

Music History Lecture Notes

Baroque & Early Opera

1600 AD – 1750 AD

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Baroque

- From Portuguese “Boroqo”
- A term describing a deformed pearl turned into art
 - Unique and strangely beautiful
 - Abnormal, bizarre, grotesque, in bad taste
 - “Admirably flamboyant, decorative, and expressionistic tendencies”



Historical Perspective

- Same time as the colonizing of America
- Absolute monarchies in Europe



Art by Rembrandt



Etchings by Rembrandt



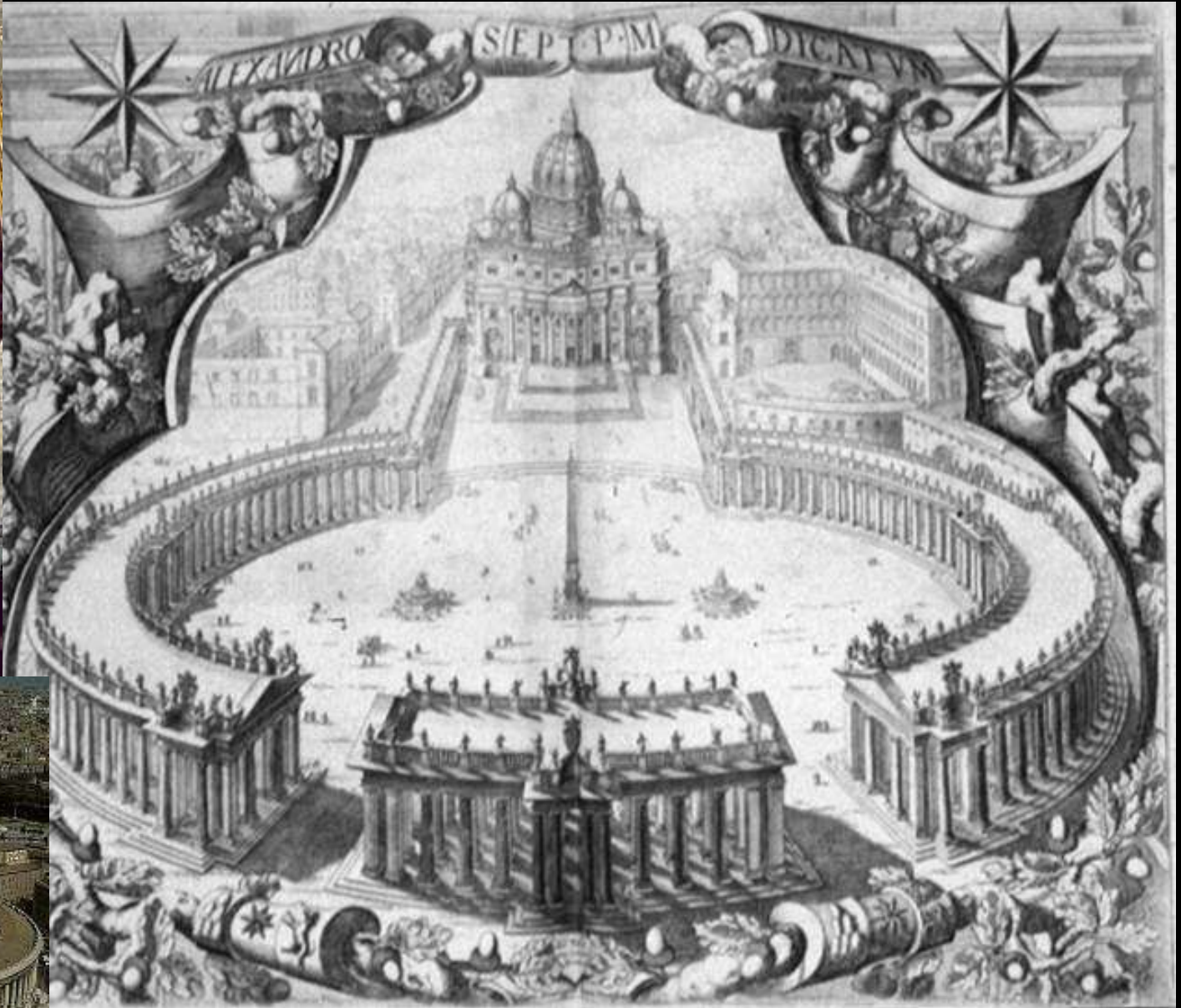
Portraits by Rembrandt



