



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION

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5th edition

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Chapter

14

Baroque Music in the
Early Eighteenth
Century



Prelude

- 1720–1750 Classic styles emerged
 - more songful, natural, sentimental
 - less contrapuntal, artificial, intensely emotional
- Later works of Vivaldi, Rameau, J. S. Bach, Handel
 - synthesis of Baroque musical qualities
 - emerging Classic styles apparent



Italy: The Rise of the Concerto

■ Venice

- declining in political power; remained most glamorous city in Europe
 - travelers spread its influence across Europe
- wide variety of music
 - musicians sang on streets and canals
 - gondoliers had own repertory
 - amateurs played and sang in private academies
 - public festivals, occasions of musical splendor
 - impresarios compete for singers and composers; never fewer than six opera companies



Italy: The Rise of the Concerto (cont'd)

■ Pio Ospedale della Pietà

- one of four “hospitals” in Venice
- home for orphans, illegitimate, or poor boys and girls
 - careers not open to girls, education in music:
 - to occupy their time
 - make more desirable for marriage
 - prepare for convent life
 - earn donations for the hospitals through performances



Italy: The Rise of the Concerto (cont'd)

■ Instrumental concerto

- 1680s and 1690s new genre: concerto
 - instrumental version of concertato medium
 - florid melody over firm bass
 - musical organization based on tonality
 - multiple, contrasting movements
 - closely related to sonatas; same roles
 - could substitute portions of the Mass
- by 1700, three types of concertos
 - solo concerto: one or more soloists and full orchestra (tutti or ripieno)



F14-01





Italy: The Rise of the Concerto (cont'd)

■ Instrumental concerto (cont'd)

- concerto grosso: small ensemble (concertino) against large ensemble (concerto grosso)
- orchestral concerto: several movements, emphasized first violin and bass
- Giuseppe Torelli (1658–1709), leading composer in Bologna
 - first concertos ever published
 - trumpet concertos for services in San Petronio
 - possibly first solo violin concertos



F14-02

	Tutti	Solo	Tutti	Solo	Tutti
	Ritornello I	Solo I	Ritornello II	Solo II	Ritornello III
Motives:	a b		a b		a b
Key:	i i	v	III	iv V ₇	i i



Italy: The Rise of the Concerto (cont'd)

■ Instrumental concerto (cont'd)

- most follow three-movement pattern
 - opening fast movement
 - slow movement in same or related key
 - final fast movement in tonic, shorter and sprightlier
- ritornellos frame solo passages in fast movements
- became basis for later ritornello form

■ Antonio Vivaldi (1678–1741)

- best-known Italian composer of the early eighteenth century
 - virtuoso violinist, master teacher



F14-03





Italy: The Rise of the Concerto (cont'd)

- Antonio Vivaldi (1678–1741) (cont'd)
 - born in Venice, trained for music and the priesthood
 - master of concerts at Pio Ospedale della Pietà
 - commissions: forty-nine operas; Venice, Florence, Ferrara, Verona, Rome, Vienna
 - major works: 500 concertos, sixteen sinfonias, sixty-four solo sonatas, twenty-seven trio sonatas, twenty-one surviving operas, thirty-eight cantatas, sixty sacred vocal works
- Pietà: Vivaldi's main position, 1703–1740
 - composer, conductor, superintendent of instruments

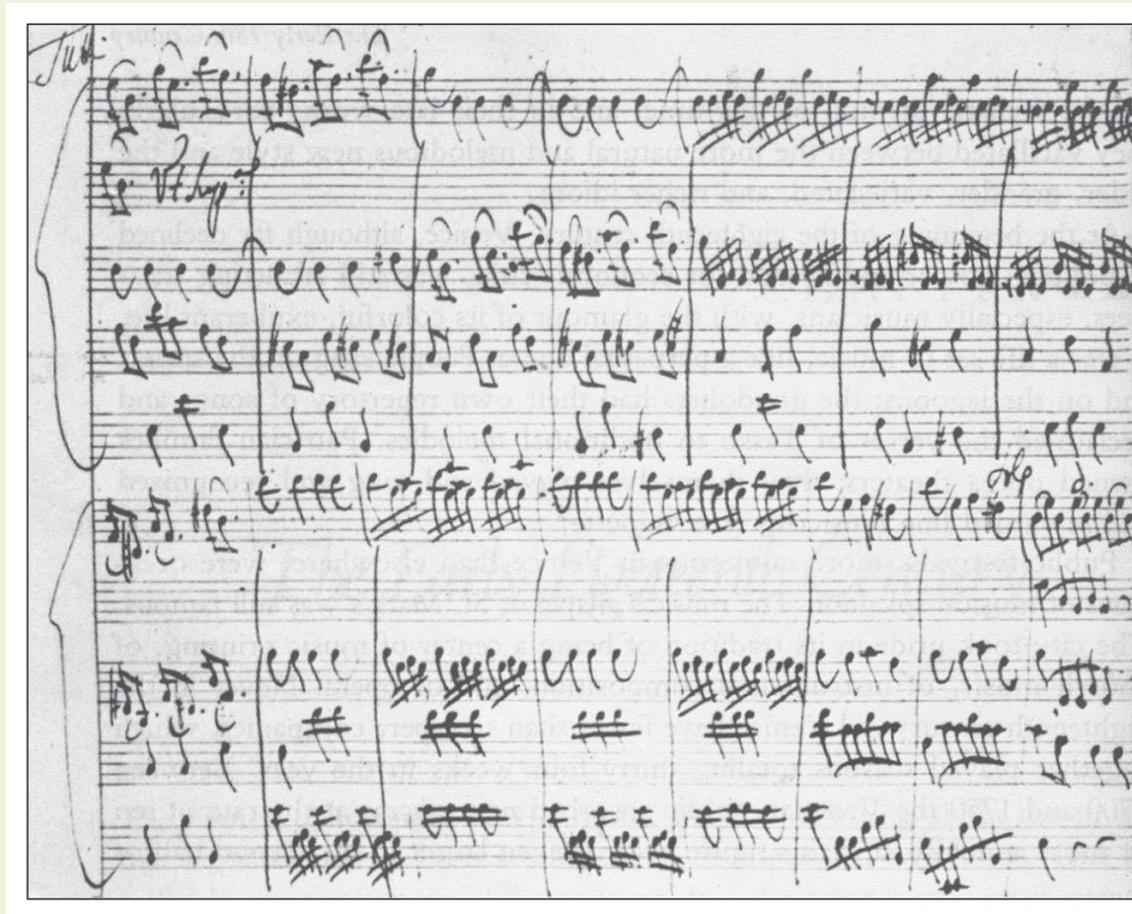


Italy: The Rise of the Concerto (cont'd)

