

# France, England, Spain, the New World, and Russia in the Seventeenth Century (Chapter 16)

## I. National Styles

- A. Influenced by politics and culture
  - 1. France emerged as Italy's chief competitor
    - a. centralized monarchy
    - b. arts for propaganda, social control
    - c. new French idiom, elegance and restraint
  - 2. England and German-speaking lands
    - a. absorbed French and Italian styles, combined with native traditions
    - b. England
      - i. English monarch important musical patron
      - ii. direct support from public; public concert invented
    - c. German states
      - i. adopted French fashions, Italian musicians remained influential
  - 3. unique Spanish traditions at home and New World
  - 4. Russia began to adopt western European ideas and practices

## II. France

- A. Louis XIV (r. 1643–1715), absolute monarch
  - 1. 1661, took power; resolved to assert authority
  - 2. projected image of supreme control
  - 3. styled himself “the Sun King”
    - a. Apollo: Greek sun God; god of music, learning, science, arts
    - b. chief patron in all those fields; centralized arts and sciences, established royal academies
  - 4. Palace of Versailles
    - a. statement of power
    - b. kept nobility busy much of the year; focus on court entertainment
    - c. expansive, sculpted gardens; ordered and disciplined

### B. Dance at court

- 1. social and theatrical dances important to Louis
  - a. dance embodied practice of composure, grandeur
  - b. social dancing at balls; couples lined up by rank
  - c. series of *danses à deux* (dances for two)
- 2. court ballet, *ballet de cour*, distinctive French genre
  - a. musical-dramatic work, staged with costumes, scenery
    - i. professional dancers alongside members of court
    - ii. series of *entrées*: solo songs, choruses, instrumental dances
  - b. ballet flourished at court since Louis XIII (r. 1610–43)
    - i. Louis XIV brilliant dancer, age 13
    - ii. role of Apollo: *Ballet des fêtes de Bacchus*, 1651; *Ballet de la nuit*, 1653
- 3. choreography
  - a. late 1670s, Pierre Beauchamp devised dance notation
  - b. 1700, Raoul Auger Feuillet: dance notation adapted from Beauchamp
    - i. first complex method for recording steps and gestures
    - ii. choreography, from Greek words “dance” and “write”
- 4. dance and political control
  - a. model of discipline, order, refinement, restraint
  - b. subordination of individual
  - c. ritualized demonstration of social hierarchy

### C. Music at court

- 1. hierarchically organized, 150–200 musicians in 3 divisions

2. Music of the Royal Chapel: religious services
    - a. singers, organists, other instrumentalists
  3. Music of the Chamber: indoor entertainments
    - a. solo singers, string, lute, harpsichord, flute players
  4. Music of the Great Stable: military and outdoor ceremonies
    - a. wind, brass, timpani
    - b. profoundly influenced development of wind and brass music
  5. string orchestras
    - a. created first large ensembles of the violin family
    - b. model for the modern orchestra
    - c. Vingt-quatre Violons du Roi (Twenty-Four Violins of the King), established by Louis XIII
    - d. 1648, the Petits Violons (Small Violin Ensemble), created for Louis XIV
    - e. by 1670s, term “orchestra” used
- D. Jean-Baptiste Lully and French opera
1. Jean-Baptiste Lully (1632–1687)
    - a. born in Florence, completed musical and dance training in Paris
    - b. 1653: appointed court composer by Louis XIV
    - c. 1661: Superintendent of Music for the King’s Chamber
    - d. 1672: turned to opera; gained greatest fame
      - i. created distinctive French opera
      - ii. pioneered the French overture
    - e. discipline as conductor, admired and imitated
      - i. uniform bowing, coordination of ornaments
    - f. major works: 14 operas, 14 *comédies-ballets*, 29 ballets, numerous motets and other liturgical music
  2. influences on French opera
    - a. Italian opera in France: Luigi Rossi’s *Orfeo* (1647), Francesco Cavalli’s *Ercole amante* (1662)
      - i. political and artistic opposition
      - ii. styles learned by Lully
    - b. *comédies-ballets* by Lully, blended ballet, spoken play, and opera
    - c. strong tradition of French spoken tragedy; poetry and drama given priority on stage
  3. *tragédie en musique* (tragedy in music), new French form
    - a. 1672, royal privilege granted Lully exclusive right to produce sung drama in France
    - b. established the Académie Royale de Musique
    - c. librettist, playwright: Philippe Quinault (1635–1688)
    - d. later named *tragédie lyrique*
  4. Quinault’s librettos
    - a. 5-act dramas
    - b. combined ancient mythology, chivalric tales
    - c. frequent *divertissements* (diversions): dancing and choral singing interludes
    - d. texts overtly and covertly propagandistic
  5. French overture
    - a. marked the entry of the king
    - b. two sections, each played twice
      - i. homophonic, majestic, dotted rhythms
      - ii. faster second section, fugal imitation, returns to first section
      - iii. style example: overture to Lully’s *Armide* (1686; NAWM 85a)
  6. *divertissement* at center of every act
    - a. extended episodes: songs, choruses, instrumental dances
    - b. colorful costumes, elaborate choreography
    - c. lyrical moments cast as airs: syllabic, tuneful, repetitive form, no virtuosic display