Self Portrait



Sculpture & Architecture by Bernini



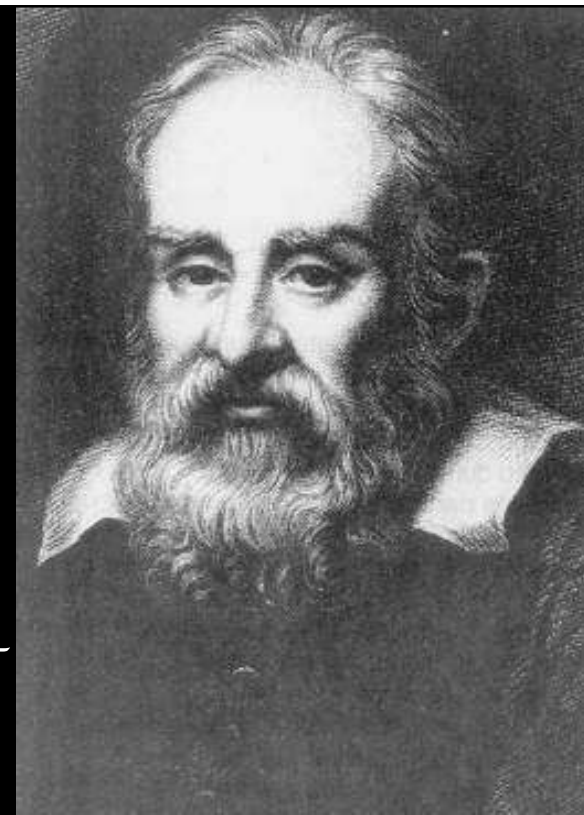
Architecture by Borromini



Famous Thinkers

Rene Descartes

"I think therefore I am"

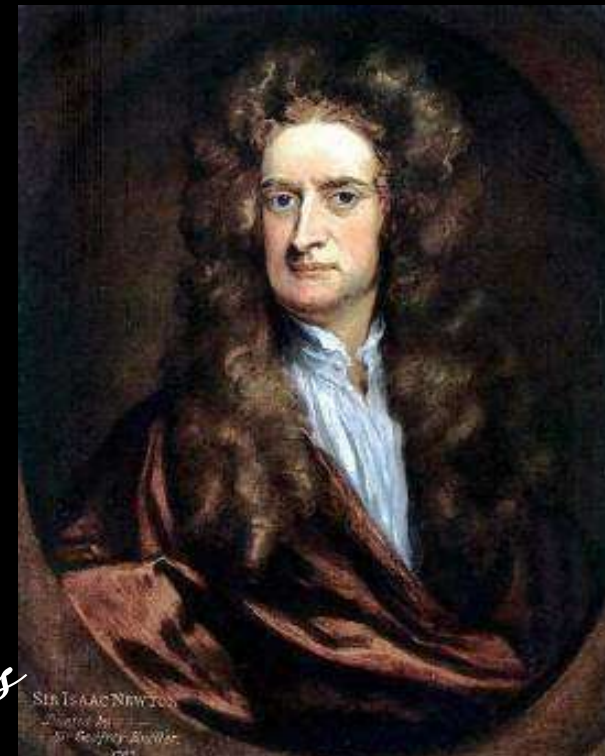


Galileo Galilei

Astronomer, physicist

Johannes Kepler

Laws of Planetary Motion



Isaac Newton

Laws of Motion, Calculus

Music (1600-1750)



“Unlike sculpture and painting, music did not have to represent natural objects, nor was music bound, like architecture, by the unyielding physical demands of medium and function.”