- Antonio Vivaldi (1678–1741) (cont'd)
 - composed music for students to perform
 - wrote oratorios and concertos for church holidays
- Vivaldi's orchestra
 - twenty to twenty-five string instruments, harpsichord or organ continuo
 - strings divided: violins I and II, violas, cellos, bass viols
 - sometimes included flutes, oboes, bassoons, or horns
 - coloristic effects: pizzicato, muted strings



F14-04





Italy: The Rise of the Concerto (cont'd)

- Antonio Vivaldi (1678–1741) (cont'd)
 - the soloists
 - about 350 solo concertos; most for violin
 - many for bassoon, cello, oboe, flute, viola d'amore, recorder, mandolin
 - concertos for several solo instruments; soloists given equal prominence
 - expanded ritornello form
 - ritornellos for full orchestra alternate with solo episodes
 - several small units in opening ritornello



Italy: The Rise of the Concerto (cont'd)

- Antonio Vivaldi (1678–1741) (cont'd)
 - later statements of ritornello usually partial
 - ritornellos are signposts to tonal structure
 - solo episodes are virtuosic
 - Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6 (NAWM 96)
 - individual character in each segment of ritornello
 - each is distinct harmonic unit
 - later statements only partial; some vary motives
 - new figurations in episodes



Ex 14-01

Solo Violin
Violins I & II

Cellos, Basses
and Continuo

a

b'

(f)

5

c

6

6b 7b

9

c'

Solo

6b # 6b 6#

7

6

6 5 4 #



Ex 14-02

a. ²⁴
f

b. ²⁸

c. ⁴⁵

d. ⁶⁰



Italy: The Rise of the Concerto (cont'd)

- Antonio Vivaldi (1678–1741) (cont'd)
 - slow movements
 - important as outer movements
 - typically long-breathed, expressive, cantabile melody
 - performer added embellishments
 - through-composed, simplified ritornello, or two-part form
 - variety and range of expression
 - spontaneity of musical ideas
 - clear formal structures
 - driving harmonies

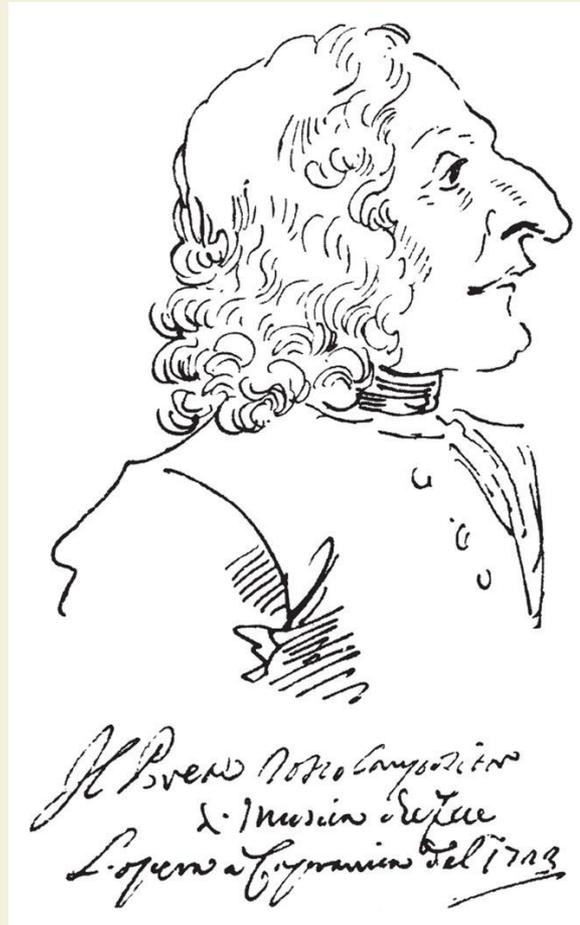


Italy: The Rise of the Concerto (cont'd)

- Antonio Vivaldi (1678–1741) (cont'd)
 - varied textures
 - forceful rhythms
 - publications, titles, and programs
 - commissions, money from publications
 - distribution in printed collections, manuscript copies
 - nine collections of concertos published in Amsterdam
 - fanciful titles to attract buyers including *The Four Seasons*



F14-05





Italy: The Rise of the Concerto (cont'd)

■ Antonio Vivaldi (1678–1741) (cont'd)

- range of styles
 - conservative extreme: trio and solo sonatas
 - concertos: stylistic mainstream
 - progressive extreme: solo concerto finales, orchestral concertos, sixteen sinfonias



France: Couperin and Rameau

- Paris was the only cultural center
 - prestigious concert organizations
 - Concert Spirituel, public concert series founded 1725
 - royal court of Louis XV (r. 1715–74)
 - continued to support musicians; no longer dominated musical life
 - reconciling French and Italian style
 - Italian music heard in Paris
 - French composers blend two musical styles



France: Couperin and Rameau (cont'd)

■ François Couperin (1668–1733)

- active proponent of blending French and Italian styles
- diffusion of patronage
 - organist to the king and church of St. Gervais
 - taught harpsichord to aristocracy
 - published his own works
- harpsichord *Ordres*: suites, published between 1713 and 1730
 - loose aggregations of miniature pieces
 - highly stylized, dance rhythms and binary form
 - for amateur performers



France: Couperin and Rameau (cont'd)

- François Couperin (1668–1733) (cont'd)
 - evocative titles: *Vingt-cinquième ordre* (Twenty-Fifth Order, 1730)
 - *La visionnaire* (The Dreamer, NAWM 97a), French overture
 - *La Mystérieuse* (The Mysterious One), allemande
 - *La muse victorieuse* (The Victorious Muse, NAWM 97b), fast dance in triple meter
 - *L'art de toucher le clavecin* (The Art of Playing the Harpsichord, 1716): important source for performance practice
 - admired music of Lully and Couperin