- d. style example: Act II, *Armide* (NAWM 85b)
  - i. supernatural beings: opportunities for spectacular stage effects
  - ii. aimed at pleasing the audience
- e. dances arranged as independent instrumental suites; new suites composed
- 7. adapting recitative to French
  - a. Lully followed contours of spoken French
  - b. shifting metric notation: duple and triple
  - c. bass more rhythmic, melody more songful
  - d. 18th-century terms *récitatif simple* and *récitatif mesuré*, problematic
  - e. monologue, Act II, Scene 5, of *Armide* (NAWM 85c)
    - i. mixture of styles creates drama
    - ii. tirades: dotted rhythms, rapid scale figures (powerful or supernatural characters)
    - iii. measures of 4, 3, and 2 beats intermixed: accented syllables on downbeats
    - iv. dramatic rests follow each line
    - v. measured recitative leads to an air; fast triple meter
- 8. focus on drama
  - a. time does not stop for arias
  - b. succession and mixture of recitative, air, orchestral interludes: intense, rapidly changing feelings
- 9. elegance and naturalism
  - a. aesthetic dichotomy typical of French Baroque music
  - b. French writers praised emulation of nature, true expression of feelings
- 10. French elements added in performance
  - a. *notes inégales* (unequal notes): alternating longer notes on beat and shorter offbeats
  - b. overdotting: dotted note held longer
  - c. *agréments*: brief ornaments
- 11. tonal organization
  - a. new system: major and minor keys
  - b. predictable harmonic progressions, dominant-tonic cadences
  - c. cadences sometimes evaded, prolonged harmonic tension
- 12. Lully's influence
  - a. followers imitated Lully's style
    - i. occasional arias in Italian style
    - ii. expanded divertissements
  - b. Lully's operas performed into the 18th century
  - c. influenced opera and instrumental music in England, Germany
  - d. French overture popularized across Europe
- E. Song
  - 1. air: leading genre of vocal chamber music
    - a. variety of styles, types
    - b. *air sérieux* (serious air) and *air à boire* (drinking song) replaced air de cour
    - c. syllabic, strophic, 1-3 voices with lute or continuo
    - d. hundreds of collections published in Paris
  - 2. Michel Lambert (ca. 1610–1696) most prolific, published first collection
- F. Church music
  - 1. second half of century, borrowed Italian genres
    - a. distinctively French styles
    - b. vocal and organ music: agréments, notes inégales, overdotting
  - 2. motets on Latin texts
    - a. *petit motet*: sacred concerto for few voices with continuo
    - b. *grand motet* or *motet à grand chœur*: soloists, contrasting large and small choruses, orchestra
      - i. correspond with large-scale concertos of Gabrieli and Schütz

