



Concise History of Western Music

5th edition

Barbara Russano Hanning

CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION

Part Three

The Long Seventeenth Century





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Chapter

10

Vocal Music of the Early Baroque and the Invention of Opera



Prelude

■ Baroque era: 1600–1750

- music acts on emotions, moves the listener
- Italian trends dominate musical fashions
 - new idioms: basso continuo, monody, recitative
 - new styles: unprepared dissonance, focus on solo voice with supporting bass line
 - new genres: opera



General Characteristics of Baroque Music

■ The second practice

- first practice (*prima pratica*):
 - compositional methods of the sixteenth century
- second practice (*seconda pratica*)
 - deliberately breaking rules handling dissonance
 - better suited to move the affections
- Claudio Monteverdi (1567–1643) *Cruda Amarilli* (NAWM 71), madrigal
 - *cruda* (“cruel”): “incorrectly” introduced, resolved dissonances



Ex10-01

Canto

Cru - da A - ma - ril - li Cru - da A - ma - ril - li

Alto

Cru - da A - ma - ril - li Cru - da A - ma - ril - li

Tenore

Cru - da A - ma - ril - li Cru - da A - ma - ril - li

Quinto

Cru - da A - ma - ril - li Cru - da A - ma - ril - li

Basso

Cru - da A - ma - ril - li Cru - da A - ma - ril - li

che col no - me an - co - ra D'a - mar ahi las - so

che col no - me an - co - ra D'a - mar ahi las - so

che col no - me an - co - ra D'a - mar ahi las - so

che col no - me an - co - ra D'a - mar ahi las - so

che col no - me an - co - ra D'a - mar ahi las - so



General Characteristics of Baroque Music (cont'd)

■ The second practice (cont'd)

- “ahi lasso” (alas): unprepared dissonances
- criticism of Monteverdi’s madrigal
 - Giovanni Maria Artusi’s *L’Artusi overo delle imperfettioni della moderna musica* (The Artusi; or Concerning the Imperfections of Modern Music)

■ Regular and flexible rhythms

- flexible rhythms: vocal recitative, improvisatory solo instrumental pieces
- regular rhythms: dance music



F10-01





General Characteristics of Baroque Music (cont'd)

■ Regular and flexible rhythms (cont'd)

- barlines became common
- by midcentury, used to mark off measures
- flexible and metric rhythms used in succession to provide contrast
 - recitative and aria, toccata and fugue

■ Texture

- homophonic texture: firm bass, florid treble
 - contrast highlighted between bass and treble



General Characteristics of Baroque Music (cont'd)

■ Texture (cont'd)

- basso continuo or thoroughbass
 - written-out melody and bass line
 - performers fill in chords, continuo instruments
 - harpsichord, organ, lute, theorbo
 - later seventeenth-century bass line reinforced; viola da gamba, cello, or bassoon
 - figured bass: added figures above or below bass notes
- realization
 - actual playing of figured bass
 - varied according to work and player; improvised



F10-02

V Edrò'l mio Sol vedrò'l mio Sol vedrò prima ch'io

muo ia Quel fospi ra to giorno, che faccia'l vostro

raggio à me ri tor no O' mia luce o' mia gioia O' mia luce o' mia gio



General Characteristics of Baroque Music (cont'd)

- *Le nuove musiche* (1601–02), by Giulio Caccini (1551–1618)
 - first collection of solo songs with basso continuo
 - airs: strophic settings called arias
 - madrigals: through-composed
 - *Vedrò 'l mio sol* (I'll see my sun, NAWM 72)
 - ornamentation
 - occasionally written in, sometimes newly devised
 - should be used sparingly to enhance message of text



General Characteristics of Baroque Music (cont'd)

- *Le nuove musiche* (1601–02), by Giulio Caccini (1551–1618) (cont'd)
 - foreword in *Le nuove musiche*: descriptions of vocal ornaments
- Concertato medium: combining voices with instruments
 - concerted madrigal: one or more voices and continuo
 - sacred concerto: sacred vocal work with instruments



