The Baroque Period (1600 – 1750)

* The diversity of music created ranges far and wide in terms of style, as Europe was disunited as never before
* Named after baroque, or an irregular shaped pearl which was considered very valuable.
* 1750 was the three B’s of classical music, Bach, Beethoven, and another. Bach died in 1750

**The Formation of Nation States**

* Prior to this period, people looked to the monarch of their nation, who were very selfish usually
* Modern example: France
* Each nation state will become very proud of their nation, creating a very large personal national identity

**Wars of Religion**

* 30 Years War: Catholics vs Protestants. Mostly fought in Germany, but every nation participated in it. Become very confusing due to Catholic France saw other Catholic nations were making a lot of profit, and France didn’t want them to become too powerful, so France switched sides often.
* This cause mass confusion in religions in countries. This affected music in the respective country

**The Birth of Capitalism**

* Came from the exploration of the world by Europeans from 1500 – 1800. This turned into imperialism, which still stands in some part today
* Japan (fierce army and exclusion of other countries), Afghanistan (fought off British and Russian empire) were both against imperialism
* Capitalism was all about profit
  + Mercantilism: Dutch East India Trading Company
* Musicians work in a mercantile system.
  + Through your own blood sweat and tears on stage, you earn profit.
  + They will publish scores to the public to increase profit.
  + Operas were massive money earnings.

**The Doctrine of Affections**

* Any confusing emotional messages gave way to the evocation of a single, unadulterated emotional affect (emotional balance gave way to emotional extravagance). Each movement could inspire in listeners a single affect
* Pretty much all Baroque period music adheres to this doctrine
* In larger works, each movement will usually have a specific affection

**Florentine Camerata**

* A “fellowship” of intellectuals and artists who sought the revival of the ancient Greek practice of singing their tragic dramas (operas)
* Met in Florence Italy about 25 years before 1600, and were the start of the opera.
* They said that each movement should adhere to the Doctrine of Affections

**Opera**

* This word is the plural of the Latin word “opus” meaning “work” as in a work of art. Opera contains a string of many small movements set side by side, which taken together tell a complete story
  + Ex: Beethoven opus #16 is a much earlier work that Beethoven opus #112
* **Movement:** large self-contained sections within a larger work
* It was the biggest entertainment form out there until movies came about
* **Claudio Monteverdi: “Orfeo” (five act opera with prologue) [CD1 - #15]** is comprised of a series of monodies and madrigals (both movements), but with dance numbers, instrumental interludes, arias, and choruses as well.
  + **Monody** – work or movement for solo singer who’s singing a Greek ode or tragedy accompanied only by the Basso Continuo Group (continuous bass group) and a keyboard player/harpsichord player
* Prologue – have individual character come out on stage to inform you of themselves, outline the whole story, and to tell the audience to be quiet
* Word Painting: using dissonance to emphasize bad things happening

**Basso Continuo Group**

* Continuous bass line very important in monody movement. Think like American jazz. Matches bass notes to a keyboard player

**Improvised Ornaments**

* “Trillo” (when the same note is sung, over and over in rapid succession)
* “Passagio” (quick scale runs up and down)

**Claudio Monteverdi “orfeo”:**

* Orefeo and Euridice (Orphious)
  + Opens with them getting married
* Shepherds and Nymphs
  + Euridice runs off with the nymphs, leaving Orefeo waiting impatiently with his shepherd pals
  + Euridice gets bit by an asp snake and dies, and Orefeo uses his musical powers to go down to the land of Haedes to plead with Pluto to release Euridice
* Caronte
  + Orefeo meets skeletal character on the river Styx, who tries to stop him from crossing. Orefeo sings him to sleep and crosses
* Pluto and Prosperina
  + Orefeo convinces Prosperina to convince Pluto to release Euridice, but Orefeo cannot look at Euridice as he leaves Haedes. He slips up and dooms Euridice to Haedi
* Apollo
  + God Apollo feels pity for Orefeo, and takes him up to heaven where he has set up the stars to look like Euridice

***2. Barbara Strozzi (1619 – 1665): “Lagrime mie” [CD1-16]***

**Concertanto Principle:**

* having multiple ensembles set up around the concert hall to get the “surround sound” effect

**Barbara Strozzi**

* During the time, women were very rarely seen on the music scene, and were strongly discouraged from going into the arts at all
* Strozzi had nothing to lose from birth. Father was part of the Incogniti, who gathered to debate libertine theories. Father had a fling with his housekeeper, and Strozzi was born out of wedlock.
* She started out earning money as a courtesan.
* She was the by far the most widely published composer of Italian secular music in the 17th century