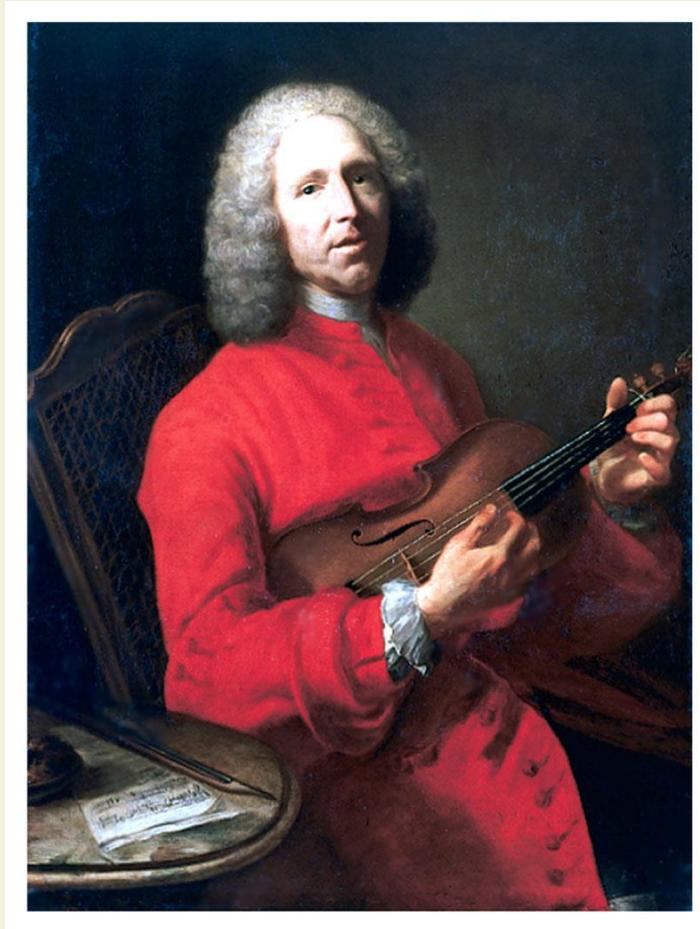


France: Couperin and Rameau (cont'd)

- François Couperin (1668–1733) (cont'd)
 - combines characteristic genres of France and Italy
 - *Parnassus, or The Apotheosis of Corelli* (1724), *The Apotheosis of Lully* (1725)
 - *Les nations* (The Nations, 1726), contains four ordres
 - “concerts” for harpsichord and various instruments
 - *Les Goûts-réünis* (The Reunited Tastes, 1724)
- Jean-Philippe Rameau (1683–1764)
 - Most significant music theorist of his era
 - born in Dijon, received training as an organist
 - positions as an organist before moving to Paris



F14-06





France: Couperin and Rameau (cont'd)

- Jean-Philippe Rameau (1683–1764) (cont'd)
 - 1722 *Treatise on Harmony*, renowned as a theorist
 - achieved fame as a composer in his fifties
 - major works: five *tragédies en music*, six other operas, seven opera-ballets, seven ballets, harpsichord pieces, trio sonatas, cantatas, motets
- greatest fame as composer of stage works
 - 1733, opera *Hippolyte et Aricie* produced in Paris
 - string of successes followed:
 - *Les Indes galantes* (The Gallant Indies, 1735), opera-ballet
 - *Castor et Pollux* (1737), opera



France: Couperin and Rameau (cont'd)

- Jean-Philippe Rameau (1683–1764) (cont'd)
 - *Platée* (1745), comedy
 - *Zoroaste* (1749), tragic opera
- Lullistes versus Ramistes
 - Rameau's operas stirred critical controversy
 - Lullites attacked him as subverter of Lully's tradition
- comparison with Lully
 - works resemble Lully:
 - realistic declamation, precise rhythmic notation
 - mix recitative with tuneful airs, choruses, instrumental interludes
 - long divertissements



F14-07





France: Couperin and Rameau (cont'd)

- Jean-Philippe Rameau (1683–1764) (cont'd)
 - Rameau introduced changes:
 - triadic melodic phrases; clear harmonic progressions
 - orderly relationships within tonal system
 - rich palette of chords and progressions, diversified style
 - instrumental music
 - powerful musical depictions: graceful miniatures to broad representations
 - depictions enhanced by novel orchestration, independent woodwind parts



France: Couperin and Rameau (cont'd)

- Jean-Philippe Rameau (1683–1764) (cont'd)
 - airs and choruses
 - minimized contrast between recitative and aria
 - powerful effects: solo voice and chorus
 - choruses remained prominent in French operas
 - *Hippolyte et Aricie* (NAWM 98), closing minutes of Act IV
 - combines all these elements
 - divertissement of hunters and huntresses



France: Couperin and Rameau (cont'd)

- Jean-Philippe Rameau (1683–1764) (cont'd)
 - action and music are nonstop; sense of realism
 - rapid juxtaposition of styles
- Rameau as theorist
 - inspired by Descartes and Newton
 - music as source of empirical data, rational principles
 - *Traité de l'harmonie* (Treatise on Harmony, 1722), most influential theoretical work ever written



Germany: Johann Sebastian Bach

- Mid-eighteenth century, leading composers came from German-speaking lands
 - Telemann, Handel, members of Bach family, Haydn, Mozart
 - synthesized elements from Italian, French, German traditions
 - German-speaking Europe: hundreds of political entities
 - Louis XIV's example: display power through patronage of the arts
 - Holy Roman emperors in Vienna, King Frederick II of Prussia in Berlin
 - city governments employed musicians



F14-08



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Germany: Johann Sebastian Bach (cont'd)

■ Johann Sebastian Bach (1685–1750)

- pinnacle of composers of all time in the Western tradition
 - virtuoso organists and keyboard player, skilled violinist, prolific composer
 - born in Eisenach, Germany
 - came from large family of musicians
 - first positions as church organist, Arnstadt, 1703; Mühlhausen, 1707
 - married twice: Maria Barbara Bach, seven children; Anna Magdalena Wilcke, thirteen children



F14-09





Germany: Johann Sebastian Bach (cont'd)

- Johann Sebastian Bach (1685–1750) (cont'd)
 - 1708: court musician for duke of Weimar
 - 1717: Kapellmeister at court of Prince Leopold of Anhalt in Cöthen
 - Leipzig: cantor of the St. Thomas School, civic music director
 - BWV for Bach-Werke-Verzeichnis (Bach Works Catalogue)



Germany: Johann Sebastian Bach (cont'd)