Ex10-02

a. Chordal style

Musical score for 'a. Chordal style'. The score is in G major (one sharp) and common time (C). It consists of a vocal line and a piano accompaniment. The vocal line has four measures: a rest, followed by 'Ve drò'l_ mio sol,'. The piano accompaniment has four measures: a whole note chord (G4, B4, D5), a half note chord (G4, B4), a half note chord (G4, B4), and a whole note chord (G4, B4, D5). The piano part is marked with '11' and '#10' below the final measure.

b. With figuration

Musical score for 'b. With figuration'. The score is in G major (one sharp) and common time (C). It consists of a vocal line and a piano accompaniment. The vocal line is identical to the one in 'a. Chordal style'. The piano accompaniment has four measures: a whole note chord (G4, B4, D5), a half note chord (G4, B4), a half note chord (G4, B4), and a whole note chord (G4, B4, D5). The piano part is marked with '11' and '#10' below the final measure.



General Characteristics of Baroque Music (cont'd)

■ Harmony

- chords and dissonance
 - consonant sounds: vertical entities, chords
 - dissonance: note that did not fit into a chord
 - greater variety of dissonances tolerated
- chromaticism
 - used to express intense emotions
 - harmonic exploration in instrumental pieces
 - created distinctive subjects in imitative counterpoint



General Characteristics of Baroque Music (cont'd)

■ Harmony (cont'd)

- from modal to tonal music
 - early seventeenth-century use of church modes: *cantus mollis* and *cantus durus*
 - by last third of the century, music was tonal
 - Rameau's *Treatise on Harmony* (1722), first complete theoretical formulation



General Characteristics of Baroque Music (cont'd)

■ Harmony (cont'd)

- tonality
 - evolved gradually
 - standard cadential progressions, bass movement of 4th or 5th, conventional bass patterns, suspensions create forward motion
 - figured bass drew attention to succession of chords



Forerunners of Opera

- Association of music with drama goes back to ancient times
 - plays of Euripides and Sophocles: choruses, principal lyric speeches
 - medieval liturgical dramas sung throughout
 - Renaissance plays: songs, offstage music
- Renaissance antecedents
 - intermedio
 - musical interlude performed between acts of a play



Forerunners of Opera (cont'd)

■ Renaissance antecedents (cont'd)

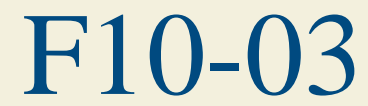
- most spectacular intermedi, for Florentine wedding
 - elaborate productions, almost all the ingredients of opera
 - several of the same artists involved in earliest opera
- pastoral drama
 - plays in verse with incidental music
 - pastoral poems, rustic settings
 - popular in Italian courts
 - *Il pastor fido* (The Faithful Shepherd, 1590), by Giovanni Battista Guarini



Forerunners of Opera (cont'd)

■ Greek tragedy as model

- humanist scholars, poets, musicians, patrons revive Greek tragedy
 - hope to generate same ethical effects
 - experiments led to first operas
- Girolamo Mei (1519–1594)
 - believed entire text of Greek tragedy was sung
 - single melody, sung by soloist or chorus, with or without accompaniment
 - powerful emotions through natural expressiveness of vocal registers





Forerunners of Opera (cont'd)

■ Florentine Camerata

- early 1570s, academy hosted by Count Giovanni de' Bardi (1534–1612)
 - discussed literature, science, and the arts
 - musicians performed new music
 - Giulio Caccini, Mei's protégé
- Vincenzo Galilei (ca. 1520s–1591): *Dialogo della musica antica et della moderna* (Dialogue on Ancient and Modern Music, 1581)
 - attacked vocal counterpoint
 - argued for single line melody, natural speech inflections



Forerunners of Opera (cont'd)

■ Florentine Camerata (cont'd)

- ancient versus modern
 - “ancient,” “old”(“antique” or “classical” rather than “conservative”)
 - “modern,” “new” (“au courant” or “fashionably modern”)
 - Bardi and Galilei privileged “ancient” style over “modern”



The First Operas

- Recreate ancient genre in modern form
 - Bardi in Rome, 1592
 - discussion and performance continued
 - sponsorship of nobleman, Jacopo Corsi (1561–1602)
 - Jacopo Peri (1561–1633) and Ottavio Rinuccini's (1562–1621) *Dafne* (1598)
 - Rinuccini's pastoral poem
 - first opera: staged drama, sung throughout
 - presented at Corsi's palace