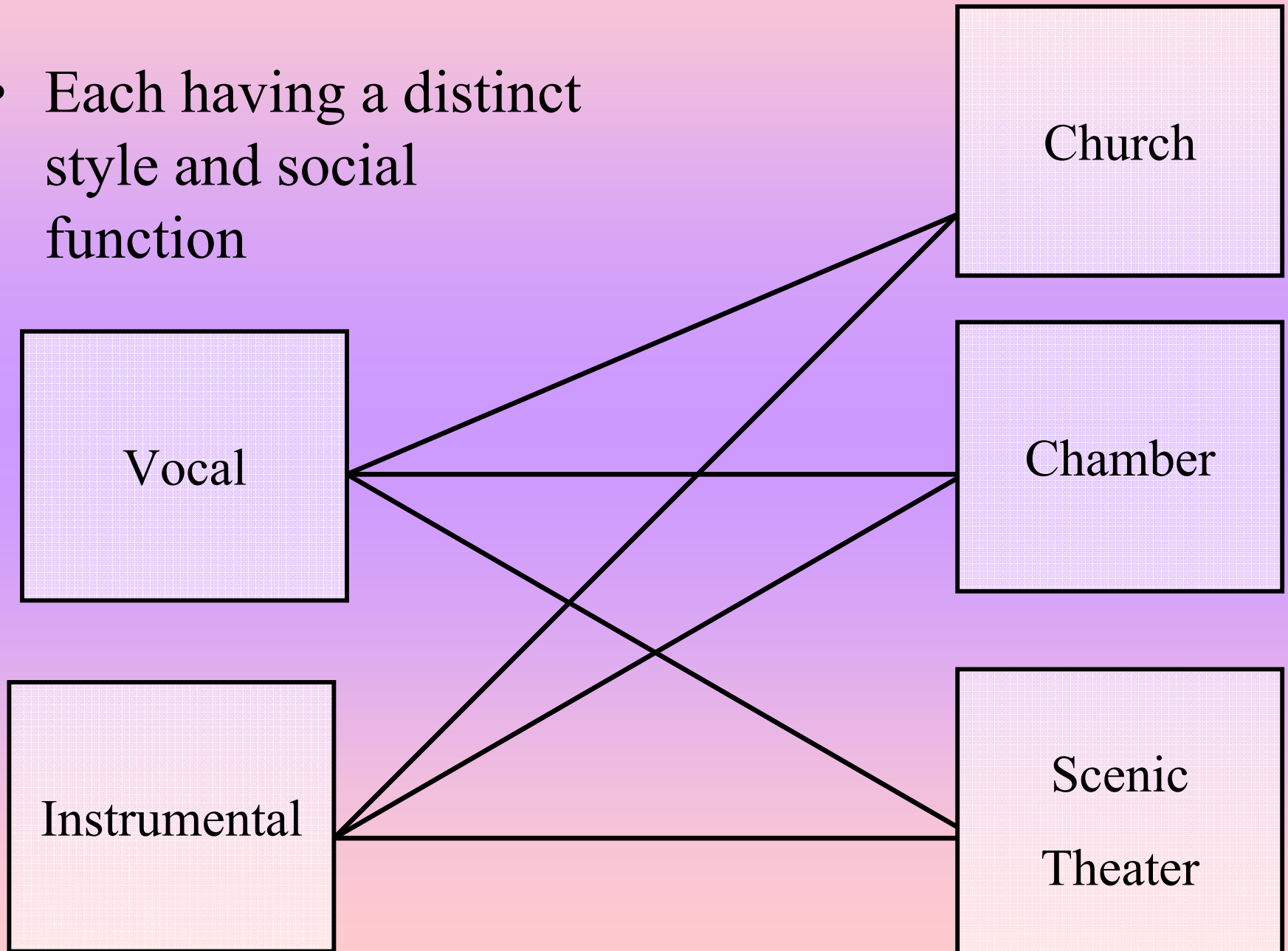
– A History of Western Music

Two Practices of this Early Baroque

- Prima Pratica - old style vocal polyphony
 - Music dominates text
 - Netherland and Palestrina style
 - AKA; stile antico or stylus gravis
- Secunda Pratica - more adventurous Italian style
 - Text dominates music, use of affection
 - Old rules could be broken and dissonances used to evoke the text
 - AKA: stile moderno, stylus luxurians
- Styles defined by Monteverdi in preface of a Madrigal book

Divisions of Music

- Each having a distinct style and social function



Idiomatic Writing

- New prominence in solo writing
 - Singer
 - Violin
 - replaces Viol by end of 1600s
 - Trumpet
 - Keyboard instruments
- Virtuoso playing
 - Technical improvements in instrument design
- Dynamic and tempo indications abound



New Textures

- Renaissance: polyphony of independent voices
- Baroque: firm bass, florid treble, held together by unobtrusive harmony
- Basso Continuo
 - Composer wrote out melody and bass
 - Bass-on one or more “continuo” instruments
 - Harpsichord, lute, organ, etc
 - Reinforced by bass viol, cello, or bassoon
 - Keyboard-fills in chords
 - A move from counterpoint to chordal harmony

Doctrine of Affections

- Seeking musical means to express or arouse affections
- Affection: state of the soul, passion
 - Rage, excitement, grandeur, heroism, contemplation, wonder, etc.
- Not an expression of personal feelings, but rather generic emotions (objective reality)
- Only one affection per work, affection must match the text

What is Opera?

- Opera is plural for Opus meaning work
- Opera: a drama that combines:
 - soliloquy
 - dialogue
 - scenery
 - action
 - continuous or nearly continuous music

Basic Opera Structure

- Recitative: Between speech and song, through composed
- Arias: More melodic, mainly strophic
 - Solo or duet
- Focus on solo singing
 - singers brought in audiences

The Florentine Camerata



- a group of musician scholars in Florence
- debated Greek music, attempted to “reinvent” Greek dramas
- Stile Recitativo
 - Monody (means one song) style with 1 text with 1 voice and simple accompaniment
- Called scenic works
 - “opera scenica” later shortened to opera

Early Opera



Sketch of Peri
in costume for Dafne

- 1st opera 1594 - “Dafne”
 - Composed by Caccini and Peri
 - Libretto (little book) by Renuccini
- Work itself is lost, but much discussion of it in period writings
- 2nd Opera - “Euridice” by Caccini and Peri