- Johann Sebastian Bach (1685–1750) (cont'd)
 - major works: *St. Matthew Passion*, *St. John Passion*, Mass in B Minor, 200 church cantatas, twenty secular cantatas, 200 organ chorales and seventy other works for organ, *Brandenburg Concertos*, *The Well-Tempered Clavier*, *Clavier-Übung*, *Musical Offering*, *The Art of Fugue*, numerous other keyboard, ensemble, orchestral, and sacred compositions
 - composed to fulfill needs of positions held:
 - Arnstadt, Mühlhausen, Weimar: composed mostly for organ



Germany: Johann Sebastian Bach (cont'd)

- Johann Sebastian Bach (1685–1750) (cont'd)
 - Cöthen: keyboard and instrumental music; some pedagogical works
 - Leipzig: cantatas and other church music
- Arnstadt, Mühlhausen and Weimar: the organ works
 - focus on genres in Lutheran services
 - chorale settings, toccatas, fantasias, preludes, fugues
 - preludes and fugues
 - favorite larger musical structure



Germany: Johann Sebastian Bach (cont'd)

- Arnstadt, Mühlhausen and Weimar: the organ works (cont'd)
 - prelude (or toccata or fantasia) and fugue (from Italian *fuga*, “flight”)
 - idiomatic for organ, technically difficult, remarkable inventiveness
 - Toccata in D Minor, BWV 565: alternates sections of free fantasia with fugal sections
- Vivaldi’s influence
 - Bach arranged several Vivaldi concertos for organ or harpsichord solo



Germany: Johann Sebastian Bach (cont'd)

- Arnstadt, Mühlhausen and Weimar: the organ works (cont'd)
 - concise themes, clarify harmonic scheme, develop subjects, ritornello
 - Prelude and Fugue in A Minor, BWM 543 (NAWM 100)
 - violinistic figuration in the prelude
 - fugue subject: rapid oscillation between repeated note and moving line
 - form resembles concerto fast movement
 - fugue subject functions like a ritornello
 - episodes, character of concerto solo sections



Germany: Johann Sebastian Bach (cont'd)

- Arnstadt, Mühlhausen and Weimar: the organ works (cont'd)
 - chorale settings
 - over 200 chorale settings, all known types
 - *Orgelbüchlein* (Little Organ Book): forty-five short chorale preludes
 - introductions before congregation sang
 - pedagogical aim, guidance to technique and improvisation
 - settings vary greatly
 - *Durch Adams Fall* (Through Adam's Fall), BWV 637 (NAWM 101)
 - visual images through musical figurations



Ex 14-03

a. Opening of prelude



b. Fugue subject





Ex 14-04

A musical score for three staves in common time (C). The top staff is in treble clef, the middle and bottom staves are in bass clef. The music consists of three measures. The first measure has a whole rest in the top staff and eighth notes in the middle and bottom staves. The second measure has eighth notes in the top staff and a mix of eighth and sixteenth notes in the middle and bottom staves. The third measure has a half note in the top staff and eighth notes in the middle and bottom staves. The key signature has one sharp (F#) and the time signature is common time (C).



Germany: Johann Sebastian Bach (cont'd)

- Arnstadt, Mühlhausen and Weimar: the organ works (cont'd)
 - later organ chorales
 - grander proportions
 - purely musical development of ideas
- Cöthen and Leipzig: the harpsichord music
 - masterpieces in every current genre
 - *Das wohltemperierte Clavier* (The Well-Tempered Clavier, 1722 and ca. 1740)
 - each book consists of twenty-four prelude and fugue pairs in each major and minor key



Germany: Johann Sebastian Bach (cont'd)

- Cöthen and Leipzig: the harpsichord music (cont'd)
 - arranged in rising chromatic order
 - demonstrate possibilities of playing in all keys, near-equal temperament
 - preludes: pedagogical aims
 - specific technical tasks, function as etudes
 - various keyboard performance conventions, compositional practices
 - Prelude in E-flat Minor, Book I (NAWM 102), resembles sonata slow movement



Germany: Johann Sebastian Bach (cont'd)

■ Cöthen and Leipzig: the harpsichord music (cont'd)

- fugues: two to five voices
 - from archaic procedures to modern techniques
 - each fugue based on single subject, Baroque theory of the affections
 - episodes separate exposition from later restatements of the subject
 - devices intensify return of subject to tonic: pedal point, stretto, augmentation
 - Fugue No. 8 in D-sharp Minor, Book I (NAWM 102)



Germany: Johann Sebastian Bach

(cont'd)

■ Cöthen and Leipzig: the harpsichord music (cont'd)

- suites
 - three sets of six: *English Suites*, *French Suites*, Partitas
 - “French” and “English” not Bach’s designation
 - standard four dance movements, additional short movements follow the sarabande

■ Cöthen and Leipzig: solo and ensemble music

- works for unaccompanied instruments
 - sonatas, partitas, and suites for violin, cello, and flute



Ex 14-05

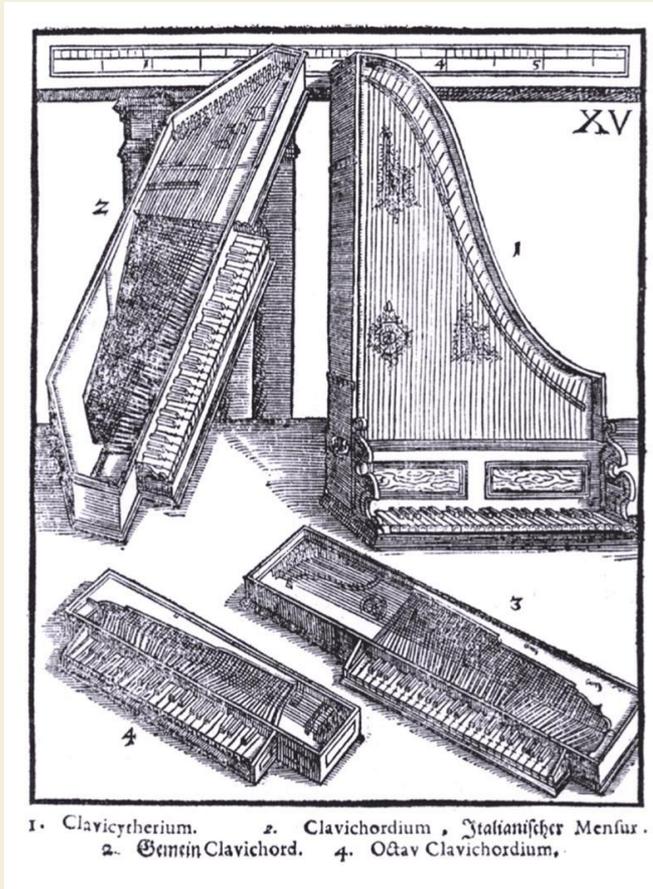
The image displays a musical score for Exercise 14-05, consisting of two systems of music. Both systems are in 3/4 time and use a key signature of three sharps (F#, C#, G#).

