

Chapter 19 German Composers of the Late Baroque

1. (433) Besides the nobility, where else could musicians be hired?

Town councils

2. Identify the nobility who dabbled in music.

Johann Ernst, prince of Weimar, violinist/composer; Frederick the Great, flute/composer; his sister Anna Amalia, princess of Prussia, played harpsichord and organ/composed vocal and instrumental music, collected a library of scores; her niece Anna Amalia, duchess of Saxe-Weimar, keyboard player, composer (two Singspiels), patron

3. How were the English patrons? How did public concerts get started?

Not as wealthy; skilled musicians, who were underpaid, had to find other means of income

4. (438) What about copyright and royalties?

Weak copyright laws offered no protection; no royalties; lots of pirating

5. Did 18th-century composers think of themselves as composers by profession?

No. They were musicians who composed, performed, copied, supervised, directed their own music and of others

6. The Germans were _____ composers, incorporating all styles in their music.

Eclectic

7. List Telemann's output.

3,000 works: 30 operas, 46 Passions, 1,000+ cantatas, hundreds of overtures, concertos, and chamber works

8. (435) What is the German trait?

Counterpoint

9. (439) J.S. Bach's reputation rested on _____. Little of his music was published. He wrote in every genre except _____.

Organ virtuoso, keyboard composer, and writer of learned contrapuntal works; opera

10. (436) SR. Kapellmeister? Wolfgang Schmieder? BWV? Music director; Bach cataloguer; Bach-Werke-Verzeichnis = Bach Works Catalogue

11. (437) Where were Bach's positions and what did he do there?

Arnstadt (1703-7) and Mühlhausen (1707-8), church organist; Weimar (1708-14), court organist; Weimar (1714-17), concertmaster and church cantatas; Cöthen (1717-23), court music director; Leipzig (1723-50), church, but instrumental music as a result of appointment a director of the Leipzig collegium musicum (1729)

12. Musicians were not free to do what they wanted. Bach was the _____ choice for the Leipzig position.

Third

13. What do you find important/interesting about Bach's situation at Leipzig?

[There's no specific answer expected.]

14. (438) How did Bach learn composition? TQ: How do you think composition is taught today?

Copying and arranging the music of other composers; you spend three years of music theory learning the rules; listen to compositions, analyze scores; spot techniques that could be used

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?]

Away from the keyboard; a good melody/theme; write the melody first; I would expect that he needed the accentuation of the text first; no, he refined them; he adapted earlier works for other purposes/occasions

16. What kinds of pieces did a Lutheran church organist play?

Chorale setting (before each chorale and sometimes to accompany the congregation while they sang), toccatas, fantasias, preludes, and fugues

17. What were his special talents concerning organ?

Prolific imagination, mastery of counterpoint, virtuoso, extensive use of the pedals; improviser

18. (439) Before 1700 fugues stood alone. After they were preceded by what?

Prelude, toccata, fantasia

19. What did Vivaldi teach Bach?

Write concise themes, clarify the harmonic scheme, develop good subjects and rely on the ritornello format

20. How many chorale settings for organ did Bach write?

Describe the *Orgelbüchlein*. What does *obbligato* mean? 200+; 45 short chorale preludes; essential

21. (440) How many pieces in the three suites? What are the contents of, say, an English suite?

6 pieces per collection. This is a common number. Since the pieces are short, to publish six at a time gives the amateur more ammunition to be entertained. Hence the origin of the six pack!; prelude plus ACSG plus an additional movement following the sarabande