Claudio Monteverdi (1567-1643)

- Greatest composer of the 17th century
- Defined the Baroque practices
 - wrote in both styles
- A musical genius but not a member of the camerata
- Composer & viol player for Gonzaga of Mantua
- Later Chapel master at St. Marks



Monteverdi's First Opera

- L'Orfeo (1607)
- Composed for Gonzaga
- Based in style and subject matter on two versions of Euridice by Peri and Caccini
- Fanfare + 5 acts

Monteverdi's Works

- 20 sacred
- 250 madrigals in 9 books
- 1 ballet
- 4 opera (3 survive)



St. Mark's in Venice

The Spread of Opera

- Opera quickly spreads through Europe
- Orfeo performed in Salzburg in 1616
 - 1st opera performed north of the Alps
- Different regions developed different styles



Bizarre...

- SITUATION: Baroque audiences preferred to hear the _____ notes.
- PROBLEM: _____ were forbidden to sing on stage or in church.
- SOLUTION: Have _____ sing the high parts
- PROBLEM: It takes about 10 years to train a singer.
- SOLUTION: Castrati

Castrati

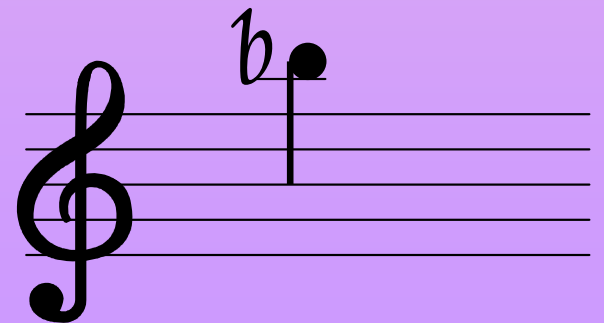
- Boys castrated before puberty could sing the soprano parts
 - Their voices are likened to trumpets
- By the 1500s castrati were frequent in choirs, eventually became soloists and operatic leads
- 1650-1750 Golden age of the Castrati

Castrati History

- Eunuchs were often said to have sweet singing voices
- The church would spend a lot of money training children singers
 - castration could prolong their career, protect the investment



- The most famous castrato was Carlo Broschi (1705-1782) AKA Faranelli
- The last castrati dies in 1922 - Alexandro Moreschi
 - top of range Bb above treble clef
 - Only recorded castrato



Italian Opera Styles

- Opera Buffa
 - Comedy
- Opera Seria
 - Serious opera



French Opera

- By 1700, Italian Opera was flourishing throughout Europe, except in France
- French Opera developed on its own
 - Tradition of ballet
 - Classical French Tragedy
 - Poetry and drama take priority on stage



French Style Opera

- Comodie-ballets
 - spoken plays with a few songs and dances
- Tragedie lyriques
 - serious play set word for word to music
- French overture
 - slow - fast - optional slow

Jean-Baptista Lully (1632-1687)



- court composer for Louis XIV (r. 1643-1715)
- writes 13 operas
 - All in French
 - No castrati
 - uses lots of ballet
- Develops orchestra of 24 strings
- First to conduct
 - pounding a staff on the ground

English Opera

- Commonwealth period -1649-1660
 - Stage plays were forbidden
 - But a play with music could be called a concert
-
- Greatest English composer of 17th Century: Henry Purcell (1659-1695)



German Opera

- Called Singspiel –
 - Translates: singing play
 - simple story, set in an operatic style with spoken recitative
- Main composer: Reinhard Keiser (1674-1739)
 - Over 100 operas mixing the German and Italian styles
 - First to try serious opera in Hamburg since 1678

