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Content Guide
The Baroque Period, Part 3: National Styles and Encyclopedism

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Assigned Readings
- Core Survey
- Historical and Analytical Perspectives
- Composer Biographies

Summary List
- Genres to Understand
- Musical Terms to Understand
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- Main Concepts

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Content Guide
The Baroque Period, Part 3: National Styles and Encyclopedism

Jonathan Rhodes Lee

Assigned Readings

Core Survey

- Jonathan Rhodes Lee, "The Baroque Era"

  Focus on the following sections:

  - Operatic Invention and Affective Clarity
  - Musical Encyclopedism

Historical and Analytical Perspectives

- Alison DeSimone, "Musical Migration: The European Impact of Corelli's Op. 6"
- Kimberly Hieb, "Genres and Forms in the Baroque Era"
- Emily Laurance et al, "Corelli: Trio Sonata, Op. 3, no. 2" (commentary)
- Emily Laurance et al, "Handel: *Giulio Cesare*" (commentary)
- Jonathan Rhodes Lee, "Corelli: Sonata da chiesa, Op. 5, no. 1" (commentary)
- Jonathan Rhodes Lee, "Bach: Brandenburg Concerto no. 5, BWV 1050" (commentary)
- David Schildkret, "Bach: Wachet auf, ruft uns die Stimme, BWV 140" (commentary)
- Jonathan Shold: "Bach: Nun komm der Heiden Heiland, BWV 62" (commentary)
- David Schildkret, "*Saul*, *HWV* 53" (commentary)

Composer Biographies

- Matthew Hall, Johann Sebastian Bach"
- David Hurley, "George Frideric Handel"

Summary List

Genres to understand

- Cantata (secular and sacred)
- English oratorio
- French character piece
- French *ordre*
- French *ouverture*
- Fugue
- Instrumental concerto
- Opera (Italian)
  - Secco recitative
  - Accompanied recitative
  - Da capo aria
- Organ chorale prelude
- *Tragédie en musique*

Musical terms to understand

- Ritornello form
- Da capo form
- Fugue exposition
- Fugue subject
- National styles
  - Italian Style
  - French style
  - Goût réunis

Contextual Terms, Figures, and Events

- Johann Sebastian Bach
- François Couperin
- Encyclopedism
- George Frideric Handel
- Jean-Philippe Rameau
- Georg Philipp Telemann

Main concepts

1. Throughout much of the eighteenth century, debates raged over the relative merits of French style and Italian style. Students should know the differences between these styles and be able to identify examples both aurally and by examining scores. All of the composers listed above generated works that were culminations of past traditions. Rameau and Couperin both, in their own ways, combined Italian elements into the established French forms. (Couperin explicitly referred to this as *les goûts réunis*—the tastes reunited.) Bach, Handel, and Telemann were all famous for their abilities to write in the French style, the Italian style, and the so-called "mixed" German style. And Vivaldi drew on multiple operatic elements (the three-movement sinfonia structure and the operatic aria, with its alternation of ritornello and solo sections) to develop the instrumental concerto. As you review works by these composers, see if you can identify these various traditions and traits.
2. Students should be aware of how eighteenth-century operas and cantatas compare to seventeenth-century forerunners. Specifically, they should be able to answer the following questions:
    - What is the form of the da capo aria?
    - Its typical harmonic schema?
    - Why was the da capo aria so popular among composers of this period?
    - What is the difference between secco and accompanied recitative, and what functions do these types of recitative serve in the opera?
3. Bach, like so many musicians, produced different types of music as demanded by his places of employment. And yet his aims always seem to have exceeded the needs and demands of these jobs, in grand, "encyclopedic" sets. In the assigned scores below, pay attention not only to the individual compositional traits of Bach's music, but get a "bird's-eye view" of the sets. What is Bach communicating by gathering together these works in this way?
4. Handel, like Bach, created music that responded to the market in which he worked. His operas featured shorter recitatives than earlier Italian operas, in part because English audiences couldn't understand the texts. His operas are also far less formulaic than earlier Italian specimens, with a more flexible use of recitative and aria for dramatic purposes. When Italian opera floundered in the face of English nationalism (and more than a little xenophobia and anti-Catholicism), he developed English oratorio. As you review the works by Handel here, try to compare them to the Italian operas and oratorios that we have seen thus far. What did Handel learn from his predecessors? How did he depart from them?