The First Operas (cont'd)

■ *L'Euridice*

- 1600: Rinuccini's pastoral drama *L'Euridice*
 - performed during court festivities in Florence
 - set to music by Peri and Caccini
 - combination of both composers' settings
 - both versions published, earliest surviving complete operas
 - story demonstrates music's power to move the emotions



The First Operas (cont'd)

■ *L'Euridice* (cont'd)

- recitative style (NAWM 73)
 - idiom for dialogue invented by Peri
 - halfway between speech and song
 - similar style used for reciting Greek heroic poems
 - basso continuo held steady notes, voice moved freely through consonances and dissonances
 - liberated voice from the harmony
 - consonances occur on all stressed syllables

■ Claudio Monteverdi (1567–1643)

- most innovative and imaginative composer of his day
- born in Cremona, Italy



The First Operas (cont'd)

- Claudio Monteverdi (1567–1643) (cont'd)
 - prodigy as a composer
 - 1601, court music director for Vincenzo Gonzaga, duke of Mantua
 - first operas: *L'Orfeo* (1607), *L'Arianna* (1608)
 - 1613, maestro di cappella, St. Mark's in Venice
 - most prestigious musical post in Italy
 - remained thirty years until his death
 - 1632, became a priest
 - transformed genre of the madrigal



F10-04





The First Operas (cont'd)

■ Claudio Monteverdi (1567–1643) (cont'd)

- major works: three surviving operas, nine books of madrigals, three volumes of secular songs, three masses, four collections of sacred music

■ Monteverdi's *Orfeo* (1607)

- permanent place in repertory
- modeled on *L'Euridice*; wider range of styles, expanded proportions
- recitative: careful tonal organization, longer lines; intensely dramatic moments



Ex10-03

Ma la bel - la Eu - ri - di - ce Mo-vea dan-zan - do il piè sul ver - de pra -

4 to Quand' ahi ria sor - te a - cer - ba An - gue cru - do, e spie -

6 ta - to Che ce - la - to gia - cea tra fio - rie l'er - ba Pun - se-le il piè



F10-05





The First Operas (cont'd)

■ Monteverdi's *Orfeo* (1607) (cont'd)

- Alessandro Striggio: librettist
 - interspersed solo airs, duets, madrigalesque ensembles, dances
 - ritornellos and choruses organize scenes into schemes
- *Vi ricorda, o boschi ombrosi* (Do you remember, O shady woods, NAWM 74a)
 - Orfeo's strophic canzonet
 - simple dance song, hemiola rhythm of frottole, root-position chords



The First Operas (cont'd)

■ Monteverdi's *Orfeo* (1607) (cont'd)

- *In un fiorito prato* (In a flowery meadow, NAWM 74c)
 - broadly conceived harmonic movement, melodic contour
- Orfeo's lament "Tu se' morta" (NAWM 74d)
 - new height of lyricism for recitative
 - each phrase intensifies in pitch and rhythm
 - dissonances against sustained chords



Ex10-04

43 Orfeo

Tu — se' mor-ta se' mor-ta mia vi - ta ed io re-spi - ro, tu se' da me par-ti-ta,