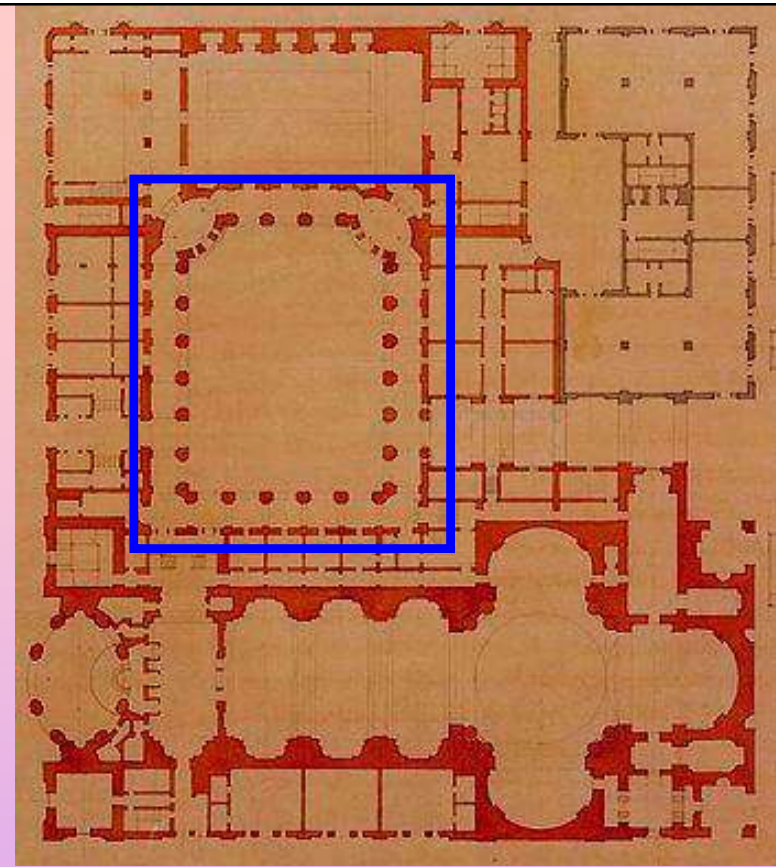


The reign of the singers

- Making the aria virtually the only significant music in an opera led to abuses
- Divas would make arbitrary demands on composers
 - substitute, change or replace songs to suit them
- Cadenzas and ornamentations of vocal acrobatics

Oratorio

- Dramatic outlet for the church
- Sacred dialogues
 - Narration
 - Meditation
 - Dialogue
- But not intended for staging - no scenery or costumes
- Performed in the oratory (part of the church) where anyone could speak freely
- Substitute for Opera during Lent and other seasons where theaters were closed



Lutheran Church Music 1650-1750

- Golden age of Lutheran composers
 - Dietrich Buxtehude (1637-1707)
 - Bach's teacher
 - Georg Philipp Telemann (1681-1767)
 - Johann Pachelbel (1653-1706)
- Styles
 - Chorales
 - Solo Organ music
- Erdman Neumeister
 - leading writer of poetry (libretti) for lutheran Cantatas



Viol vs. Violin

- Viol
 - 6 strings
 - Tuned in 4ths
 - Fretted
 - Set tuning
 - Dull tone
- Violin
 - 4 strings
 - Tuned in 5ths
 - Unfretted
 - Variable Tuning
 - Bright tone



Violin Builders

- Most live in Cremona, Italy
 - best wood available
- Amati
- Guarneri
- Stradivari
- Bologna becomes early center of Violin performance





Antonio Stradivari (1644-1737)

- Best violins ever made
– most resonant
- Modern science cannot explain their excellence



- His techniques were lost upon his death
– Some techniques were secret even to his sons
- Only 600 survive
- Many have been stolen or lost, but most are now accounted for.

Stradivarius Instruments

- Only 60-80 in great condition
 - “Lady Tennant”
 - 2.03 million dollars on April 22, 2005
 - “Christian Hammer”
 - \$3,544,000 on May 16, 2006
 - “Soil Strad” of 1714
 - Is played regularly by Itzhak Perlman
 - “Bonjour” Cello
 - Valued at 6.25 million dollars in 1999



Archangelo Corelli (1653-1713)



- 1st great composer of Violin music
 - Born in Bologna, moves to Rome
 - All his published work is for ensemble & violin
 - No vocal music
 - Mostly trio sonatas, some solo sonatas
 - solos are more difficult
 - Develops violin technique (up to 3rd position)
 - Corelli influences: Handel, Purcell, Couperin

Jean-Phillipe Rameau (1683-1764)

- Foremost French musician of 18th century
- Practically unknown until the age of 40
- Known for his writings more than his compositions
- “Traite de l’harmonie” (Treatise on Harmony) 1722
 - intervals, scales, chords
- Orchestral practices were advanced
 - use of bassoons, horns, and the woodwind section





La Poupliniere

- Descendant of an ancient, royal French family
 - Inherited an immense fortune
 - Sought out promising but obscure musicians and promoted their careers
 - From 1731-1753 Rameau was La Poupliniere's organist
-
- Under her patronage Rameau wrote several operas
 - Zoroastre (most important work)
 - Castor et Pollux (masterpiece)

Rameau's Theory

- Sought to derive basic principals of harmony from the laws of acoustics
- Considered the chord the primary musical element
 - First to recognize a chord in all its inversions
 - Establishes tonic, dominant, and subdominant chords as the pillars of tonailty
 - all other chords are related
 - modulation by changing a chord's function
- Major triad created naturally when a string is divided into two, three, four and five equal parts (supported by the overtone series)