The first system begins with a treble clef staff containing a melodic line labeled "a3" and "Subject". The bass clef staff is empty. The "Answer" section begins in the second measure of the first system, marked with a bracket above the treble staff.

The second system starts at measure 6. The treble staff continues the melodic line, while the bass staff provides a harmonic accompaniment. The "Subject" label is placed below the bass staff at the end of the system.



F14-10





Germany: Johann Sebastian Bach (cont'd)

- Cöthen and Leipzig: solo and ensemble music (cont'd)
 - illusion of harmonic and contrapuntal texture
- sonatas for solo instruments and harpsichord
 - violin, viola da gamba, and flute
 - most have four movements: slow-fast-slow-fast
 - right hand harpsichord part in counterpoint with other instrument
- orchestral suite, fashion in Germany 1690 to 1740
 - patterned after Lully's ballets and operas



Germany: Johann Sebastian Bach (cont'd)

- Cöthen and Leipzig: solo and ensemble music (cont'd)
 - Bach composed four suites, balanced Italian and French influences
 - *Brandenburg Concertos*, dedicated in 1721 to the Margrave of Brandenburg
 - from Italian concerto
 - all but first in three-movement fast-slow-fast order
 - triadic themes, steady driving rhythms, ritornello forms
 - expanded on Italian model
 - more ritornello material written into the episodes



Germany: Johann Sebastian Bach (cont'd)

- Cöthen and Leipzig: solo and ensemble music (cont'd)
 - dialogue between soloists and orchestra within episodes
 - long cadenza for harpsichord in the Fifth Concerto
- Collegium musicum, Leipzig 1730s
 - mostly university students; presented public concerts
 - two violin concertos, Concerto in D Minor for Two Violins
 - arranged concertos for one or more harpsichords and orchestra



F14-11





Germany: Johann Sebastian Bach (cont'd)

■ Leipzig: the vocal music

- conditions in Leipzig
 - multiple demands on musicians
 - Bach's position at St. Thomas's School
 - teach Latin and music four hours a day
 - compose, copy, and rehearse music for church services
 - not to leave town without permission from the mayor
- church cantatas
 - subject linked to content of the Gospel reading
 - four or eight singers



Germany: Johann Sebastian Bach (cont'd)

- Leipzig: the vocal music (cont'd)
 - strings with continuo, two or three oboes, one or two bassoons
 - sometimes flutes; trumpets and timpani on festive occasions
- cantata cycles
 - fifty-eight cantatas each year for the Leipzig churches
 - 1723–1729, Bach composed at least three complete annual cycles
 - approximately 200 church cantatas preserved
 - Bach sometimes reworked movements from chamber or orchestral compositions



Germany: Johann Sebastian Bach

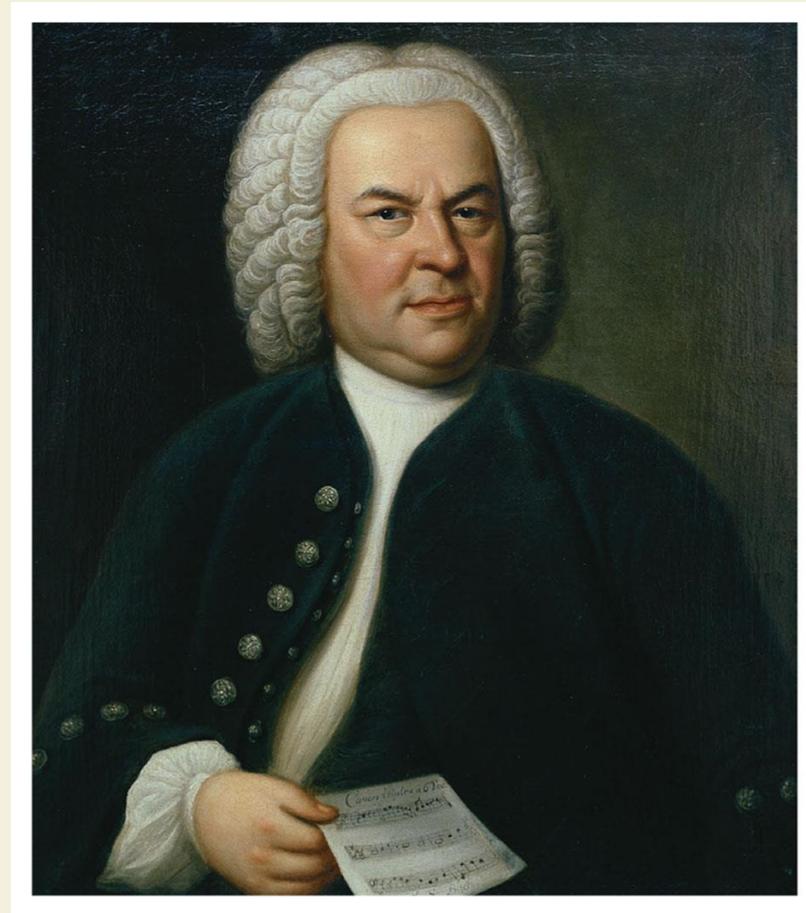
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■ Leipzig: the vocal music (cont'd)

- *Nun komm, der Heiden Heiland*, BWV 62 (Now come, Savior of the heathens; NAWM 103) (1724)
 - second cycle for Leipzig, cantatas based on chorales
 - opening chorus based on chorale melody
 - ingenious mixture of genres: concerto and chorale motet
 - chorale as cantus firmus in the bass
 - ritornello serves as frame, recurs three times
 - chorale in chorus, four phrases, cantus-firmus style
 - soprano melody, imitative counterpoint in other parts, orchestra develops ritornello motives



F14-12





Germany: Johann Sebastian Bach (cont'd)

■ Leipzig: the vocal music (cont'd)

- recitatives and arias in operatic style for soloists
 - da capo aria for tenor
 - recitative and aria for bass; word-painting
 - soprano and alto join in accompanied recitative
- closing chorale verse
- Passions: Vespers on Good Friday in Leipzig
 - Bach wrote five Passions, two survive
 - *St. John Passion* (1724, later revised); *St. Matthew Passion* (1727, revised 1736; NAWM 104)
 - recitatives, arias, ensembles, choruses, chorales sung by the chorus, orchestral accompaniment