**The Vocal Cantata:**

* A sizable work for small orchestra, chorus, and vocal soloists. As they were no longer staged after 1685, the dramatic role of the singer is only implied. Some vocal cantatas were intended for religious settings, while others were purely secular and intended for performance in a private setting.
* It was basically a mini opera, with a shorter time and smaller orchestra, but with everything else the same
* Modern vocal cantata are very small with an orchestra on the stage and a vocalist sitting next to the orchestra. There is no acting it out. A choir is also there in the back to sing when called for.
* Recitative:
  + Speech-like singing, used to convey conversational dialogue. Roots in the monody
  + Short
  + Occasional chords by orchestra or accompanying instrument
  + A reciting style, not as difficult as aria
  + Similar length of text as aria, music is much shorter
  + No form
  + Text keeps the story going
  + Rhythmic freedom
  + Serves as a bridge between other numbers
* Aria:
  + A tuneful section in which the singer reflects upon the action that has just taken place
  + Music and action don’t happen at the same time usually
  + Much longer than a recitative
  + Presence of form, A B A
  + Has strict metrical patterns and a steady beat
  + It is intended to stand on its musical merit to a greater extent. The composer usually gives an aria more memorable melodic qualities
* Arioso:
  + Is a cross between the declamatory style of recitative and the lyric style called aria

***Barbara Strozzi (1619 – 1665): “Lagrime mie” [CD1-16]***

* Full of trillo to represent her crying
* Entire movement is representing the doctrine of affections (one mood: sadness)
* Takes vocal cantata form of arioso
* Has melisma, which favors aria
* Has passagio in the second stanza, with improvised runs
* Favors professional level skills for singer
* It is safe to assume that this cantata was supposed to be about a man singing about the loss of his lover Lydia. Thus a castrato was probably the one to sing this

**Castrato**:

* A male singer who has been castrated before puberty, has the virtue of a boy’s high register coupled to a full-grown man’s vocal power
* Also a hint as to why there was so much cross-dressing on stage in operas and plays
* Was the most highly payed singer in opera

**Sacred Vocal Music of the Baroque:**

* Has considerable diversity in both style and form. Nonetheless, two traditional fats that are specific to most all Baroque sacred music genres (including the Mass, sacred vocal cantata, and oratorio) are:
  + All use choral music
    - Represents “if two or more are gathered in my name” (i.e. a community of worship)
  + A strong tendency to borrow operatic techniques, especially recitatives and arias
    - Good ways to explain biblical stories through reciting passages interrupted by music

**Oratorio:**

* A large-scale composition for chorus, vocal soloists, and orchestra; usually set to a narrative text based on biblical stories (not intended for religious services). It differs from opera in that it has no acting, scenery, or costumes.
* Oratory:
  + A small chapel like building for children while parents were at the large chapel. They were used to teach various religious songs and stories.
  + Think Sunday School
* Oratorios started out by replacing the banning of normal operas during the time of Lent.

**Georg Friedrich Händel (1685 – 1759) “Messiah” [CD2 - #4 & 5]:**

* Father wanted him to become a barber like himself and not become a musician
* He taught himself piano, and quickly grew in ability. Known by age 10 for ability with the harpsichord and other instruments. ***Also marveled at his ability to write complicated polyphonic works***
* Studied in Berlin, Italy, and Britain (where he stayed for the rest of his life)
* Renaldo – his first Italian opera that he tried to bring to Britain. Not too well received by all. Handel realized that opera is a very expensive thing.
* He started producing Oratorios in English, which were much better received in Britain. All of these oratorios had to be about the might of Britain and his support for the country to continue being successful in Britain.

**“Messiah”:**

* Premiered in Dublin. Handel did not accept any money for this premier, instead offering it all to various churches. This was his rags to riches piece
* Divided into 3 parts.
  + Part 1: **[CD2 - #4]**
    - Old testament prophecies dealing with the coming of the messiah
    - “There were shepherds” - recitative
      * Heavy declamation of words
      * Secco: dry, or having only basso continuo
  + Part 2: **[CD2 - #5]**
    - Suffering and death of Christ and spread of his teachings
    - “Halleluiah” Chorus
      * Has double fugue (kind of a double cannon. Two parts of two parts of music)
      * Call and response
  + Part 3:
    - Meditation on faith
* There is no authentic treatment of the messiah. It was structured to be able to be taken on the road.