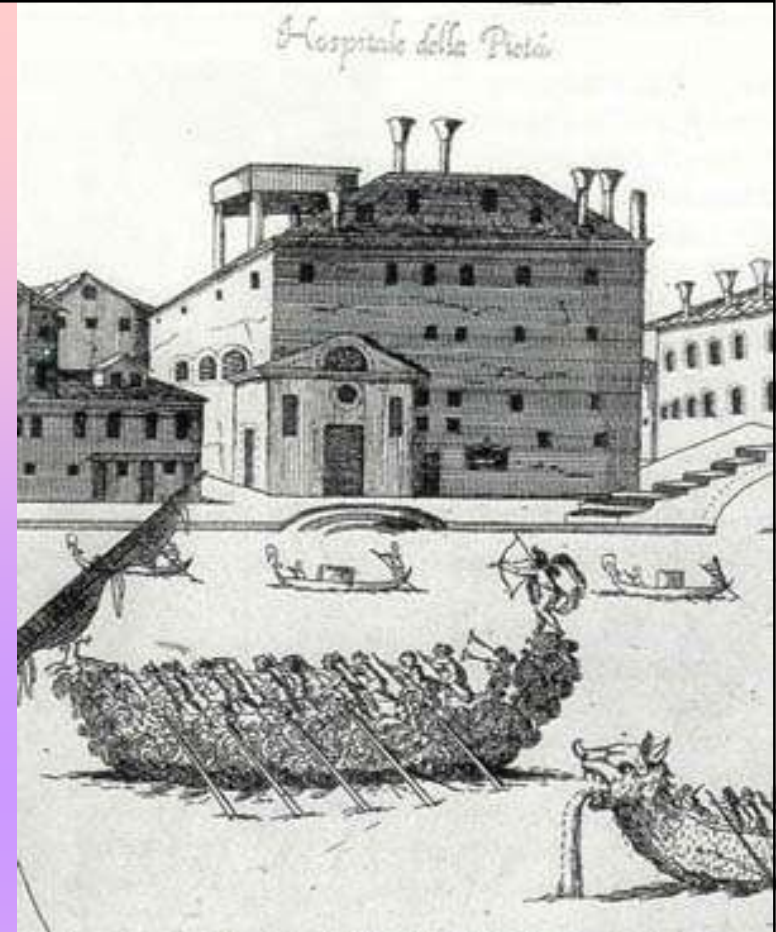
Antonio Vivaldi (1678-1741)



- Born in Venice
- Ordained a Priest 1703
- Called “il prete rosso”
- the Red Priest - for his
red hair and red robes
- Was an asthmatic
- Composed for himself
and his pupils

Ospedale della Pieta

- Vivaldi worked here in various posts from 1703-1740
- Shelter for orphans and illegitimate children
- Run as a convent
- Treated as a conservatory
- Would give weekly recitals of new music
 - audiences impressed and amused by concerts put on by teenage girls