Germany: Johann Sebastian Bach (cont'd)

■ Leipzig: the vocal music (cont'd)

- elements of opera, cantata, oratorios
 - tenor narrates biblical story in recitative
 - soloists play parts of Jesus and other figures
 - chorus comments on events

■ Late works

- *Goldberg Variations* (1741)
 - thirty variations, preserve bass and harmonic structure of the theme



Germany: Johann Sebastian Bach

(cont'd)

■ Late works (cont'd)

- every third variation is a canon
 - first at interval of unison, second at a 2nd, and so on
 - last variation, quodlibet: combination of two popular song melodies above bass theme
- noncanonic variations: fugue, French overture, slow aria, bravura pieces
- *Musikalisches Opfer* (A Musical Offering)
 - collection of various pieces based on theme proposed by Frederick the Great
 - added trio sonata for flute, violin, and continuo
 - dedicated to the king



Ex14-07





Germany: Johann Sebastian Bach (cont'd)

■ Late works (cont'd)

- *Die Kunst der Fuge* (The Art of Fugue)
 - systematic, comprehensive approach
 - demonstrates all types of fugal writing
 - eighteen canons and fugues in the strictest style
- Mass in B Minor, assembled between 1747 and 1749
 - drew from music he had composed earlier
 - adapted sections from cantata movements



Germany: Johann Sebastian Bach (cont'd)

■ Late works (cont'd)

- newly composed sections: *stile antico* and modern styles
- juxtaposed contrasting styles throughout the work

■ Reception history

- only a few of Bach's pieces published during his lifetime
- changing tastes
 - new opera style favored
 - Bach's music criticized: overly elaborate, confused



Germany: Johann Sebastian Bach (cont'd)

■ Reception history (cont'd)

- Bach's influence
 - music known to core musicians and connoisseurs
 - fuller discovery of Bach in the nineteenth century
 - 1850, Bach-Gesellschaft (Bach Society) founded
 - led to publication of first collected edition of Bach's works

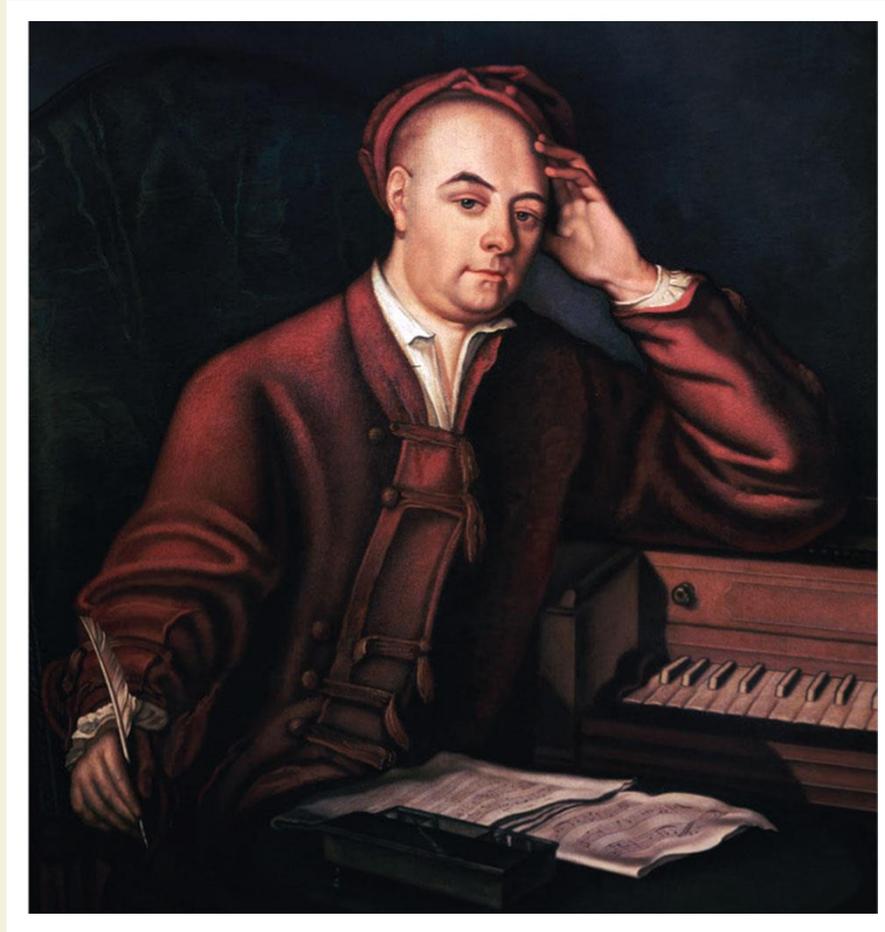


England: George Frideric Handel

- George Frideric Handel [Georg Friederich Händel] (1685–1759)
 - recognized since his time as one of the greatest composers of his era
 - born in Halle, Germany
 - education in organ, harpsichord, counterpoint, current German and Italian idioms
 - 1703–6: violinist in opera house orchestra, Hamburg opera house
 - 1707–11: travel to Italy; recognition as composer
 - London: served aristocratic patrons, support of British royal family



F14-13





England: George Frideric Handel (cont'd)

- George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)
 - ranked as one of the most revered public figures in London
 - major works: *Messiah*, *Saul*, *Samson*, *Israel in Egypt*, about twenty other oratorios, *Giulio Cesare* and forty other Italian operas, about 100 Italian cantatas, forty-five concertos, twenty trio sonatas, twenty solo sonatas, numerous keyboard pieces, *Water Music* and *Music for the Royal Fireworks*



England: George Frideric Handel (cont'd)

- George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)
 - popularity: audience of 12,000 for public rehearsal of *Music for the Royal Fireworks*
 - patrons determined compositions
 - support allowed freedom to write for the public
 - British monarchs, most important patrons; sizable income
 - most activities were in the public sphere