Scores and Recordings

- Alessandro Scarlatti, "Clori vezzosa e bella" (cantata)
  - Score (partial)
  - Recording (complete)

- Scarlatti, "Ardo e ver" (cantata)
  - Score
  - Recording (mvt 1, mvt 2, mvt 3)
  - Text/translation

- François Couperin, *Second livre de pièces de clavecin*.
  - A-R Excerpt: Vingt-cinquiéme ordre
  - Complete Book 2, online: The original publication is available in facsimile on IMSLP
  - Recording: Ordres 6–9 are included in this linked playlist. The remainder of Book 2 is easily searchable via YouTube and other streaming services.

- Jean-Philippe Rameau, samples:
  - *Hippolyte et Aricie,* Act 4, Scene 1
    - Score
    - Recording
  - *Castor et Pollux,* "Séjour de l'éternelle paix"
    - Score
    - Recording

- Johann Sebastian Bach, *Das Orgel-Büchlein*
  - A-R excerpts
    - BWV 599
      - Score
      - Recording
    - BWV 636
      - Score
      - Recording
    - BWV 637
      - Score
      - Recording

- J.S. Bach, *The Well-Tempered Clavier* (book 1, 1722; book 2, 1742)
  - A-R excerpts
    - Book 1, no. 1 (BWV 846)
      - Score
      - Recording

        - Book 1, no. 2 (BWV 847)
            - Score
            - Recording
        - Book 2, no. 7 (BWV 876)
            - Score
            - Recording
    - Complete Book 1
        - Score
    - Complete Book 2
        - Score

- J.S. Bach, *Concerts avec plusieurs instruments* (the "Brandenburg" concertos)
    - Scores
        - A-R excerpt: Concerto no. 5, movement 1, movements 2 and 3
        - Complete concertos: Neue Bach-Ausgabe edition available in public domain on IMSLP
    - Recording

- J.S. Bach, cantatas
    - BWV 62, Nun komm, der Heiden Heiland
        - Score
        - Recording
    - BWV 78, Jesu, der du meine Seele
        - Score (excerpt)
        - Recording
    - BWV 80, Ein' feste Burg
        - Score (excerpt)
        - Recording
    - BWV 140, Wachet auf
        - Score
        - Recording

- George Frideric Handel, *Giulio Cesare*
  - A-R excerpts:
    - Act 1, Scenes 5–7
      - Score
      - Video Recording
    - Act 2, Scene 1
      - Score
      - Video Recording
- G.F. Handel, *Orlando*: Act 1, complete
  - Score
  - Video Recording

- G.F. Handel, *Saul*
  - A-R excerpts:
    - Act 2, nos. 65–68
      - Score
      - Recording
  - Complete work:
    - Score
    - Recording: No official recordings of the complete oratorio are available on YouTube. If your institution subscribes to the Naxos Online Music Library, you can find multiple recordings available there.

Exercises (click here for key)

1. Examine the Italian cantatas and opera listed above. How are these genres similar? How different? What types of music do you encounter in them? Obviously, opera proved to be the more influential genre; so, you should understand the norms of opera during the eighteenth century. What makes an operatic scene? What types of music do you encounter in opera of this period? What differentiates these sub-types of operatic music making?
2. How did arias change since the seventeenth century? Draw a diagram that shows the typical approach of the aria during this period.
3. Take a survey of Couperin's second book of harpsichord pieces. How had the French suite developed by the time Couperin was writing? How important did the old "core" dances remain as composers approached the mid-eighteenth century? What is the effect of the character pieces in this volume? Can you translate their titles? Is this program music?
4. What are the characteristics of a French *ouverture*? Can you draw a chart that illustrates how the French *ouverture* works, in terms of form?
5. Examine French baroque opera (the *tragédie en musique*). How is the French approach different from the Italian? What elements of French music do you note that would allow you to differentiate the national style?
6. *Hippolyte et Aricie* was the work that caused French critics to coin the term "baroque" to describe music that they assessed to be overly complex, overly chromatic, and ugly. What elements of the work do you think were the most controversial? Why?
7. All of the chorale preludes in the *Orgel-Büchlein* take a Lutheran chorale as their basis. Can you find the chorales in these preludes? In how many ways does Bach use them to generate new keyboard music?
8. How many types of prelude do you encounter in the *Well-Tempered Clavier*? How many voices are the fugues in? How did Bach organize the set? What is special about the organization?
9. Why does Bach use the term *plusieurs instruments* in the title of his famous Brandenburg Concertos? How many different approaches to the concerto do you find here? How do Bach's concertos differ from Vivaldi's?
10. How many different approaches does Bach take in these cantatas? What is the role of the Lutheran chorale in these pieces? What is the role of the new operatic genres of da capo aria and recitative?
11. Examine Handel's approach to opera composition. Can you tell why Handel is lauded for his dramatic instincts?
12. As you review *Saul,* contemplate what Handel had learned from both his oratorio models and from his experience in the London opera. Again: What makes this music so dramatic that it would rivet London audiences for centuries, never having fallen out of the repertoire?

