

Baroque Music: Handel and Bach

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Please SILENCE Cell Phones

Music and the Baroque

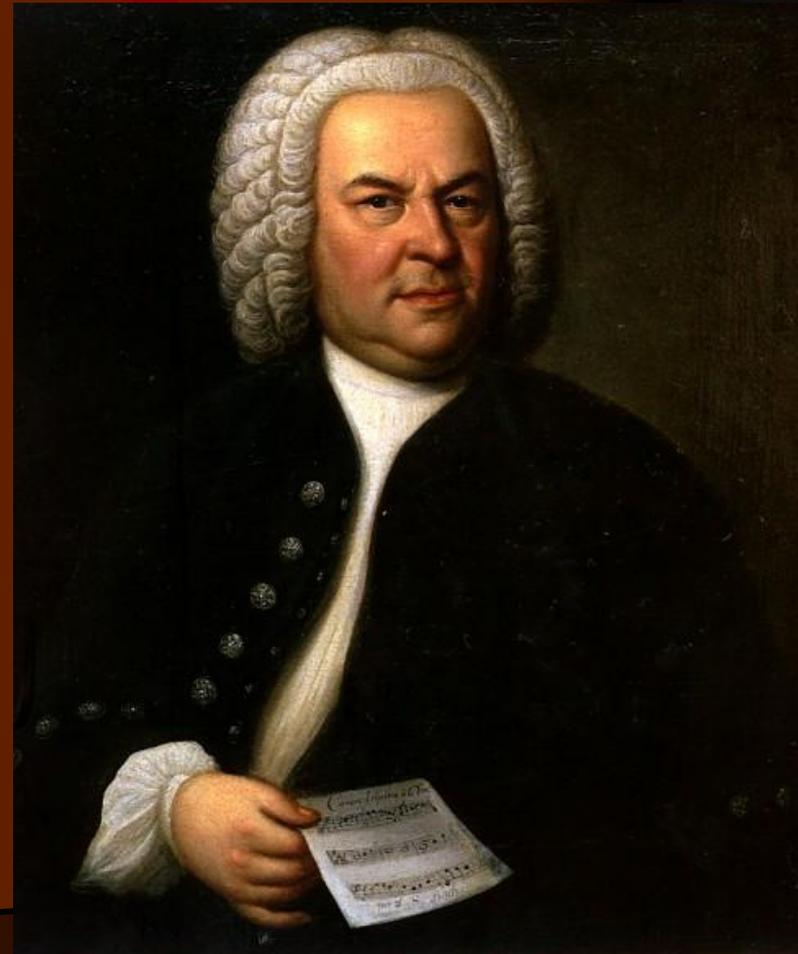
- Music trails other arts in this period: Baroque will continue well into 18th century
- Theory of Affects: evoke an emotional response
 - Bach and Handel's D Major trumpet pieces evoked victorious martial responses
- Theatricality of Architecture mirrored by greater complexity of music as part of religious ritual
- Music as emotional expression in Protestant church

Baroque Aesthetic

- Sought to capture an emotional mood in an objective manner
- Musicians seek emotional detachment
- Goal is to evoke an emotional response in listener
- Each piece of movement tends to be limited to one emotion

Johann Sebastian Bach (1685-1750)

- Brought contrapuntal style of music to its culmination
- Served as a Lutheran Church musician
- Musician in various courts
- Gives expression to powerful spiritual convictions in Music



Contrapuntal Style: Counterpoint

- The harmonic interrelation of independent voices
- The different musical lines sound different and may move differently (rhythm), but together they sound harmonious
- Medieval “round”
- Baroque “Fugue”: to flee; two or more voices, built on a theme that is introduced at the beginning in various pitches, recurs frequently in the piece

Overview of Significant Works

- Mass in B Minor
- The Art of Fugue
- **St. Matthew Passion**
- St. John Passion
- **Brandenburg Concertos**
- Well-Tempered Clavier
- Toccata and Fugue in D Minor
- Goldberg Variations
- Christmas Oratorio

Brandenburg Concerto, Number 6 in B flat Major

- Six concerts for different instruments, 1721
- Presented to Margrave of Brandenburg, who never paid or thanked Bach
- Name was given 150 years later by a Bach biographer and it stuck
- Bach may have been auditioning for a job in Berlin

Highlights of Brandenburg Concerto

- *Concerto grosso*: two or more solo instruments are contrasted with a full ensemble
- Where a slow movement in the relative minor is bracketed by two fast movements
- Structured as a *ritornello* (Italian for "return") in which the opening *tutti* (played by the full ensemble) reappears as a formal marker between solo episodes and again as a conclusion, thus producing a psychologically satisfying structure.

- Claudio Abbado conducts the Orchestra Mozart in Brandenburg Concerto <http://www.youtube.com/watch?v=WCBwbQTDLKQ>



St. Matthew Passion

- Good Friday tradition and Biblical story of Christ's "Passion"
- Translation into vernacular made instrumental accompaniment of words possible
- Libretto combines gospel of Matthew (books 26 and 27) with freely composed poetry and hymns
- First performed in church in 1727

Structure and Function

- Recitative: solo singer is used to deliver narration and speech of characters; minimal accompaniment—only harpsichord or cello
- Jesus' recitatives also include strings to give his voice a special depth and spirituality
- Chorus sings roles of angry Crowd, priests and officials
- Arias: narrative is frozen by a contemplative song
- Arias use music to establish emotional connection and develop ideas

St. Matthew Passion, Chorale

<http://www.youtube.com/watch?v=xHXypsqmNVs>

- **O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zum Spott gebunden
Mit einer Dornenkron;
O Haupt, sonst schön gezieret
Mit höchster Ehr' und Zier,
Jetzt aber höchst schimpfieret:
Gegrüßet sei'st du mir**
- *O Head full of blood and wounds,
full of pain and full of derision,
O Head, in mockery bound
with a crown of thorns,
O Head, once beautifully adorned
with the most honour and adornment,
but now most dishonoured:
let me greet you!*

● **Du edles Angesichte,
Davor sonst schrickt
und scheut
Das große
Weltgewichte,
Wie bist du so bespeit!
Wie bist du so
erbleichet!
Wer hat dein
Augenlicht,
Dem sonst kein Licht
nicht gleichet,
So schändlich
zugericht't?**

● *You noble countenance,
before which once shrinks
and cowers
the great might of the
world,
how you are spat upon!
How you are turned
pallid!
Who has treated those
eyes
to which no light is
comparable
so shamefully?*

Cantata No. 147

- Written for Visitation of Virgin Mary
- 10 Movements
- Common in weddings today
- Johann Schop, violinist and composer;
Bach harmonized and orchestrated
- Lyrics in Translation:
<http://www.uvm.edu/~classics/faculty/bach/h/>

Jesus bleibet meine Freude,
Meines Herzens Trost und
Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und
Sonne,
Meiner Seele Schatz und
Wonne;
Darum lass' ich Jesum nicht
Aus dem Herzen und
Gesicht.

Jesu, joy of man's desiring,
Holy Wisdom, Love most
bright;
Drawn by Thee, our souls,
aspiring,
Soar to uncreated light.
Word of God, our flesh that
fashion'd,
With the fire of life
impassion'd,
Striving still to truth
unknown,
Soaring, dying, round Thy
throne.

Summary

- Baroque Music gave expression to spiritual emotion in Protestant tradition where visual rituals were deemphasized
- Extends polyphonic music of Medieval era by adding greater instrumental complexity
- Met the demand for sacred music
- Important as a contrast to Enlightenment Rationalism and Deism