

**Chapter 19**  
**German Composers of the Late Baroque**

1. (437) Besides the nobility, where else could musicians be hired?
2. Identify the nobility who dabbled in music.
3. How were the English patrons? How did public concerts get started?
4. (438) What about copyright and royalties?
5. The Germans were \_\_\_\_\_ composers, incorporating all styles in their music.
6. List Telemann's output.
7. (439) J.S. Bach's reputation rested on \_\_\_\_\_. Little of his music was published. He wrote in every genre except \_\_\_\_\_.
8. Where were Bach's positions and what did he write?
9. Musicians were not free to do what they wanted. (440) Bach was the \_\_\_\_\_ choice for the Leipzig position.
10. (441) SR: Kapellmeister? Wolfgang Schmieder? BWV?
11. What do you find important/interesting about Bach's situation at Leipzig?  
[There's no specific answer expected.]
12. (442) How did Bach learn composition? TQ: How do you think composition is taught today?
13. What was Bach's method in composing instrumental music? What came first? What was his procedure in composing recitative? [TQ: Would you expect that? Why or why not?] Did he always get his compositions right the first time? He reworked pieces. [TQ: Have you ever turned in work from one class to satisfy the requirement of another?]
14. What kinds of pieces did a Lutheran church organist play?
15. What were his special talents concerning organ?
16. Before 1700 fugues stood alone. After the were preceded by what? What work is cited? TQ: Why the question mark?
17. (443) What did Vivaldi teach Bach?
18. (444) How many chorale settings for organ did Bach write? Describe the *Orgelbüchlein*. What does *obbligato* mean?
19. Statement: The music examples on these pages illustrate idiomatic and programmatic (word painting) writing.
20. (445) How many pieces in the three suites? What are the contents of, say, an English suite?

21. What are the contents and arrangement of the *WTC*?
22. There were also \_\_\_\_\_ aims. The preludes functioned as \_\_\_\_\_ to work on a specific technique. TQ: How much time would one have to devote to the *WTC* in order to write a paragraph such as this one? I don't think it's important to memorize the details. Rather it would be better to be able to talk about the collection in terms of expected outcomes (such as, What kinds of procedures might Bach use in a fugue?).
23. (446) What are the special features of the *Goldberg Variations* (1741)?
24. Describe *A Musical Offering*.
25. Describe the *Art of Fugue*.
26. What kinds of sonatas and how many? What kind are they? What style?
27. (447) What are the unaccompanied sonatas and how many?
28. What about orchestral music?
29. Why did he write orchestral music?
30. List the major orchestral pieces.
31. (448) Erdmann Neumeister began the Lutheran \_\_\_\_\_. It's purpose was to enhance the day's \_\_\_\_\_ reading.
32. (449) How many choirs did Bach have to supply? How many in each? How large an orchestra?
33. How many cantatas are required for a church year?
34. How many cantatas did he write? How many survived?
35. Note: BWV 62. Here's an example of modeling. You could do the same thing with another of Bach's cantatas. You know many of the styles used in this period and you could point them out in your analysis.
36. (452) What are the two Passions? How does the 18th-century Passion differ from the 17th-century one? How are the different roles divided?
37. What is the performance practice?
38. What is the origin of the Mass in B Minor?
39. (453) SR: What was Scheibe's position?
40. In what ways was Handel different from Bach?
41. (455) Handel was employed in Rome as \_\_\_\_\_ and wrote \_\_\_\_\_.; in Hanover he was employed as \_\_\_\_\_. For the earl of Burlington he wrote \_\_\_\_\_.; for the earl of Carnarvon he composed the \_\_\_\_\_ for church services. Later Handel worked for the British \_\_\_\_\_, who granted him sizeable \_\_\_\_\_. Handel was in Italy 1706-10 and England starting 1711.

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42. (455) In Hamburg, Handel wrote recitatives in \_\_\_\_\_ and arias in \_\_\_\_\_. Why?
43. How did this music have an international flavor?
44. (456) SR: What are Handel's instruments? List his works.
45. (457) What is the Royal Academy of Music?
46. (458) Who are the singers?
47. What are the names of his successful operas?
48. From what is the subject matter drawn?
49. What are the two types of recitative? How can you tell the difference?
50. The arias had a \_\_\_\_\_ form. They were written for a particular singer, not the role. What is the name of the lead soprano? What is the vocal ornamentation called?
51. (459) Sometimes Handel used instrumental \_\_\_\_\_. Vocal ensembles (2+ singers) and choruses are \_\_\_\_\_.
52. Handel strung together recitatives and arias to create \_\_\_\_\_. Why?
53. What are the international elements that Handel blends into his operas?
54. The Royal Academy failed in \_\_\_\_\_; Senesino left Handel in \_\_\_\_\_ and joined a rival company, the \_\_\_\_\_, who employed \_\_\_\_\_ as their composers. By \_\_\_\_\_, both companies were in financial ruin, and Handel finally quit in \_\_\_\_\_.
55. (460) Handel started writing oratorios in the \_\_\_\_\_. His most important innovation was the use of the \_\_\_\_\_.
56. (461) Handel's first oratorio was \_\_\_\_\_. \_\_\_\_\_ was composed for the 1739 season.
57. (462) In 1741 he wrote \_\_\_\_\_.
58. How large was the chorus and orchestra in a Handel oratorio?
59. (463) How is Israel in Egypt a borrowing? Is it OK?
60. (465) What were Handel's instrumental works?
61. (466) What was the state of Bach's music in 1750?
62. What is the name of the periodical?
63. Who wrote the biography in 1802? Who resurrected his St. Matthew Passion in 1829? What group published a collected edition of his works between 1850 and 1900?