Key to Exercises

1. *Examine the Italian cantatas and opera listed above. How are these genres similar? How different? What types of music do you encounter in them? Obviously, opera proved to be the more influential genre; so, you should understand the norms of opera during the eighteenth century. What makes an operatic scene? What types of music do you encounter in opera of this period? What differentiates these sub-types of operatic music making?*

   A cantata is a genre clearly related to opera, but much smaller in scale. There are cantatas for massive forces (such as the cantatas by J.S. Bach), but these are relatively rare compared to the Italianate cantatas for one or two singers, one or two treble instruments, and continuo. Indeed, there are even so-called "continuo cantatas," such as the Scarlatti cantatas in the scores/recordings for this Content Guide, which are pieces for a singer or two plus continuo only. Note also that secular cantatas are generally on amorous and pastoral themes, whereas most operas are on loftier matter: kings, queens, mythological figures, and the like.

   Despite these differences, the sub-generic approaches are the same. Cantatas and operas often start with a bit of instrumental music, which composers typically marked "Sinfonia." (The sinfonias are generally omitted in continuo cantatas.) There follows a succession of recitatives (mostly secco, but occasionally accompanied), arias, ensemble numbers like duets, and pieces marked "coro" (for chorus).

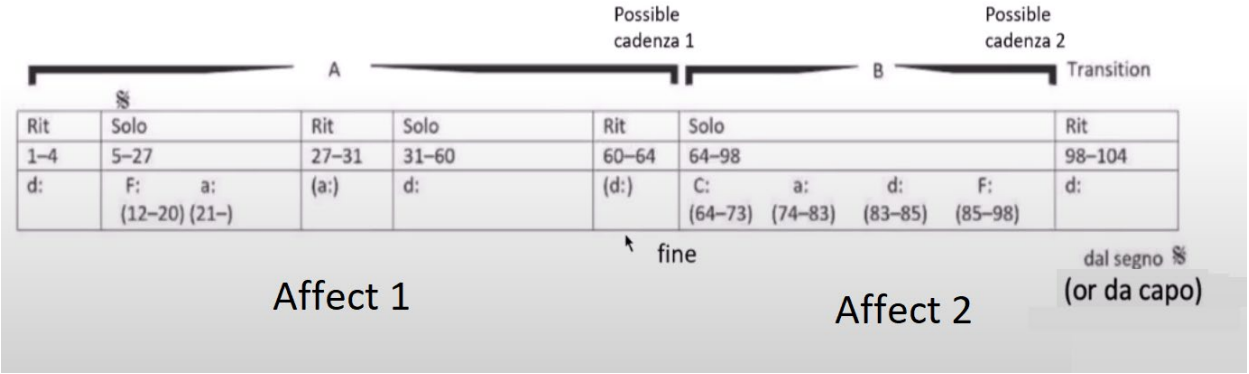
2. *How did arias change since the seventeenth century? Draw a diagram that shows the typical approach of the aria during this period.*

   By the eighteenth century, the aria had become a much more elaborate affair than in the seventeenth century. If you look back at *Orfeo*, you will see arias that are basically strophic songs, punctuated by ritornelli. The eighteenth-century aria became a place to showcase the flexibility and virtuosity of the professional singers (often *castrati*) who graced the operatic stages.