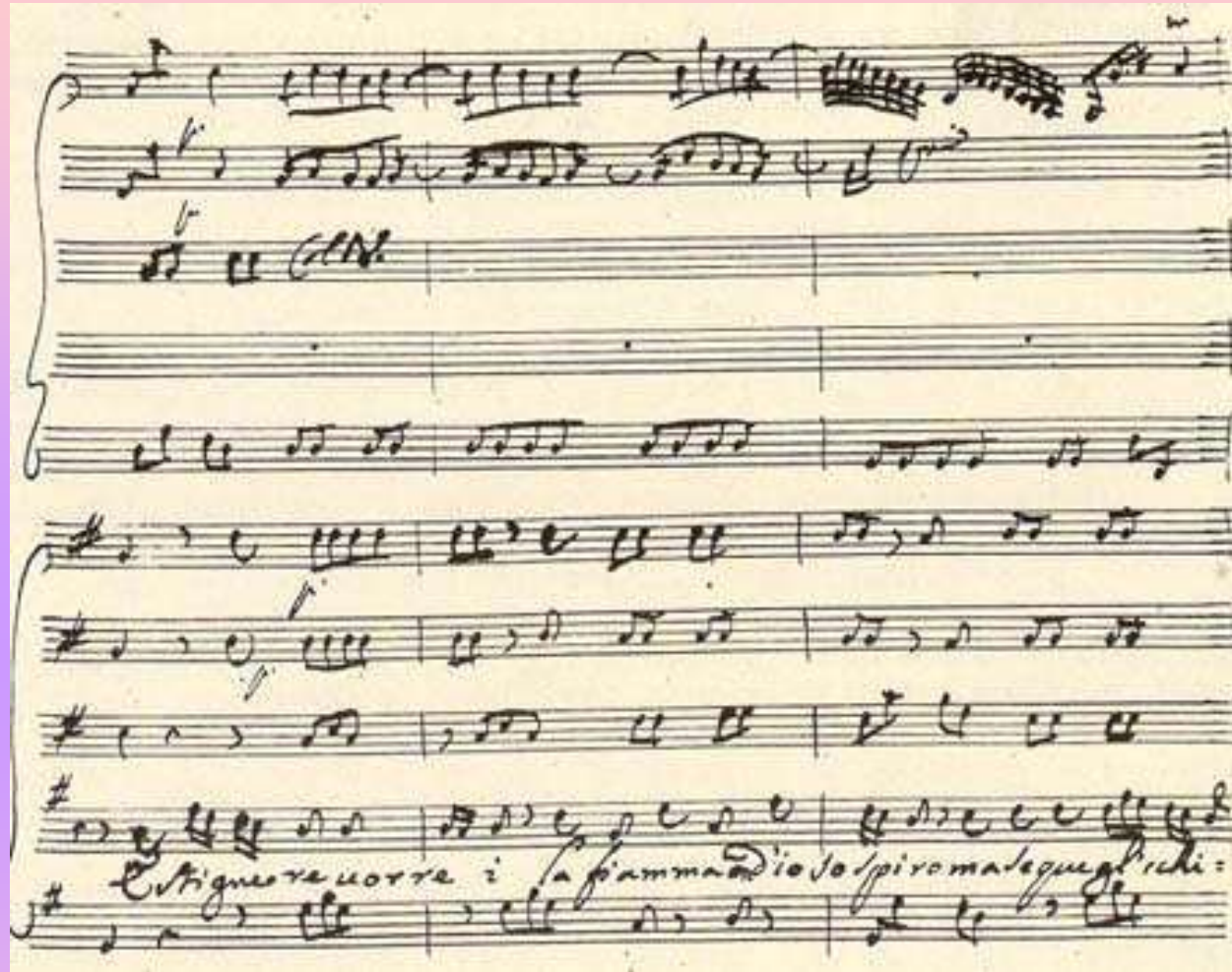


Vivaldi the Composer

- wrote very quickly
- Was expected to produce a new opera and oratorio every recurring festival
- Legend says his opera “Tito Manlio” was completed in 5 days
- Claimed to write a concerto faster than the parts could be copied
- Popular in his day - Venetian theaters put on more Vivaldi works than any other composer

Vivaldi's Music

- 49 Operas
- 90 solo & trio sonatas
- 16 sinfonias
- 500+ concertos
 - 350 for solo violin
- Most famous work: “The Four Seasons”
 - a cyclic tone poem of four concertos



More About Vivaldi

- Composed and produced own operas
- Liked using subtitles for his songs
- Established the concerto as a 3 movement work
 - Fast - slow - fast
- Considered himself an opera composer
 - His contemporaries a violin teacher
 - We see him as a concerto composer



George Frideric Handel (1685-1759)

- A completely international composer
- Matured in England
 - Vocal history allowed his Oratorios
 - Hospitable to cosmopolitan style

Handel's Childhood

- No musicians in his family
- Showed great musical promise as a child
- Took lessons from the composer Friedrich Wilhelm Zachow
- Played organ in Hometown, Halle
- Studied violin, oboe, counterpoint and keyboards
- Learned to compose by copying German and Italian scores

Handel – The Young Man

- Graduated from University of Halle in 1702
- 1703-1706 composed Operas in Hamburg
 - First opera Almira (1705)
- 1706-1710 moved to Italy
- 1710 returns to Germany to be musical director in Hanover
- Almost immediately takes a leave of absence to visit London



Handel in England

- Returns to England in 1712
- Still there 2 years later when old boss (Duke of Hanover) becomes King of England
- Legend is: Handel wrote and conducted a series of pieces for wind instruments to play as the King's boat sailed down the Thames
 - This music is now known as “Water Music”

The English and Handel

- The English considered Handel a national institution
- When he died he was buried with public honors in Westminster Abbey





THE MONUMENT IN WESTMINSTER ABBEY

By L. P. Roddill.



Turning to Oratorio

- Despite Handel's best efforts (35 years composing and directing), Opera in England did not go well
- Handel began to write an oratorio "Saul"
- 1741 is invited to write "Messiah" for Dublin
- Handel devotes himself to writing English Oratorios

The Messiah

Handwritten musical score for "The Messiah" by George Frideric Handel. The score is written on ten staves, featuring various musical notations including notes, rests, and clefs. The handwriting is in ink on aged paper. The score includes the title "The Messiah" at the top and the name "G. F. Handel." at the bottom. The bottom of the page is signed "Fine del. G. F. Handel. 1741." and "autograph of the 1st. ed. 1741.".

