

# Italy and Germany in the Late Seventeenth Century (Chapter 17)

## I. Italy and Germany, late 17th century

- A. Divided into numerous sovereign states
  - 1. musical life supported by many rulers and cities
  - 2. competition for best musicians
- B. Native influences in Italy
  - 1. stylistic evolution within established tradition
  - 2. new conventions codified: da capo aria, tonality
- C. German-speaking lands drew on French and Italian styles

## II. Italy

- A. Opera, leading musical genre
  - 1. Venice, principal Italian center
  - 2. late 17th century, well established in Naples and Florence
  - 3. new view of the affections
    - a. early and midcentury Aristotelian concept; Monteverdi, Cavalli
    - b. late 1660s, view of René Descartes adopted
      - i. emotional states captured in music, stimulated specific emotional response in listener
      - ii. greater separation between recitatives and arias
  - 4. arias, more vital part of opera
    - a. meaning of text through motives and accompaniment
      - i. matched affections being presented, affections conveyed through musical conventions
    - b. musical associations from opera suggest moods in instrumental music
  - 5. star singers, arias attracted the public
    - a. librettists wrote more verses in poetic meters
    - b. aria-like lyrical expansions by composers
    - c. by 1670s, number of arias in an opera increased from 24 to 60
    - d. common forms: strophic song, ground-bass, rondo, and da capo
    - e. ornamented and embellished by the singer, impressive vocal display
  - 6. *Giulio Cesare in Egitto* (Julius Caesar in Egypt, 1676), by Antonio Sartorio (1630–1680)
    - a. established trumpet as heroic
    - b. 65 arias and duets, 4 trumpet arias
    - c. Act II, Scenes 3–4, (NAWM 93)
      - i. recitatives: dramatic action, functional
      - ii. arias: lyrical statement, project character's emotions; da capo form, over 20 combine strophic forms with ABA
- B. Vocal chamber music
  - 1. cantata, leading form
    - a. musical center, Rome
      - i. private parties for elite
      - ii. elegance, refinement, wit
      - iii. regular work for composers and poets; chances to experiment
    - b. alternating recitatives and arias, 2 or 3 each
    - c. solo voice with continuo, soprano or castrato
    - d. text: pastoral love poetry, dramatic narrative or soliloquy
  - 2. Alessandro Scarlatti (1660–1725) cantatas
    - a. more than 600 cantatas, highpoint in the repertoire
    - b. *Clori vezzosa, e bella* (NAWM 94a), second recitative
      - i. wide harmonic range, chromaticism, diminished chords
  - 3. da capo aria (ABA): “Da capo” (from the head)
    - a. Scarlatti's most common form of aria

- b. after 1690, more elaborate
  - i. A section, 2 different settings of same text framed by ritornellos
  - ii. first vocal statement modulates, second back to the tonic
  - iii. whole form is more expansive
- c. sustains lyrical moments
- d. *Sì, sì ben mio* from *Clori vezzosa, e bella* (NAMW 94b), second aria
  - i. B section: major key, hopeful sentiments, related melody
- e. standard aria form in 18th century, opera and cantata
  - i. great flexibility of expression
- f. *In voler ciò che tu brami*, from *La Griselda* (1720–21, NAWM 95), Scarlatti's last opera
  - i. A section: features two vocal statements
  - ii. B section: contrast of key, lacks orchestral ritornellos
  - iii. A section: new embellishments by singers, display artistry
- 4. serenata
  - a. midway between cantata and opera
  - b. semidramatic piece, several singers and small orchestra
  - c. resembled oratorios except secular subjects; same patrons
- C. Church music and oratorio
  - 1. Palestrina and newer concerted styles coexist
  - 2. Maurizio Cazzati (1616–1678), published nearly 50 sacred vocal music collections
    - a. *Messa a cappella* (Unaccompanied Mass, 1670), stile antico
    - b. *Magnificat a 4* (1670), modern-style florid duets, older-style choruses
  - 3. instrumental church music
    - a. San Petronio, Bologna center for instrumental ensemble music
      - i. Cazzati published collections of sonatas; first sonatas to include trumpet
      - ii. later sonatas: separate movements, longer themes, homophonic passages
    - b. organists composed in existing genres: ricercares, toccatas, variation canzonas, chant settings
  - 4. oratorios presented in oratories, palaces, academies, other institutions
    - a. substitute for opera during Lent
    - b. Italian librettos in verse
    - c. two sections; sermon or intermission
- D. Instrumental chamber music
  - 1. Italians undisputed masters and models
  - 2. age of great violin makers in Cremona
    - a. Nicolò Amati, Antonio Stradivari, Giuseppe Bartolomeo Guarneri
    - b. instruments of unrivalled excellence
    - c. sonatas and concertos, leading genres
  - 3. development of the sonata
    - a. as genre developed, sections became longer, self-contained
    - b. finally separated into distinct movements
    - c. theory of the affections, diversity of moods
    - d. by 1660, two types had emerged
      - i. sonata da camera, or chamber sonata: series of stylized dance movements
      - ii. sonata da chiesa, or church sonata: abstract movements
      - iii. entertainment, private concerts; sonata da chiesa could substitute items of Mass Proper
  - 4. trio sonata
    - a. two treble instruments with basso continuo: 3-part texture, 4 or more players
  - 5. solo sonatas gained in popularity after 1700
- E. Arcangelo Corelli's sonatas
  - 1. Arcangelo Corelli (1653–1713)
    - a. studied violin and composition in Bologna