- ii. Lully's *Te Deum* (1677, NAWM 86), 150 musicians
- 3. Marc-Antoine Charpentier (1643–1704) and the Latin oratorio
  - a. incorporated Italian dissonance, chromatic counterpoint
  - b. mid-1660s, went to Rome, learned Italian style
  - c. 1670, returned to Paris, brought back oratorios, motets by Roman composers (Carissimi)
  - d. career outside royal sphere, freedom to combine French and Italian styles
  - e. style example: *Le reniement de Saint Pierre* (The Denial of Saint Peter, NAWM 87), oratorio
- 4. Michel-Richard de Lalande (1657–1726)
  - a. Louis XIV's favorite sacred composer
  - b. composed over 70 motets
- 5. organ music
  - a. distinctive French style: resembling French overtures and expressive recitatives
  - b. music for church services, organ masses
  - c. colorful sounds; timbre as compositional resource
- G. Lute and keyboard music
  - 1. Denis Gaultier (1603–1672): leading lute composer
    - a. published instructional collections for amateurs
  - 2. clavecin (harpsichord) displaced lute as main solo instrument
    - a. printed collections marketed to well-to-do amateurs
  - 3. systematic use of agréments
    - a. fundamental element of all French music
    - b. proper use sign of refined taste
    - c. D'Anglebert's *Pièces de clavecin* (Harpsichord Pieces, 1689): comprehensive table
  - 4. lute style influenced harpsichord music
    - a. *style luthé* or *style brisé*: technique of breaking up melodies
- H. Dance music
  - 1. core of lute and keyboard repertoire
    - a. arranged ballet music
    - b. original music in dance meters and forms
    - c. meant for entertainment of small audience, not for dancing
    - d. phrase patterns match many dance steps
  - 2. binary form
    - a. two roughly equal sections, each repeated
    - b. first section leads from tonic to dominant, second returns to tonic
  - 3. style example: from *La rhétorique des dieux* (The Rhetoric of the Gods, ca. 1650)
    - a. *La coquette virtuose* (The Virtuous Coquette; NAWM 88), lute dances by Denis Gaultier
      - i. courante: moderate triple or compound meter
      - ii. agréments left to performer
      - iii. broken chords, style luthé
      - iv. characteristic melodic syncopations
  - 4. Elisabeth-Claude Jacquet de la Guerre (1665–1729)
    - a. original child prodigy in music
    - b. age five, performed at Louis XIV's court
    - c. dedicated most works to him
    - d. *Céphale et Procris* (1694), first opera by a French woman
    - e. best known for harpsichord collections
    - f. small output, wide variety of genres
  - 5. series of dances grouped into suites
    - a. style example: Suite No. 3 in A minor from *Pièces de clavecin* (1687, NAWM 89), Jacquet de la Guerre
      - i. all are stylized dances

- ii. associations of the dances known to the listeners
- b. Prelude (NAWM 89a)
  - i. unmeasured, nonmetric notation
  - ii. improvisatory
- c. Allemande (French for “German”), (NAWM 89b)
  - i. moderate 4/4, begins with upbeat
  - ii. contrapuntal, rhythmically varied
  - iii. continuous movement, style luthé, agréments appear often
- d. Courante (French for “running” or “flowing”), (NAWM 89c)
  - i. moderate triple or compound meter, or shifts between the two; begins with upbeat
  - ii. based on dignified dance step
- e. Sarabande (NAWM 89d)
  - i. originally a quick dance-song form from Central America
  - ii. brought to Spain, spread to Italy and France
  - iii. transformed into slow, dignified triple meter
  - iv. emphasis on second beat
- f. Gigue (French for “jig”), (NAWM 89e)
  - i. originated in British Isles
  - ii. fast solo dance, rapid footwork
  - iii. stylized: fast compound meter
  - iv. wide melodic leaps, continuous lively triplets
  - v. sections often begin with imitation
- g. other dances
  - i. rondeau: refrain alternates with series of contrasting couplets (NAWM 89f)
  - ii. gavotte: duple-time, half-measure upbeat (NAWM 89g)
  - iii. minuet: elegant couple dance, moderate triple meter (NAWM 89h)
- 6. German versus French suites
  - a. German suites assumed standard order
  - b. French composers allowed more variety, fanciful titles
- I. Emulation of French style
  - 1. French tastes most refined and highly developed
  - 2. architecture, decorative arts, and music imitated
  - 3. 1660s through mid-18th century, two dominant national styles
    - a. Italian: opera, abstract instrumental genres, sonata to toccata
    - b. French: dances, suites, overtures, Lully’s operas
  - 4. French style almost as influential as Italian