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FUNKY WINKERBEAN



BY TOM BATIUK



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Handel's Oratorios

- Not church music – intended for the concert hall
- Dialogue set as recitative
- All of his Biblical oratorios are based on Old Testament stories
 - Even the Messiah has more OT text than NT
- Established use of chorus in Oratorio
- Musical symbolism and grandiose effects are obvious features of his writing
 - Word painting and descriptive figures

Handel's Later Years

- 1737 suffered a severe stroke and nervous collapse
- Resorted to borrowing old works and reinterpreting them
 - Borrowing, transcribing, adapting, rearranging and parodying were all accepted practices at the time



Johann Sebastian Bach (1685-1750)

“A conscientious craftsman doing a job to the best of his ability to satisfy his superiors, to please and edify his contemporaries, and to praise God.”

Bach's Training

- Received earliest training from his father in Eisenach
- Upon father's death at age 6 moves to live with brother - J.C. Bach
 - pupil of Pachelbel
- Studied other composers by copying and arranging their scores
 - Thus assimilates styles of France, Germany, Austria and Italy
- Trained as a violinist and organist
- Best known in his time as an organist

Bach's Jobs

- Organist in Arnstadt (1703-1707)
- Organist in Mulhausen (07-08)
- Organist and Concertmaster for Duke of Weimar (1708-1717)
- Music director for Prince of Cothen (1717-1723)
- Cantor and music director in Leipzig (1723-1750)



Bach's Compositions

- Bach composed in all contemporary genres but opera
- Composed functional music for his post
 - Organ music while organist
 - Ensemble music for chapels
 - Church music while working at a church
- All works are catalogued in a systematic index abbreviated BWV
 - Bach-Werke-Verzeichnis

Bach's Faith

- A very religious man
- Dedicated many songs “to The Most High God”
- Did not differentiate between secular and sacred compositions - all work was for the glory of god

Bach in Leipzig

- Leipzig was a center of printing and publishing
- Bach was responsible for music at the 2 most important churches
 - St. Thomas
 - St. Nicholas
- Bach was not first choice
 - Georg Phillip Telemann of Hamburg (used offer to get a raise)
 - Christoph Graupner of Darmstadt (resignation denied)



Bach's Responsibilities

- Teach 4 hours a day (Latin & Music)
- Prepare music for church services
- Lead an exemplary Christian life
- Not leave town without permission of the Mayor
- Entire family lived in a small apartment in the school
- Bach's study shared a thin wall with the 2nd year schoolboys



The Well Tempered Clavier

- The Well-Tempered Clavier
 - Preludes and Fugues in all 24 major and minor keys
- Composed in 2 parts 1722, 1740
 - 48 songs total
- Made use of the relatively new equal tempered tuning



Famous Works

- Mass in B Minor
 - compiled between 1747-1749
 - mostly from music he had composed earlier
- St. John & St. Matthew Passions
 - Crowning achievement in North German tradition of oratorio style passions
- Jesu, Joy of Man's Desiring
- Air on a G string

After Bach

- Bach's work was quickly forgotten because musical taste changed radically in the middle of the 18th century
- Bach is rediscovered in the 19th century upon the publication of his Biography by Johann Nikolaus Forkel (1802) and the revival of St. Matthew's Passion by Felix Mendelssohn in Berlin in 1829
- The Bach Society forms in 1850 and collected all of his works by 1900

Looking Back on Bach

- absorbed all genres and styles of his time
- equilibrium between conflicting demands of harmony and counterpoint, melody and polyphony
- Distinct themes and musical invention
- Strong rhythmic drive
- intense expression controlled by a ruling architectural idea
- technical perfection of every detail

Vivaldi, Rameau, Handel & Bach

- Vivaldi's influence was immediate but he died totally forgotten
- Rameau was discovered late in life but his theoretical considerations affected music forever
- Bach's work lay in obscurity for 50 years but is most famous today
- Handel won international renown in his lifetime and has been revered since

People	Places	Concepts Cont.	Things Cont.
Caccini & Peri	Cremona	Castrati	Tragedie-Lyriques
Buxtehude	Bologna	English	Singspiel
Pachelbel	Venice	Commonwealth	Lied
Stradivari(us)	Leipzig	Period	
Corelli	Thames		Listening
Rameau	Ospedale della Pieta	Things	Canon in D
La Poupliniere	Hamburg	Violin	Tombourin
Vivaldi		Water Music	Spring – From The
Handel	Concepts	Oratorio	Four Seasons
Bach, J.S.	Baroque	BWV	Selections from
Bach, J.C.	Prima Pratica	Cantata	“The Messiah”
Florentine	Secunda Pratica	Harpsichord	Well-Tempered
Camerata	Divisions of Music	Opera	Clavier
Monteverdi	Idiomatic	Aria	
Faranelli	Ideal Baroque	Recitative	
Moreschi	Texture	Buffa	
Lully	Basso Continuo	Seria	
Purcell	Doctrine of Affections	Comodie-Ballets	