Un organo di legno e un chitarone

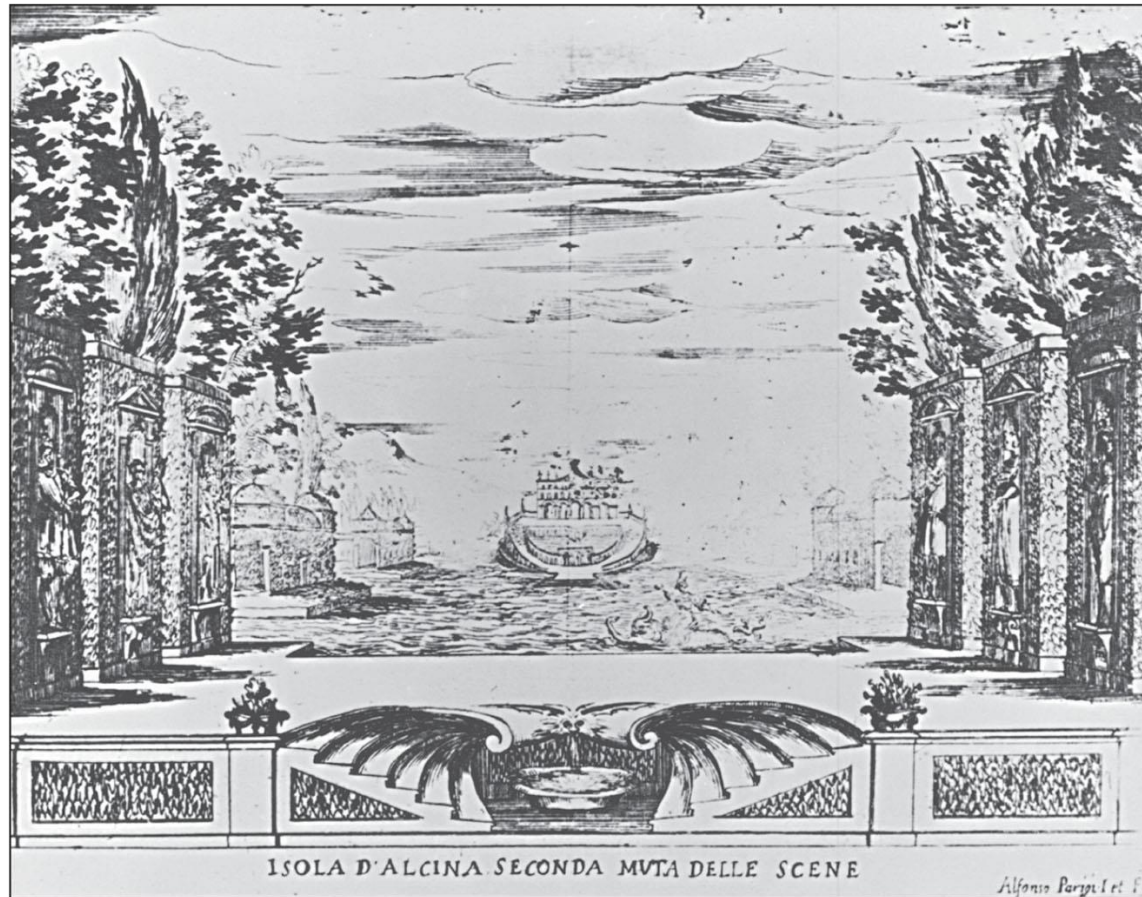


The First Operas (cont'd)

- Florence: Francesca Caccini (1587–ca. 1645)
 - court preferred ballets, masques, and intermedii
 - *La liberazione di Ruggiero dall'isola d'Alcina* (The Liberation of Ruggiero from the Island of Alcina, 1625)
 - billed as ballet, now considered an opera
 - sinfonia, prologue, recitatives, arias, choruses, instrumental ritornellos
 - elaborate staging
 - explores theme of women and power
 - good and evil delineated by contrasting musical styles



F10-06





The First Operas (cont'd)

- Florence: Francesca Caccini (1587–ca. 1645)
(cont'd)
 - Francesca Caccini, daughter of Giulio Caccini
 - career as singer, teacher, composer
 - highest-paid musician employed by grand duke of Tuscany
 - sang in a *concerto delle donne*
 - among the most prolific composers of theater music



Opera in Rome and Venice

- Rome: center for opera development, 1620s
 - subjects expanded: lives of saints, episodes from Italian epics, comedy
 - spectacular stage effects emphasized
 - recitative and aria more clearly defined
 - recitatives: more speechlike
 - arias: melodious, mainly strophic
 - castrati
 - women prohibited from stage in Rome
 - female roles sung by castrati
 - later seventeenth and eighteenth centuries, castrati sang outside of Rome in male roles