### III. England

- A. Limited monarchy
  - 1. 1689 Bill of Rights, Parliament controlled public funds
  - 2. royal house, less money than French kings to spend on music
- B. Musical theater
  - 1. masques
    - a. favorite court entertainment since Henry VIII
    - b. shared aspects with opera
    - c. long collaborative spectacles, not unified drama
    - d. shorter masques produced by aristocrats, theaters, public schools
  - 2. Cromwell’s Puritan government prohibited stage plays
    - a. policy allowed first English “operas”
    - b. mixtures of elements: spoken drama, masque, dances, songs, recitatives, choruses
  - 3. after Restoration in 1660
    - a. French music and court ballet increasingly influential

- b. failed attempt to introduce French opera
  - c. only two sung-throughout dramas met success
    - i. John Blow's *Venus and Adonis* (ca. 1683), Henry Purcell's *Dido and Aeneas* (ca. 1687–88)
- C. Henry Purcell's dramatic music
1. Henry Purcell (1659–1695)
    - a. entire career supported by royal patronage
    - b. held prestigious and simultaneous positions
      - i. organist at Westminster Abbey, organist of Chapel Royal, organ maker and keeper of king's instruments, composer to the court
    - c. buried in Westminster Abbey
    - d. wrote enormous amounts of music in almost all genres
    - e. greatest gift in setting English words both naturally and emotionally expressive
  2. *Dido and Aeneas*
    - a. first known performance at exclusive girls' boarding school
    - b. masterpiece of opera in miniature
      - i. four principal roles, 3 acts, 1 hour in length
      - ii. elements of English masque, French and Italian opera
    - c. French elements
      - i. overture, homophonic choruses, Lully's scene structure
      - ii. solo singing and chorus lead to dance
    - d. Italian elements
      - i. several arias, three ground bass
      - ii. Dido's lament, *When I am laid in earth* (NAWM 90b), descending tetrachord
    - e. English elements
      - i. use of dance for dramatic purposes, masque tradition
      - ii. solos and choruses in style of English air
      - iii. *With drooping wings* (NAWM 90c), closing chorus, word-painting
    - f. English recitatives
      - i. draws on Locke and Blow
      - ii. word-painting: florid passages, dotted rhythms, descending lines
      - iii. *Thy hand, Belinda* (NAWM 90a): slow, stepwise descent with chromaticism
  3. dramatic opera, semi-opera
    - a. spoken play with overture, 4 or more masques or substantial musical episodes
    - b. *The Fairy Queen* (1692)
- D. Music in English society
1. vocal music
    - a. large works for chorus, soloists, orchestra
      - i. ceremonial or state occasions, commissioned by royal family
      - ii. influenced by French grand motet
      - iii. *Ode for St. Cecilia's Day* (1692), Purcell
    - b. solos, duets, trios: published for home performance
      - i. catch: round or canon, humorous or ribald text, all-male gatherings
  2. Anglican church music
    - a. Catholic practices revived after Reformation
    - b. anthems and Services, principal Anglican church genres
    - c. Charles II favored solo singing, orchestral accompaniment of French grand motets
  3. instrumental music
    - a. viol consort music, *In Nomines* and fantasias
      - i. well-to-do amateurs, entertainment
      - ii. leading composers: John Jenkins (1592–1678), Locke, and Purcell
    - b. strong dance traditions at court, cities, rural areas

- i. *The English Dancing Master* (1651), published by John Playford (1623–1687)
  - ii. first printed collection to include large number of genuine folk melodies, popular airs
  - iii. best-selling publication; appeared through 1728
- 4. public concerts, 1670s
  - a. middle class interested in listening
  - b. large number of excellent musicians; supplemental income
  - c. public concerts spread to the Continent
    - i. Paris 1725, major German cities 1740s, British colonies in North America 1730s