22. What are the contents and arrangement of the *WTC*? Well-Tempered Clavier (1722 and ca. 1740), two books, 24 preludes and fugues in each, one in each key, and arranged chromatically starting on C
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?).
Pedagogical; etudes
24. (446) What are the special features of the *Goldberg Variations* (1741)?
30 variations on a sarabande, with the bass and harmonic pattern preserved throughout; every third variation is a canon, beginning with unison and expanding by step
25. Describe *A Musical Offering*.
Three-part and six-part ricercare for keyboard and 10 canons based on a theme by Frederick the Great of Prussia, plus a trio sonata (flute, violin, continuo; in 4 mvts.) for 16 pieces
26. (442) Describe the *Art of Fugue*.
18 canons and fugues in increasing complexity (including soggetto cavato on BACH)
27. What kinds of sonatas and how many? What kind are they? What style?
Six violin; six flute; 3 viola da gamba; sonata da chiesa; trio sonata (the right hand accompanies the solo instrument)
28. What are the unaccompanied sonatas and how many?
6 for violin, 6 for cello (suites), 1 for flute
29. What about orchestral music?
6 Brandenburg Concertos; all but the first are in fsf pattern; #3 and #6 are orchestral concertos
30. Why did he write orchestral music?
It was for the collegium musicum in the 1730s
31. (443) List the major orchestral pieces.
Two violin concertos, a concerto for two violins, harpsichord concertos; 4 orchestral suites
32. Erdmann Neumeister began the Lutheran _____.
It's purpose was to enhance the day's _____ reading.
Cantata; Gospel
33. (449) How many choirs did Bach have to supply? How many singers in each? How large an orchestra?
4; 12, 12, 12, 8; less than 20?
34. (444) How many cantatas are required for a church year?
58, Passion music for Good Friday, Magnificats at Vespers for three festivals, installation cantata, and occasional music such as funeral motets and wedding cantatas.
35. How many cantatas did he write? How many survived?
3-4 cycles (as many as 240) and possibly a fifth in the 1730s/40s; 200 plus 20 secular cantatas
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?
St. John, St. Matthew; 17th-century has plainsong narration with polyphony; 18th-century combines elements of opera, cantata, and oratorio; tenor is the narrator in recitative; soloists sing the roles of Jesus and other figures; chorus for disciples and crowds
38. (448) What is the performance practice?
Four solo and four ripieno singers
39. What is the origin of the Mass in B Minor?
It was assembled from previous works
40. (449) SR: What was Scheibe's position?
Bach's music was too ornate, too artificial
41. In what ways was Handel different from Bach?
Traveled; worked in opera and oratorio; was known internationally, worked for the public, not a church, court, town council
42. (450) SR. What are Handel's instruments? List his works.
Organ, harpsichord, violin, oboe; Messiah, Saul, Samson, Israel in Egypt and 20 other oratorios; Almira, Rodrigo, Agrippina, Rinaldo, Giulio Cesare and 36 other Italian operas; numerous odes, anthems, and other sacred vocal music; about 100 Italian cantatas; 45 concertos, 20 trio sonatas, 20 solo sonatas, numerous keyboard pieces, Water Music, Music for the Royal Fireworks
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.
Keyboard player and composer; motets and chamber cantatas; court music director; Italian cantatas; Chandos Anthems; monarchs; pensions

44. (452) In Hamburg, Handel wrote recitatives in _____ and arias in _____. Why?
German; Italian; so the people could follow the story
45. How did this music have an international flavor?
French overtures and dances; Italian arias; German counterpoint and orchestration
46. (453) What is the Royal Academy of Music?
1718-19, 60 men, joint stock company for Italian opera, ends in 1728
47. (458) Who are the singers?
Giovanni Bononcini (Senesino); Francesca Cuzzoni, Faustina Bordoni
48. What are the names of his successful operas?
Radamisto, Ottone, Giulio Cesare, Rodelinda, Admeto
49. From what is the subject matter drawn?
Lives of Roman heroes, the crusades
50. What are the two types of recitative? How can you tell the difference?
Recitative semplice, secco accompanied by harpsichord; recitativo obbligato, recitativo accompagnato accompanied by orchestra
51. The arias had a _____ form. They were written for a particular singer, not the role. What is the title of the lead soprano?
Da capo; prima donna
52. (454) What is the vocal ornamentation called?
Coloratura
53. Sometimes Handel used instrumental _____. Vocal ensembles (2+ singers) and choruses are _____.
Sinfonias; rare
54. Handel strung together recitatives and arias to create _____. Why?
Scene complexes; make things move better instead of the usual chopping of recitative alternating with aria
55. What are the international elements that Handel blends into his operas?
Cleopatra's aria is a French sarabande rhythm, the da capo form is Italian, double the voice with instruments is German, the orchestra is divided into an Italian concerto
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 _____.
1729; 1733; Opera of the Nobility; Nicola Porpora; 1737; 1741
57. (455) Handel started writing oratorios in the _____.
1730s
58. (456) His most important innovation was the use of the _____.
Chorus
59. Handel's first English oratorio was _____.
_____ was composed for the 1739 season.
Esther, Saul
60. (457) In 1741 he wrote _____.
Messiah
61. How large was the chorus and orchestra in a Handel oratorio?
20; 20
62. (458) How is Israel in Egypt a borrowing? Is it OK?
Three duets and 11 of the 28 choruses were taken from other composers and four choruses; 19th century considered it plagiarism, but it was normal practice during Handel's time
63. (459) What were Handel's instrumental works?
Two keyboard collections of dances and other pieces; 20 solo sonatas; 20 trio sonatas; Water Music (3 suites for winds and strings); Royal Fireworks (winds); concertos (6 Concerti Grossi, op. 3; 3 organ concertos; 12 orchestra concertos, op. 6, after Corelli's style)
64. (460) What was the state of Bach's music in 1750?
Relatively unknown; only a few works were published; his music was known to those in the know
65. (461) What is the name of the periodical?
Allgemeine musikalische Zeitung (1798-1848)
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?
Johann Nikolaus Forkel; Carl Friedrich Zelter and Felix Mendelssohn; Bach Gesellschaft