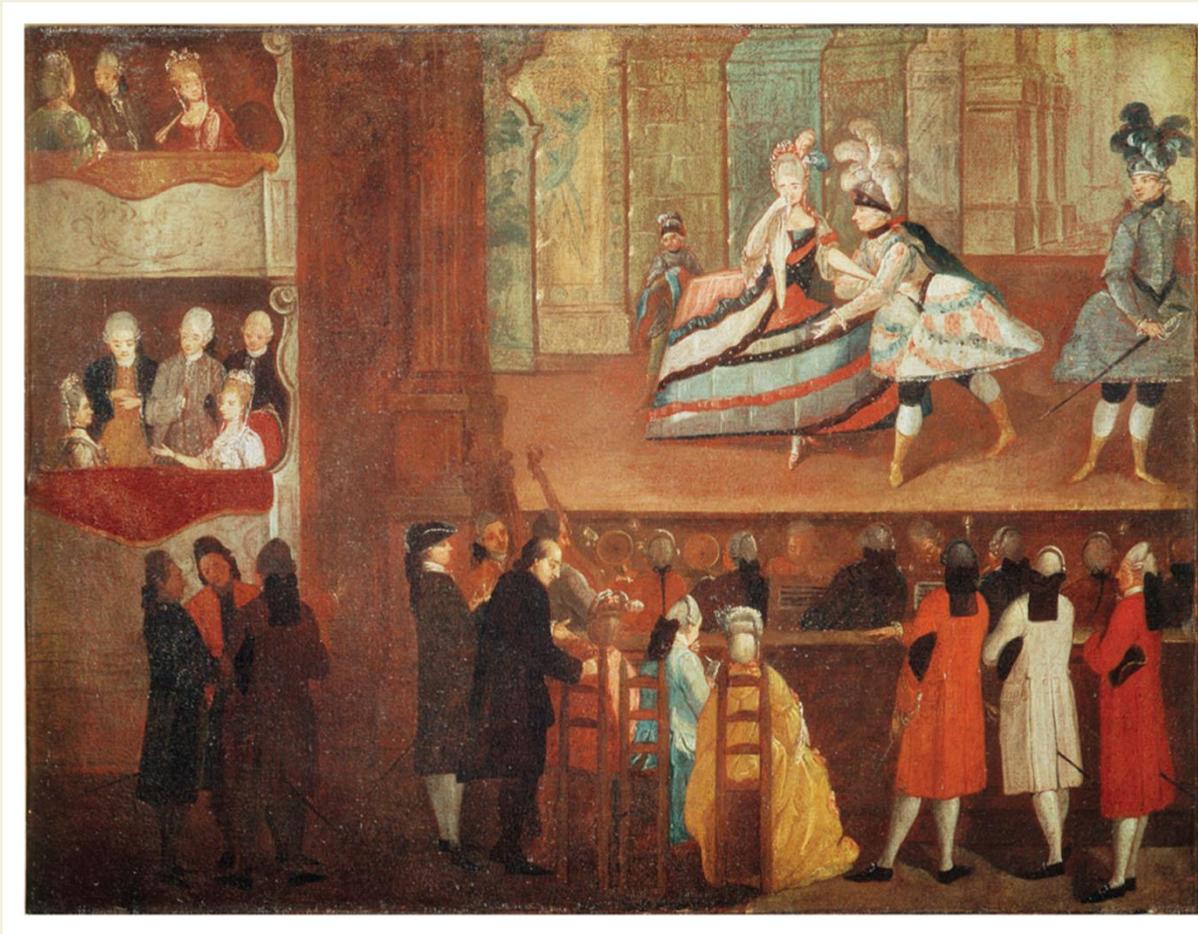
England: George Frideric Handel (cont'd)

■ The operas

- international style: *Almira* (1705), premiered in Hamburg
 - arias in Italian, recitatives in German
 - overture and dance music, French models
 - arias in Italian manner, German counterpoint and orchestration
- London operas
 - *Rinaldo* (1711), first Italian opera in London
 - established public reputation in England



F14-14





F14-15





England: George Frideric Handel

(cont'd)

■ The operas (cont'd)

- 1710s, Handel opera staged almost every season
- 1718–19, Royal Academy of Music
 - joint stock company, produced Italian operas
 - Handel engaged as music director
 - 1720–28, some of Handel's best operas
- recitative styles
 - *recitativo secco* (dry recitative): basso continuo, speechlike
 - *recitativo accompagnato* (accompanied recitative):
 - orchestral outbursts dramatize tense situations
 - rapid changes of emotion, punctuated by orchestra



England: George Frideric Handel

(cont'd)

■ The operas (cont'd)

- lyrical arias
 - solo da capo: single specific mood or affection
 - allocated by importance of cast members
 - prima donna (“first lady”), leading soprano role, most and best arias
 - Handel wrote for specific singers
 - wide variety of aria types
 - coloratura: brilliant displays, florid ornamentation
 - sustained, expressive tender songs
 - regal grandeur, rich contrapuntal and concertato accompaniments
 - pastoral scenes: nature painting



England: George Frideric Handel

(cont'd)

■ The operas (cont'd)

- scene complexes
 - recitative freely combined with arias, ariosos, and orchestral passages
 - *V'aduro, pupille* from *Giulio Cesare*, (Act II, scenes 1 and 2, NAWM 105)
 - Cleopatra's da capo aria interwoven with Caesar's recitative
 - combination of national elements also present
- Handel as impresario
 - Royal Academy dissolved in 1729



F14-17





F14-16

		↓		↓			↓	
Music:	Ritornello	Recit.	A1	A2	Rit.	B	Recit.	A1, etc.
Text:			lines 1-4 (stanza 1)	lines 1-4 developed		lines 5-8 (stanza 2)		lines 1-4
Action:		Caesar "speaks"	Cleopatra sings . . .			Cleopatra sings	Caesar "speaks"	Cleopatra sings

Music:	Ritornello	A1	Rit.	A2	Rit.	B	Rit.	A1, etc.
Text:		lines 1-4 (stanza 1)		lines 1-4 developed		lines 5-8 (stanza 2)		lines 1-4
Action:		One . . .		character . . .		sings . . .		throughout



England: George Frideric Handel (cont'd)

■ The operas (cont'd)

