: \textit{Gigue}

Basic Set, CD 2:33
Basic Set, CD 2:35
Basic Set, CD 2:37

(Brief Set, CD 2:10)

Listen for: Extensive polyphony
Contrast of dance forms & tempo in various movements
Chapter 13: The Chorale and Church Cantata

Lutheran church service was a social event of the week:

- Lasted 4 hours with 1 hour sermon
- Music was major part of worship service
- Congregation participated in singing chorales
Chorale: hymn tune w/ German text

Cantata

- Multi-movement church work for chorus, soloists, and orchestra
- Vernacular religious text
- Resembled opera in its use of choruses, recitatives, arias, and duets
Listening

Cantata No. 140: Wachet Auf, Ruft Uns Die Stimme
(Awake, A Voice Is Calling Us-1731)
Johann Sebastian Bach

Based upon a chorale tune that was then over 130 years old

Listening Guide: p. 137
Brief Set, CD 2:45

Listen for: Vernacular (German) text
A A B form
Listening

Cantata No. 140: Wachet Auf, Ruft Uns Die Stimme
(Awake, A Voice Is Calling Us-1731)
Johann Sebastian Bach

1st movement: Chorus and Orchestra

Listening Guides: p. 138
Basic Set, CD 2:39

Listen for: Vernacular (German) text
Chorale tune basis
Polyphonic
Ritornello form
Listening

*Cantata No. 140: Wachet Auf, Ruft Uns Die Stimme*  
(*Awake, A Voice Is Calling Us*-1731)  
Johann Sebastian Bach

4th movement: Tenor Chorale

Vocal Music Guide: p. 141  
Basic Set, CD 2:39 (Brief Set, CD 2:12)

Listen for:  
Scored for tenors, violins/violas in unison, and basso continuo  
Chorale tune basis  
Ritornello form
Listening

*Cantata No. 140: Wachet Auf, Ruft Uns Die Stimme*

*(Awake, A Voice Is Calling Us - 1731)*

Johann Sebastian Bach

7th movement: Chorale

Vocal Music Guide: p. 142

Basic Set, CD 2:45  (Brief Set, CD 2:15)

Listen for:

- Chorale tune basis
- Homophonic, instruments double voices
- Simple/tuneful—congregation could join in
Chapter 14: The Oratorio

Like opera:
- Large-scale work for chorus, soloists, and orchestra
- Contains arias, recitatives, ensembles

Unlike opera:
- No acting, scenery, or costumes
- Based upon biblical stories

Not intended for religious services
- Commonly performed today in both churches and concert halls
Chapter 15: George Frederic Handel

- Born in Germany—same year as Bach
  - Not from musical family
    - Father wanted him to be a lawyer
- Studied music in Germany, then to Italy to study opera, finally England to work
  - Became England’s most important composer
  - Wrote many operas in London
  - Had own opera company
    - Worked as composer, performer, & impresario
  - Buried in Westminster Abbey
Handel’s Music

- Wrote in every Baroque form
  - Bulk of his work in oratorios and operas
    - Favored Old Testament stories as topics for oratorios

- His music has more changes in texture than Bach’s

- Extensive use of changing moods
  - Shifts between major and minor keys
  - His arias showcase virtuoso singers’ abilities
The Messiah (1741)
George Frederic Handel

- 2½ hours of music written over a period of 24 days
- Premiered to wide acclaim during a trip to Ireland
- Poorly received in England until a performance to benefit an orphanage
- Topic: prophesies about Christ, his birth, and death
- Text drawn from Biblical passages
Listening

The Messiah (1741)
George Frederic Handel

Every Valley Shall Be Exalted
Aria for tenor, strings, and basso continuo

Vocal Music Guide: p. 146
Brief Set, CD 2:10

Listen for: Opens and closes with string ritornello
Extensive text painting
Listening

The Messiah (1741)
George Frederic Handel

For unto Us a Child is Born
Chorus, strings, and basso continuo

Listening Guide: p. 147
Basic Set, CD 2:51

Listen for: Joyful musical mood
Subdued dynamics until forte outburst
Extensive text painting
Listening

The Messiah (1741)
George Frederic Handel

Hallelujah Chorus

Vocal Music Guide: p. 148
Brief Set, CD 2:11

Listen for: Mixture of monophonic, polyphonic, homophonic textures
Words and phrases repeat over and over