- b. 1675: leading violinist and composer in Rome
  - c. organized and led first orchestras in Italy
  - d. established foundation for violin playing, unparalleled influence
    - i. trio and solo sonatas most famous, widely played chambers works
    - ii. standardization of forms, style, harmonic practice
  - e. international fame, collections reprinted for over a century
  - f. surviving works: trio sonatas, solo violin sonatas, concerti grossi
2. trio sonatas
    - a. emphasized lyrical conversation over virtuosity
    - b. interlocking suspensions, forward momentum
    - c. style example: Trio Sonata in D Major, Op. 3, No. 2 (NAWM 96a), first movement
      - i. walking bass, free imitation in violins above
      - ii. chain of suspensions in violins, descending sequence in bass
      - iii. dialogue between violins, progressively higher peaks
  3. church sonatas
    - a. 4 movements: slow–fast–slow–fast
      - i. slow (NAWM 96a): contrapuntal texture; majestic, solemn character
      - ii. fast (NAWM 96b): imitation, active bass line, rhythmic; musical center of piece
      - iii. slow (NAWM 96c): lyrical, resembles operatic duet in triple meter
      - iv. fast (NAWM 96d): imitative, dancelike rhythms, binary form
    - b. soloists treated alike, dialogue between equals
  4. chamber sonatas
    - a. prelude, sometimes in style of French overture
    - b. two or three dance movements follow, binary form
    - c. bass line pure accompaniment
    - d. first violin more active
  5. solo sonatas
    - a. follow church and chamber patterns
    - b. more virtuosity: double and triple stops, fast runs, arpeggios, perpetual-motion passages
    - c. slow movements simply notated; ornamented profusely; Italian style
  6. Corelli's style
    - a. each movement based on single subject: continuous expansion
    - b. tonal, with sense of direction
      - i. Corelli's musical language as basis for Rameau's rules of functional tonality
    - c. chains of suspensions and sequences, forward harmonic motion
    - d. almost completely diatonic
    - e. logical and straightforward modulations
    - f. all movements in same key; relative minor slow movement in major-key sonatas
- F. The concerto
1. late 17th century, distinction between chamber ensemble and orchestra
    - a. Louis XIII of France (r. 1610–43) established first orchestra
    - b. 1670s similar ensembles formed in Rome, Bologna, Venice, Milan
    - c. "pick-up" orchestra for special occasions in Rome
      - i. for orchestra: overtures, dances, interludes of Lully's operas
      - ii. chamber music: solo violin sonatas
      - iii. sonatas played by several performers
  2. 1680s and 1690s new genre: concerto
    - a. most prestigious type of Baroque instrumental music
    - b. instrumental version of concertato medium
    - c. florid melody over steadily moving bass
    - d. musical organization based on tonality