   By far the most common aria type in the eighteenth century was the da capo aria. The word "da capo" means "from the head" or "from the top," signaling the fact that the opening section of the aria is repeated after a varied B section. The repetition allows for the singer to insert improvised ornaments on the repeat and, often, a cadenza. The placement of the cadenza was a formulaic affair. The final cadence (from which the word "cadenza" is obviously derived) is almost always a 6/4 -> V -> I cadence, accompanied only by the continuo. On the second time through the A section, the continuo players simply stop on the 6/4 chord and wait for the singer to sing a decoration on that harmony. When the singer is ready to move on, s/he moves to a note in the V chord (typically the second or seventh scale degree), and decorates that note with a trill, while the continuo sounds the V chord. The cadence back onto I signals the orchestra when to come in, and the final ritornello can proceed.

Other details to note include the fact that A sections typically include two statements of the opening stanza, and B sections only a single statement of the second stanza of the two-stanza poem that comprises the lyrics to these arias. Each stanza typically dwells on a different idea, so that the A section and B section can express two different emotions, or *affetti* (see the previous unit), such as love and fear, anger and remorse, etc.

The diagram below (drawn from Lee, "Introduction to the Baroque Era") gives the basic shape of this da capo approach.



3. *Take a survey of Couperin's second book of harpsichord pieces. How had the French suite developed by the time Couperin was writing? How important did the old "core" dances remain as composers approached the mid-eighteenth century? What is the effect of the character pieces in this volume? Can you translate their titles? Is this program music?*

   Answers here will vary as widely as Couperin's creative approaches to the old suite. Students in general should be aware of the broad range of approaches to the suite (or *ordre* in Couperin's terminology), which could contain binary dances, character pieces, or a mixture of the two. There is no standardization of dances in the suite, and there is no requirement that any suite contain allemande, courante, sarabande, and gigue—or, indeed, any of these dances. Nevertheless, these are the most frequently encountered dances in French suites, and Bach generally included all of them in his own suites; they are therefore taught as the "core" dances in modern music history surveys.

4. *What are the characteristics of a French ouverture? Can you draw a chart that illustrates how the French ouverture works, in terms of form?*

   The French *ouverture* is one of the best-known genres of the period. It was an opportunity to showcase the French orchestra's sophistication, and it proceeds in a predictable, binary form with readily identifiable traits:

A	B	A'
C time, dotted figures, slow	3 time, mildly contrapuntal, swung eighth notes, fast	

5. *Examine French baroque opera (the* tragédie en musique*). How is the French approach different from the Italian? What elements of French music do you note that would allow you to differentiate the national style?*

   The *tragédie en musique* was in many ways a far more involved affair than the Italian opera. If you have watched the entirety of any French baroque opera, you will have seen lots of dancing, in addition to singing. You will have also noted that the distinction between recitative and aria is much less marked in the French example than in the Italian. There are a couple of explanations for these differences; the most influential French composer of the period, Jean-Baptiste Lully, was born Giovanni Battista Lulli in Italy. As a young man, he was exposed to the nascent forms of seventeenth-century opera, with its main focus on recitative. Lully moved to France as a fourteen-year-old boy. Hence, we can credit Lully's somewhat old-fashioned musical tastes to the French reliance on expressive recitative rather than more formalized Italian arias. It is also worth noting that the French didn't have the *castrati* or the conservatories that provided Italians with their highly skilled singers, so attention had to be trained elsewhere. In general, the French opera was known for its excellent orchestra, for its instrumental *aires* accompanied by dancing, for its *divertissements*, with elaborate departures from the plot filled with dancing, and for its special effects, including stage machines, sound effects, etc.

   Finally, it is relatively easy to differentiate Italian from French style in Baroque music when you hear the works performed. François Couperin once quipped that French music was like the French language—it doesn't sound like it looks on the page. French performers know to insert *inégalité* or "inequality" into their music; in other words, they "swing" their eighth notes, much like jazz musicians of the mid-twentieth century. They also held dots longer than notated, making the short notes that follow the dots "crushed." Finally, the musical notation is dotted with little apostrophes and twirly ornament symbols, which are much more varied than their Italian cousins. The French called these *agréments*. These markers of French style are among the best-known features of French baroque music.