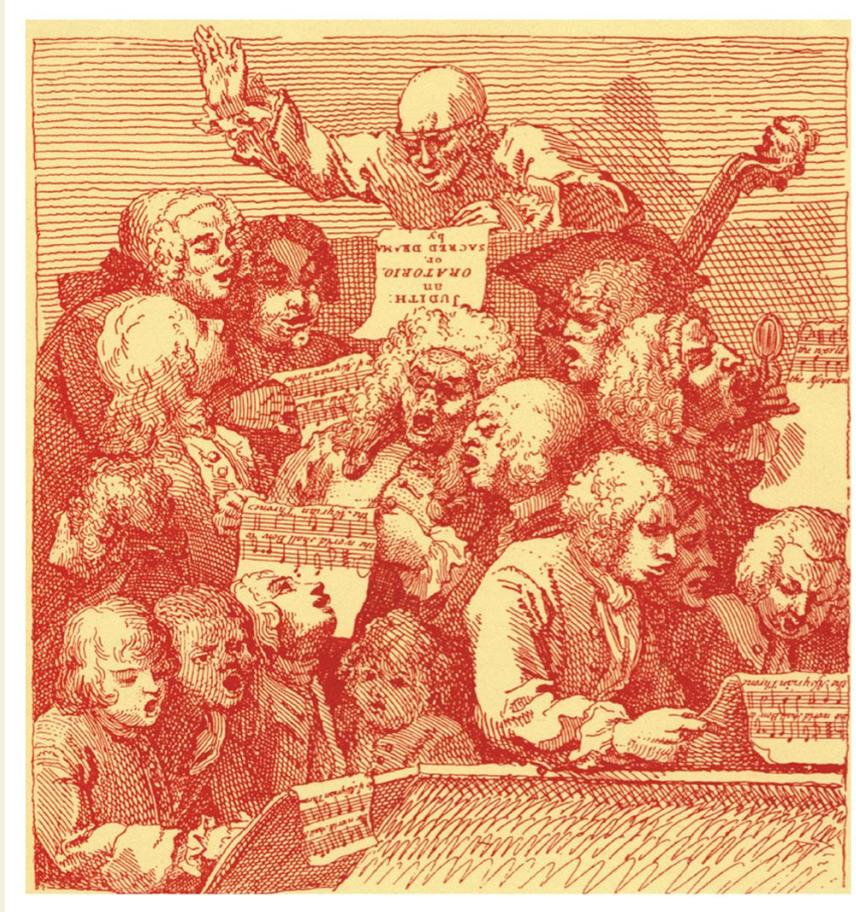
- Handel and a partner took over the theater, formed new company
- competing companies, divided the London public

■ The oratorios

- English oratorio, 1730s new genre
- prominent chorus
 - influenced by English choral tradition



F14-18





England: George Frideric Handel

(cont'd)

- The oratorios (cont'd)
 - variety of roles: participating in the action, narrating the story, commenting on events
 - emphasis on communal expression
- performing oratorios
 - oratorios featured in theaters
 - no staging or costumes, less expensive to produce, profitable
 - organ concertos performed during intermission



England: George Frideric Handel (cont'd)

■ The oratorios (cont'd)

- Handel's oratorios based on Old Testament
 - Bible and Apocryphal books well known to middle class
 - English audiences felt kinship with ancient Israelites
- *Esther*, premiered at King's Theatre, 1732
- *Saul* (closing scene of Act II, NAWM 106) (1739)
 - blending of genres
 - accompanied recitative in martial style (NAWM 106a)
 - dialogue between Saul and Jonathan, simple recitative (NAWM 106b)



F14-19





England: George Frideric Handel

(cont'd)

■ The oratorios (cont'd)

- chorus reflects on morality, *O fatal Consequence of Rage* (NAWM 106c)
- rhetorical figures convey meaning of text
- *Messiah* (1741)
 - premiered in Dublin
 - libretto
 - series of contemplations on Christian ideal of redemption
 - texts from the Bible: Old Testament prophecies, through life of Christ to his resurrection



England: George Frideric Handel

(cont'd)

■ The oratorios (cont'd)

- mixture of traditions in the music
 - French overture
 - Italianate recitatives and da capo arias
 - Germanic choral fugues
 - English choral anthem style
- borrowing
 - common practice at the time
 - borrowing, transcribing, adapting, arranging, parodying
 - Handel borrowed from others or reused his own music



England: George Frideric Handel (cont'd)

■ Instrumental works

- much of his instrumental music was published in London
 - extra income, kept name before the public
 - two collections of harpsichord suites, twenty solo sonatas, trio sonatas for various instruments
 - works show Corelli's influence; harmonies reflect later Italian style
- ensemble suites
 - *Water Music* (1717)
 - three suites for winds and strings
 - royal procession on River Thames



F14-20





England: George Frideric Handel

(cont'd)

■ Instrumental works (cont'd)

- *Music for the Royal Fireworks* (1749)
 - for winds, celebrated Peace of Aix-la-Chapelle
- concertos
 - mix tradition and innovation, more retrospective style
 - six Concerti Grossi, Op. 3 (published 1734)
 - feature woodwind and string soloists
 - invented concerto for organ and orchestra
 - performed during intermissions of his oratorios
 - published in three sets (1738, 1740, and 1761)



England: George Frideric Handel

(cont'd)

■ Instrumental works (cont'd)

- Twelve Grand Concertos, Op. 6 (1739)
 - reflect traditions of Corelli
 - full contrapuntal texture of former style

■ Handel's reputation

- Handel became a British citizen, 1727
- wrote all his major works for British audiences



TIMELINE





Postlude

■ Vivaldi

- remembered for influence on instrumental music
- codification of ritornello form, model for later composers
- successor admired and emulated his style

■ Couperin

- harpsichord music well known in his lifetime
- his music slowly fell out of fashion

■ Rameau

- dominated by his operas, French traits



Postlude (cont'd)

■ Rameau (cont'd)

- thought of himself as a *philosophe*

■ J. S. Bach

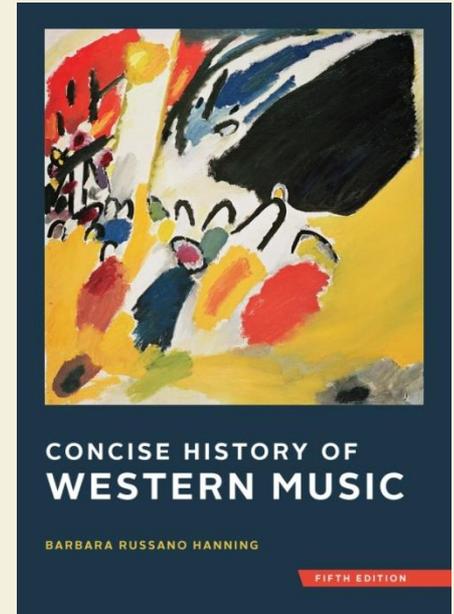
- encyclopedic composer
- absorbed and developed genres, styles, and forms of his time

■ Handel

- works still command an eager audience
- embraced devices of mid-eighteenth-century style
- deliberately appealed to middle-class audience



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