- e. multiple, contrasting movements
- f. closely related to sonatas; same roles
- 3. by 1700, three types of concertos
  - a. orchestral concerto: several movements, emphasized first violin part and bass
  - b. concerto grosso: small ensemble of solo instruments (concertino) against large ensemble (concerto grosso)
    - i. favored by Roman composers
    - ii. Correlli's *Concerti grossi*, Op. 6 (1680s): trio sonatas divided by soli and tutti
    - iii. Correlli's approach widely imitated in Italy, England, Germany
  - c. concerto: one or more soloists and string orchestra (tutti, or ripieno)
- 4. predecessors of concerto style
  - a. Lully operas: dance episodes for solo wind trio
  - b. oratorio and opera arias by Stradella
  - c. sonatas for solo trumpet with string orchestra, Bologna and Venice
- 5. Giuseppe Torelli (1658–1709), leading composer in Bologna
  - a. first concertos ever published
  - b. trumpet concertos for services in San Petronio
  - c. possibly first solo violin concertos
  - d. most follow 3-mvt. pattern: fast-slow-fast
  - e. ritornellos frame solo passages in fast movements, stability and resolution

#### G. The Italian style

- 1. variety of melodic styles: lyrical, arpeggiations, virtuoso passagework
- 2. emphasis on soloists: vocal and instrumental music
- 3. arias and solo sonatas: virtuosity and expressivity of an individual
- 4. concertos: contrast between individual and collective voices
- 5. tonality organizing force: tonic established, departure, return

### III. Germany and Austria

#### A. Small independent city-states

- 1. courts imitate Louis XIV, music patronage to assert power
  - a. hired singers, instrumentalists, composers
- 2. cities and churches employed Stadtpfeifer (“town pipers”)
  - a. exclusive right to provide music in the city
  - b. public ceremonies, parades, other festivities
  - c. apprentices: trade for whole families (Bach family)
  - d. *Turmsonaten* (tower sonatas) played daily on wind instruments
  - e. Lutheran areas: church musicians employed by the town
- 3. collegium musicum: association of amateur musicians
  - a. educated middle class, private performances
  - b. university students, public concerts
- 4. cosmopolitan styles
  - a. drew on Italian, French and native styles, blended in new ways
  - b. circulation of musicians from post to post, foreign-born musicians

#### B. Opera

- 1. opera in Italian central to musical life
  - a. Italian composers, opera careers in Germany
  - b. German composers took up the genre
- 2. opera in German
  - a. 1678: first public opera house in Hamburg, Germany
    - i. business venture, year-round productions, appealed to middle class
  - b. early operas: biblical subjects
    - i. Venetian librettos translated or adapted

- ii. Italian-style recitative; eclectic arias
  - iii. French-style airs and dances
  - iv. Reinhard Keiser (1674–1739): foremost and most prolific German opera composer
- C. Song and cantata
  - 1. Keiser and other composers wrote songs, arias, cantatas in Italian and German
  - 2. Adam Krieger (1634–1666): notable song and cantata composer
- D. Catholic Church music
  - 1. southern German-speaking area largely Catholic
  - 2. 1637–1740: four emperors supported music, participation as composers
  - 3. vocal music: older contrapuntal style, newer concerted styles
  - 4. masses intermingled with orchestral preludes, ritornellos, choruses; solo ensemble sections
  - 5. Salzburg: polychoral music, four choir lofts
  - 6. Heinrich Biber (1644–1704): *Missa salisburgensis* (1682), 16 singers, 37 instrumentalists
- E. Lutheran vocal music
  - 1. two conflicting tendencies
    - a. Orthodox Lutherans: established doctrine, favored choral and instrumental music
    - b. Pietists: emphasized private devotions, distrusted high art in worship
  - 2. chorales: new poems and melodies
    - a. home devotions; Johan Crüger's *Praxis pietatis melica* (Practice of Piety in Song), 1647
  - 3. concerted vocal music, sacred concertos
    - a. concerted vocal ensemble, biblical text
    - b. solo aria, Italian style, strophic, nonbiblical text
    - c. chorales set in concertato medium, or chordal harmonies
    - d. today referred to as cantatas
  - 4. Dieterich Buxtehude (ca. 1637–1707)
    - a. renowned organist and composer of organ music
    - b. influenced J. S. Bach and other composers
    - c. trained by his father, German church in Denmark
    - d. organist at St. Mary's Church in Lübeck, prestigious post in northern Germany
    - e. famed for *Abendmusiken*, public concerts at St. Mary's
    - f. major works: 120 sacred vocal works, chorale settings for organ, organ preludes and toccatas, harpsichord suites, numerous other keyboard works, ensemble sonatas
  - 5. Buxtehude's *Wachet auf*
    - a. concertato chorale setting
    - b. series of chorale variations; frequent procedure at the time
- F. Lutheran organ music
  - 1. 1650-1750: golden age of organ music, Lutheran areas of Germany
    - a. important composers: Buxtehude, Georg Böhm, J. C. Bach, Johann Pachelbel
  - 2. the Baroque organ
    - a. German organ: elements of French and Dutch organs
    - b. best-known builders: Arp Schnitger (1648–1718), Gottfried Silbermann (1683–1753)
    - c. Dutch practice: pipes divided, main group and subsidiary groups
      - i. *Hauptwerk, Rückpositiv, Brustwerk, Oberwerk*
    - d. great variety of sounds
  - 3. functions of organ music
    - a. prelude to something else
    - b. chorale settings, toccatas or preludes with fugues
  - 4. toccatas and preludes
    - a. free style short sections alternate with longer ones in imitative counterpoint
    - b. great variety of figuration, full advantage of organ's idiomatic qualities
    - c. virtuosic display: keyboard and pedals

