

Chapter 19
German Composers of the Late Baroque

1. (433) 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. Did 18th-century composers think of themselves as composers by profession?
6. The Germans were _____ composers, incorporating all styles in their music.
7. List Telemann's output.
8. (435) What is the German trait?
9. (439) J.S. Bach's reputation rested on _____. Little of his music was published. He wrote in every genre except _____.
10. (436) SR. Kapellmeister? Wolfgang Schmieder? BWV?
11. (437) Where were Bach's positions and what did he do there?
12. Musicians were not free to do what they wanted. Bach was the _____ choice for the Leipzig position.
13. What do you find important/interesting about Bach's situation at Leipzig?
14. (438) How did Bach learn composition? TQ: How do you think composition is taught today?
15. 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?]
16. What kinds of pieces did a Lutheran church organist play?
17. What were his special talents concerning organ?
18. (439) Before 1700 fugues stood alone. After they were preceded by what?
19. What did Vivaldi teach Bach?
20. How many chorale settings for organ did Bach write? Describe the *Orgelbüchlein*. What does *obbligato* mean?
21. (440) How many pieces in the three suites? What are the contents of, say, an English suite?

22. What are the contents and arrangement of the *WTC*?
23. (441) 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?).
24. (446) What are the special features of the *Goldberg Variations* (1741)?
25. Describe *A Musical Offering*.
26. (442) Describe the *Art of Fugue*.
27. What kinds of sonatas and how many? What kind are they? What style?
28. What are the unaccompanied sonatas and how many?
29. What about orchestral music?
30. Why did he write orchestral music?
31. (443) List the major orchestral pieces.
32. Erdmann Neumeister began the Lutheran _____. Its purpose was to enhance the day's _____ reading.
33. (449) How many choirs did Bach have to supply? How many singers in each? How large an orchestra?
34. (444) How many cantatas are required for a church year?
35. How many cantatas did he write? How many survived?
36. 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.
37. (446) What are the two Passions? How does the 18th-century Passion differ from the 17th-century one? How are the different roles divided?
38. (448) What is the performance practice?
39. What is the origin of the Mass in B Minor?
40. (449) SR: What was Scheibe's position?
41. In what ways was Handel different from Bach?
42. (450) SR. What are Handel's instruments? List his works.
43. (451) 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.

44. (452) In Hamburg, Handel wrote recitatives in _____ and arias in _____. Why?
45. How did this music have an international flavor?
46. (453) What is the Royal Academy of Music?
47. (458) Who are the singers?
48. What are the names of his successful operas?
49. From what is the subject matter drawn?
50. What are the two types of recitative? How can you tell the difference?
51. The arias had a _____ form. They were written for a particular singer, not the role. What is the title of the lead soprano?
52. (454) What is the vocal ornamentation called?
53. Sometimes Handel used instrumental _____. Vocal ensembles (2+ singers) and choruses are _____.
54. Handel strung together recitatives and arias to create _____. Why?
55. What are the international elements that Handel blends into his operas?
56. 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 _____.
57. (455) Handel started writing oratorios in the _____.
58. (456) His most important innovation was the use of the _____.
59. Handel's first English oratorio was _____. _____ was composed for the 1739 season.
60. (457) In 1741 he wrote _____.
61. How large was the chorus and orchestra in a Handel oratorio?
62. (458) How is Israel in Egypt a borrowing? Is it OK?
63. (459) What were Handel's instrumental works?
64. (460) What was the state of Bach's music in 1750?
65. (461) What is the name of the periodical?
66. 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?