**Antonio Vivaldi (1678 – 1741): La Primavera, from the four seasons (first movement) [CD2 - #1]**

* Also called the “Red Haired Priest”. He was ordained by the Catholic Church. They reassigned him to an all-girl orphanage to oversee the music program.
* He taught them so well, he ended up with an all-girl orchestra that was world renowned. Performed in the balcony of churches so as not to be seen and ridiculed for being all-female
* Wrote nearly all of his works for this female orchestra
* Concerto for violin and string orchestra, opus 8, no. 1 – from the four seasons (1725)
* From a set of four solo concertos for violin and string orchestra, each depicts sounds and events associated with one of the seasons
* This is “musical tone painting”
* La Primavera:
  + Spring approaches: the joyful songs of the birds, the murmuring of the springs, the rustling of the winds. Thunder and lightning. The storm passes, birds resume their song. In meadow, goatherds go to sleep under eye of dog. Nymphs and shepherds dance to celebrate Spring

**Program Music:**

* Instrumental music associated with a story, poem, or other extra-musical idea
* **Concerto:**
  + Comes from Latin word meaning “to contend”
  + Soloist vs. large group called “Tutti” (everyone)
  + Contrast between loud and soft = **Terraced Dynamics**
  + The format of three movements for many concertos is: Fast, Slow, Fast
    - First movement: fast and dramatic
    - Second movement: slow and meditative
    - Third movement: often faster than first and is light-hearted (leaves audience smiling)
  + Can be traced back to the Opera and Capitalism. Concertos are the capitalist equivalent of the Opera (i.e. People would pay a lot of money to view their favorite actors in Opera, so they would do the same to hear their favorite musicians)
* **Ritornello Form:**
  + Name for orchestral material that typically starts the movement
  + “Ritornello” means “Little return”; the opening material usually returns in fragments (little) and in different keys until the end.
  + Often takes form of the fast movements of concertos: *Fast* 🡪 Slow 🡪 *Fast*

**The Rise of Instrumental Music:**

* Broadly speaking, we can trace instrumental music to three main sources
  + Dance (suites)
    - Specifically the French opera, and the ballet
  + Virtuosity (virtuoso players)
    - Virtuosos start to write down their music during this period (before they just improvised a lot)
  + Vocal music (points of imitation)
    - Heard in jazz a lot.
* Not necessarily performed on a big concert stage, but in coffee houses and taverns

**Johann Sebastion Bach (1685 – 1750):**

* He synthesized stylistic traits from Italian, French, and German music, all the while helping to codify the system we call tonality
* First of the three B’s in classical music
* **Brandenburg Concerto Number 2 [CD2 - #6]**
  + This particular Concerto Grosso requires a solo oboe, recorder, piccolo trumpet, and violin
  + Named after the duke of Brandenburg, whom Bach wanted to go to work for.
  + Uses Ritornello form (theme introduced in beginning, there is a middle section, then the theme comes back in the end)
  + Is forward spinning (kind of makes it sound very busy)
  + Chain suspension – chords that continually need to be resolved on top of each other (like harmonic freefall)
* He was not widely as recognized in his own time as he is now. We say that the baroque period ends with Bach’s death
* Saw himself as a humble craftsman. Not primarily an innovator
* Father of western style of harmonization
* Came from a family of really good musicians, like 30 of them
* As a kid, he apprenticed under his brother Johann Christoph. Then he went to work at a church at 15 as an organist. He got kicked out from that church and went to another church, continuing to write music, now writing choral music. He then moves from sacred to secular music, writing concertos.
* **The Art of the Fugue, Contrapunctus 3 [CD2 - #8]**
  + 4-part fugue
  + Starts with tenor, then alto, then soprano, then bass
* During his late life, he went back to sacred music, composing over 200 works during this time.
* He went blind his last part of life, and was scared that the writing of music was failing

**Concerto Grosso (large concert):**

* Divides the ensemble between two or more soloists and the usual basso continuo group, plus a small string orchestra.

**“Fortspinnung” (Forward Spinning):**

* Just as one instrument’s melodic phrase is coming to an end, another instrument enters with a fresh melodic idea – the idea is that the melody seems almost endless.
* This idea of binding a piece together through not only ritornello form, but also through a seamless melody, distinguishes Bach’s style from that of his contemporaries

**Pipe Organ**

* King of all instruments in the Baroque period. Oldest keyboard instrument in history
* Has top keyboard (manual) and a bottom keyboard (pedal keyboard).
* Original keyboards had bellows systems that pressurized air, which would travel through a pipe once a key was played.
* Stops are levers on the side of the organ, which are kind of like a synthesizer. “Pull all the stops out” comes from this.

**Fugue**:

* A polyphonic composition for an established number of voices, built on a single principal theme called the subject, which Is relatively brief, but distinctively bold.
* **Counter-Subject**
  + A distinctive polyphonic line that recurrently accompanies the subject in another voice’
* **Exposition**
  + Opening section of the fugue, in which all the voices introduce the subject in an orderly manner
* **Episode**
  + Short passages of diversionary material that alternate with new subject entries

Voice 1 (soprano): subject-countersubject -------------sub----------------------------------

Voice 2 (alto): subject-countersubject ---------------------------------------------------------------

Voice 3 (tenor): Subject-countersubject --------------------------------------------------------------------------

Voice 4 (bass): subject-countersubject-------------------------------sub-------

|--------------Exposition----------| |-----First Episode--| |-Later subject-||second episode||subject ent|