- d. free sections simulate improvisation
  - i. contrasting irregular rhythm with driving 16th notes
  - ii. deliberately using irregular phrases, inconclusive endings
  - iii. abrupt changes of texture, harmony, melodic direction
  - iv. style example: Buxtehude's Praeludium in E Major, BuxWV 141 (NAWM 97)
- e. free sections frame fugal sections
- f. 17th century "toccata," "prelude," "praeludium," include fugal sections
- 5. fugue
  - a. independent pieces, or sections in preludes and toccatas
  - b. end of 17th century: "fugue" replaces "ricerare," "fantasia," "capriccio," and other terms
  - c. fugue subjects: chiseled melodic character, livelier rhythm than ricercare themes
  - d. exposition: set of subject entries
    - i. answer: second entrance, begins on dominant; tonic-dominant relationship between first subject and answer
    - ii. other voices alternate subject and answer
    - iii. cadence closes exposition
  - e. episodes: periods of free counterpoint between statements of the subject
- 6. chorale settings
  - a. organ chorales: tune enhanced by harmony and counterpoint
  - b. chorale variations (chorale partita) based on chorale tune
  - c. chorale fantasia: chorale tune as subject
- 7. mid-17th century chorale prelude
  - a. short piece, entire melody presented once in recognizable form
  - b. single variation on a chorale, options
    - i. each melodic phrase as point of imitation
    - ii. melody in long notes in top voice, phrases preceded by imitative development in other voices in diminution
    - iii. melody ornamented in top voice, accompanying voices freely changing (Buxtehude's *Nun komm, der Heiden Heiland*)
    - iv. melody accompanied by unrelated motive or rhythmic figure
- G. Other instrumental music
  - 1. harpsichord suite
    - a. French harpsichord style brought to Germany by Froberger
    - b. allemande, courante, sarabande, gigue: standard components
    - c. many composers wrote suites including Buxtehude, J. S. Bach, and Handel
  - 2. orchestral suite, 1690 to 1740
    - a. patterned after Lully's ballets and operas
    - b. no standard number or order of dances
    - c. *Florilegium* (1695 and 1698), publications by Georg Muffat; introduced Lully's style
  - 3. violin sonatas
    - a. solo sonata attracted more interest
    - b. 12 sonatas by Johann Jakob Walther (ca. 1650–1717), 1676 publication titled *Scherzi*
    - c. Heinrich Biber's *Mystery* (or *Rosary*) *Sonatas* for Violin (ca. 1675)
      - i. uses *scordatura*, unusual tunings
    - d. Walther and Biber
      - i. interspersed rhapsodic movements or toccata-like sections
      - ii. longer movements in passacaglia form or theme and variations
  - 4. keyboard sonatas
    - a. Johann Kuhnau (1660–1722), first keyboard sonatas
      - i. *Frische Clavier Früchte* (Fresh Keyboard Fruits, 1696); six "Biblical" sonatas (1700)

#### **IV. Seeds for the Future**

- A. Germans adopted styles and genres from other countries
  - 1. Italy: opera, da capo aria, trio sonata, solo violin sonata, concerto
  - 2. France: suites for keyboard and orchestra
- B. Works continued to be performed into the next century
  - 1. Corelli's sonatas
  - 2. Buxtehude's organ works
  - 3. younger composers emulated their predecessors; J. S. Bach