6. Hippolyte et Aricie *was the work that caused French critics to coin the term "baroque" to describe music that they assessed to be overly complex, overly chromatic, and ugly. What elements of the work do you think were the most controversial? Why?*

   The most famous part of this work is the so-called *Trio des Parques* of Act 2. It is a highly chromatic section of the opera and is possibly what so disturbed French critics.

Take a second look at this trio. Also look to see if you can find other similarly striking moments in the opera.

7. *All of the chorale preludes in the* Orgel-Büchlein *take a Lutheran chorale as their basis. Can you find the chorales in these preludes? In how many ways does Bach use them to generate new keyboard music?*

   Answers here will vary again, depending on your ability to find the chorales. Sometimes, he puts the chorale tune in the bass. Sometimes, he uses it as a cantus firmus in the treble. Sometimes, he breaks it up into bits and uses it as points of imitation. And sometimes he uses multiple approaches.

8. *How many types of prelude do you encounter in the* Well-Tempered Clavier*? How many voices are the fugues in? How did Bach organize the set? What is special about the organization?*

   Bach's approach to the prelude is wildly varying. In Book 1, the C-major prelude is a simple, repetitive pattern of unfolding harmonies. The C-minor prelude is similar, but includes improvisatory elements including tempo changes and a cadenza-like effect to create a piece more like a toccata. The B-flat-major prelude truly is a toccata. The B-minor prelude is a trio sonata compressed onto the keyboard. What else do you find?

   The fugues are equally varied. The most famous trait of the fugues in the first book of the *Well-Tempered Clavier* is that they are in two, three, four, and five voices—all to be realized by a single player with just ten fingers!

   The set is organized chromatically, alternating major-minor, and going up by half-step. Bach has done this to emphasize the fact (as he did on his original title page) that he has composed pieces in all major and minor keys. He was the first composer in history to do this, and his impulse is part of a grand, "encyclopedic" way of looking at music that was not unique to Bach, but which he was very good at.

9. *Why does Bach use the term* plusieurs instruments *in the title of his famous Brandenburg Concertos? How many different approaches to the concerto do you find here? How do Bach's concertos differ from Vivaldi's?*

   With the *plusieurs instruments* concept, we see Bach once again aiming at an encyclopedism. He has concertos for strings, concertos for winds, concertos for the old violas da gamba, and even a concerto for harpsichord (among the very first keyboard concertos), which is so often relegated to a simple continuo role. Bach was deeply indebted to the Vivaldi model, but he often departs radically from it, as he does in the fifth concerto; in the first movement, the lengths of the trio-sonata solos (the soloists that one finds in a concerto gross) are extremely irregular, becoming longer and longer, with the harpsichord's quasi-continuo playing getting increasingly elaborate until the keyboardist erupts in a lengthy cadenza. This is the first keyboard

concerto cadenza, setting a trend: later eighteenth-century instrumental concertos regularly featured cadenzas in their outer movements, thus becoming more like the arias that first inspired the concerto genre.

10. *How many different approaches does Bach take in these cantatas? What is the role of the Lutheran chorale in these pieces? What is the role of the new operatic genres of da capo aria and recitative?*

    Answers here will vary wildly. Look closely at the texts of these works, which was where Bach started. He was always sensitive to the progression of ideas in his poets' texts, and each of his cantatas has its own little dramatic arc. Review the commentaries in the assigned reading for details on Bach's approaches in these pieces.

11. *Examine Handel's approach to opera composition. Can you tell why Handel is lauded for his dramatic instincts?*

    Once again, there is no stock answer to this exercise. Your textbook discusses the drama of "V'adoro pupille," which mixes together recitative and da capo aria in a dramatic way. There are other such moments in this work, where the traditional operatic forms don't quite behave in the way that they are supposed to (according to textbook definitions).

12. *As you review* Saul*, contemplate what Handel had learned from both his oratorio models and from his experience in the London opera. Again: What makes this music so dramatic that it would rivet London audiences for centuries, never having fallen out of the repertoire?*

    The most remarkable feature of the oratorio tradition is the way that the chorus can interact in the musical form in a way that is not feasible in staged opera. In *Saul*, there are remarkable experiments in form, moments where arias transform into choruses, where a dramatic utterance by a character in recitative is answered by a chorus that represents, perhaps, Handel's audiences as well as characters within the drama. Responses to these works are variable and highly personal; what do you think is most remarkable in *Saul*?