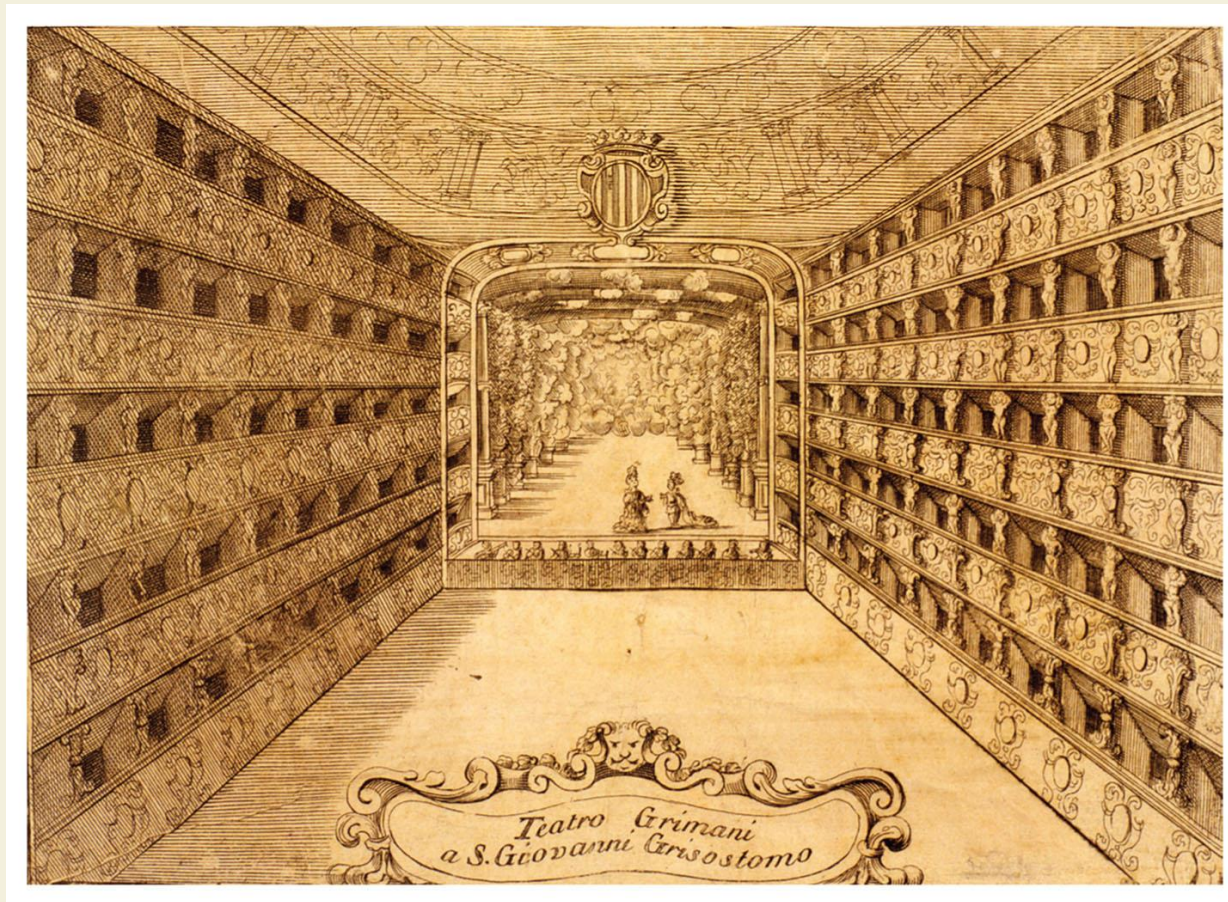
Opera in Rome and Venice

(cont'd)

- Venice: 1637 first public opera house, Teatro San Cassiano
 - audience
 - Venice attracted visitors for Carnival, diverse audiences
 - theaters built and supported by rich merchants
 - by the end of the century: nine theatrical stages, 150 operas produced
 - wealthiest families rented boxes
 - Monteverdi moved to Venice, 1613
 - three operas for Venetian stage, two survive
 - *Il ritorno d'Ulisse* (The Return of Ulysses, 1640)



F10-07





Opera in Rome and Venice (cont'd)

- Venice: 1637 first public opera house, Teatro San Cassiano (cont'd)
 - *L'incoronazione di Poppea* (The Coronation of Poppea, 1643)
 - lacks varied instrumentation of *Orfeo*
 - surpasses in depiction of human characters and passions
 - Act I, scene 3 (NAWM 75): styles change frequently, reflect character's feelings
 - *recitativo arioso*: somewhere between recitative and aria style
- Monteverdi's successors
 - Pier Francesco Cavalli (1602–1676)
 - pupil of Monteverdi
 - *Giasone* (Jason, 1649), incorporates most conventions of the period