#### IV. Spain and the New World

- A. 1600: Spain the richest, most powerful nation on earth
  - 1. early 17th century: climax of Spain's Golden Age, literature, theater, the arts
  - 2. economic and political decline midcentury
  - 3. Spanish colonies
    - a. Spanish immigrants, African slaves, people of mixed race
    - b. musical elements borrowed between groups
- B. Opera, zarzuela, and song
  - 1. 1659–60 two operas, distinctly Spanish tradition
    - a. *Celos aun del aire matan*, by Juan Hidalgo (1614–1685)
      - i. mostly syllabic, strophic airs; Spanish styles, dance rhythms
      - ii. recitative monologues, dramatic moments
  - 2. zarzuela: predominant musical theater genre for several centuries
    - a. light, mythological play; pastoral setting
    - b. sung and spoken dialogue, various ensembles, solo song
    - c. Hidalgo: founder of enduring traditions
  - 3. *La púrpura de la rosa* (The Blood of the Rose, NAWM 91) (1701), by Tomás de Torrejón y Velasco (1644–1728)
    - a. first opera produced in the New World; 1701 Lima, Peru
    - b. libretto adapted from Hidalgo's first opera
    - c. most roles played by women
    - d. dialogue set in strophic song; typical Spanish syncopations
    - e. continuo accompaniment: harps, guitars, viols
  - 4. songs
    - a. songs from theatrical productions circulated in manuscript
    - b. romance: 2-4 voices or solo voice with guitar or harp
    - c. tonada: solo song
    - d. variants, music common property for reworking and improvisation
    - e. few pieces published, lack of music printers, discouraged amateur tradition
- C. Church music
  - 1. liturgical works, masses: imitative polyphony
  - 2. villancico: Christmas, Easter, important feasts
    - a. concertato medium, rustic style of secular villancico
    - b. one or more choirs, soloists with choir, or solo voice with continuo
    - c. sung in vernacular
    - d. refrain (*estribillo*) precedes and follows stanzas (*coplas*), enlarged proportions
  - 3. Juan Gutiérrez de Padilla (ca. 1590–1664)
    - a. born and trained in Spain
    - b. chapelmaster at cathedral in present-day Puebla, Mexico
    - c. masses, motets, hymns in *stile antico*
    - d. villancicos for double choir
    - e. *Albricias pastores* (NAWM 92), Christmas villancico
      - i. 2 choirs alternate passages, join together in *estribillo*

- ii. choirs take turns, singing *coplas*
- iii. music blends popular dance rhythms with divided choirs, imitative polyphony

#### D. Instrumental music

1. few ensemble pieces survive
2. organ music
  - a. strong contrasts of color and texture
  - b. *tiento*: improvisatory-style piece, featured imitation
    - i. *Tiento de batalla* (Battle Tiento), Juan Bautista José Cabanilles (1644–1712)
3. harp and guitar music
  - a. repertory centered around dances and variations on dance tunes, songs, bass ostinatos, harmonic patterns
  - b. sarabande, chacona, passacalle, other dance types
  - c. widely disseminated in Europe

### V. Russia

#### A. Russian Orthodox Church

1. dominant institution through 17th century
2. conservative in doctrines, liturgical, musical matters
  - a. instruments banned from church services
  - b. sought to suppress traditional Russian minstrels, *skomorokhi*
3. liturgical music: monophonic chant, *znamenny*
  - a. 3-voice polyphony, 16th century

#### B. Western European influence

1. 1650s, significant changes
  - a. introduction of musical notation, theory, styles, genres from western Europe
  - b. 5-line staff notation, western European practices of harmony and counterpoint
  - c. *Idea grammatikii musikiyskoy* (An Idea of Musical Grammar, 1679), by Nikolay Diletsky (ca. 1630–after 1680)

#### C. *Kontsert* (pl. *kontserty*)

1. prestigious genre in new style inaugurated by Diletsky
2. adapted from sacred concerto, voices alone
3. also known as *partesnoe penie* (partsong)
4. up to 12 or more parts, alternating textures
5. texts drawn from Bible
6. religious services, secular ceremonies, musical entertainments
7. Vasilii Titov (ca. 1650–ca. 1715)
  - a. tonal, simple triadic harmonies
  - b. *Beznevstnaya Devo* (O Unbetrothed Virgin)

#### D. *Kant* (pl. *kanty*)

1. 3-voice song: short, simple, easy to sing
  - a. top voices in parallel 3rds, independent bass, diatonic harmonies
  - b. *Psaltir' rifmovannaya* (1686), by Titov, all 150 psalms in Russian translation
2. sacred or secular texts, never liturgical
3. enormously popular, widely distributed

#### E. Peter the Great (r. 1682–1725)

1. dual agenda: westernize Russian society, reduce political power of the Church
  - a. replaced office of patriarch with Holy Synod controlled by the tsar
  - b. brought western European ideas, technology, customs
  - c. founded St. Petersburg, 1703; Russian capital in 1712
  - d. theatrical entertainments modeled after western European courts