Opera in Rome and Venice (cont'd)

- Venice: 1637 first public opera house, Teatro San Cassiano (cont'd)
 - Antonio Cesti (1623–1669)
 - Cavalli's most serious competitor
 - spent much of his career abroad
- Cesti's *Orontea*, written for Innsbruck, 1656
 - most frequently performed opera in seventeenth century
 - all over Italy, as well as Austria
 - action unfolds in simple recitative



Opera in Rome and Venice (cont'd)

- Venice: 1637 first public opera house, Teatro San Cassiano (cont'd)
 - aria style, *Intorno all'idol mio* (Around my idol, NAWM 76b)
 - strophic form
 - lyrical idiom, smooth, diatonic lines
- Italian opera at midcentury
 - features established for next two hundred years
 - concentration on solo singing
 - separation of recitative and aria



Opera in Rome and Venice (cont'd)

- Italian opera at midcentury (cont'd)
 - introduction of distinctive styles and forms for arias
 - arias drew most attention from composers and audiences
 - drama and poetry servants of the music



TIMELINE

TIMELINE The Early Baroque Period: The Invention of Opera				
Musical Events	<p>ca. 1573–1587 Meetings of Giovanni de' Bardi's Camerata</p> <p>1581 V. Galilei, <i>Dialogo della musica antica et della moderna</i></p> <p>1589 Intermedi for Medici wedding, Florence</p> <p>1594 Death of Palestrina and Lassus</p> <p>1598 Jacopo Peri, <i>Dafne</i></p>	<p>1600 Artusi attacks Monteverdi in print; <i>L'Euridice</i> (NAWM 73) by Peri and Caccini, performed in Florence</p> <p>1601–1602 Giulio Caccini, <i>Le nuove musiche</i> (NAWM 72)</p> <p>1605 Claudio Monteverdi publishes Fifth Book of Madrigals (NAWM 71)</p> <p>1607 Monteverdi, <i>L'Orfeo</i> (NAWM 74), in Mantua</p>	<p>1611 Gesualdo's last book of madrigals</p> <p>1613 Monteverdi appointed maestro di cappella at Saint Mark's, Venice</p> <p>1625 Francesca Caccini, <i>La liberazione di Ruggiero</i></p> <p>1637 First public opera house opens in Venice</p> <p>1642 Monteverdi, <i>L'incoronazione di Poppea</i> (NAWM 75), in Venice</p>	
	1550		1650	
	Historical Events	<p>1590 Guarini, <i>Il pastor fido</i></p>	<p>1604 Shakespeare, <i>Othello</i></p> <p>1609 Kepler sets forth his astronomical laws</p>	<p>1618–1648 Thirty Years' War (religious wars in Germany)</p> <p>1620 Mayflower brings first English colonists to New England</p> <p>1645–1652 Bernini, in Rome, <i>The Ecstasy of Saint Teresa</i> (Figure 11.4)</p>



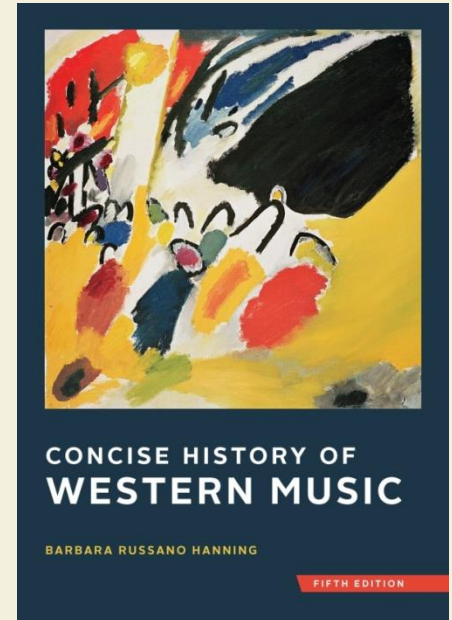
Postlude

- Opera began as effort to re-create ancient Greek ideals of drama
 - sources in theatrical spectacles: intermedii
 - tension between drama, spectacle, and vocal display
- seventeenth-century operas only lasted single season
 - new productions brought new singers
 - focus on solo singing: separation of recitative and aria dominated for next two centuries



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This concludes the Lecture Slide Set
for Chapter 10

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