

## 24. (5/17) MUSIC IN THE 1680S

1. Corelli, Trio Sonata op. 3 no. 2 in D major (mvmts 1–2)
  - a. Instrumental Music
    - i. String / Violin family
    - ii. Mantua, Cremona, Brescia — centers for violin making.
    - iii. Differences between Baroque instruments and modern / Baroque performance and modern (bow, strings, fingerboard, vibrato, doubling)
  - b. Corelli Biography
    - i. 1653–1713
    - ii. Violinist(!) who trained in Bologna but moved to Rome.
    - iii. First composer to have a reputation purely from instrumental music.
    - iv. Six publications, but each has many works.
    - v. Works would become especially important in England(!)
  - c. Components of a trio sonata
    - i. Instruments
      1. Note on four-voice edition: uggh!
    - ii. Trio sonata style
    - iii. Sonatas *da chiesa* (church) and sonatas *da camera* (chamber)
    - iv. Dance-like movements vs. tempo markings – which is which?
    - v. Which type of sonata is op. 3 no. 2?
    - vi. Generally four **movements**, slow/fast/slow/fast.
    - vii. Most movements (esp. fast) tend to have two sections: the first moves to the dominant, the second to the tonic (beginnings of binary form).
    - viii. Movement 1: Walking bass, suspension chains (mm. 6–7, and 11–12).
    - ix. Movement 2: imitation with inversion.
  - d. Related genres by Corelli: Concerto Grosso
2. Elizabeth-Claude Jacquet de la Guerre, Suite no. 3 in a-minor, 1. Prelude, 2. Allemande
  - a. Biography
    - i. ca. 1665–1729, from the Jacquets, a family of musicians
    - ii. prodigy: played harpsichord for the king of France at age 5.
    - iii. Composer of opera, sacred pieces, *cantate française* (including “Jephthé”), and works for keyboard.
    - iv. Melodic writing is important in her keyboard pieces (some are *pièces de clavecin qui peuvent se jouer sur le violon*)
    - v. A posthumous medallion calls her one of the great composers of her time.
  - b. Suite
    - i. Unmeasured prelude
    - ii. Shows analytical thinking in composition
    - iii. Perhaps allows for more improvisation than this performance
    - iv. Abundance of ornaments (*agréments*) – used for important, long notes
    - v. Following prelude comes a set of dances
    - vi. Allemande (*Fr.* = “German”): Stylized dance; always begins with upbeat.
    - vii. *Notes inégales*
    - viii. *style brisé* (broken) *ou style luthé* (lute)

3. Jean-Baptiste Lully, *Armide*, “Enfin il est en ma puissance,” “Finally, he’s in my power”
  - a. Giovanni Battista Lulli (1632–1687), born in Flornece, but flourished under the court of Louis XIV in France
  - b. Controlled the *Académie royale de musique*, which encouraged the development of French opera (called *tragédie lyrique*).
  - c. No castrati in French opera, but many dance scenes(!) taken from the rich new French ballet traditions. Longer, usually five acts. Libretti usually praise the king through allegory.
  - d. *Armide*: story of a sorceress in the Holy Land during the First Crusade who is smitten by the Renaud most heroic of the crusaders, whom she is trying to kill.
  - e. Overture: French with a “Lully” orchestra: five parts (vln 1&2, vla 1&2, bc)
  - f. In “Enfin il est en ma puissance,” she is trying to decide if she will kill Renaud in his sleep. Begins with *récitatif simple* or *ordinaire*, which is a contradiction in terms, since it is huge in range and unusual in other ways, with many changes of pace and fluid meter. Finishes with a more conventional *air* (aria) but with continuo alone.
  
4. Henry Purcell, *Dido and Aeneas*, “Thy Hand Belinda...When I am laid to rest”
  - a. Purcell (1659–1695), one of the great composers for the English language. Early career as a singer.
  - b. English did not like continuously sung opera; spoken drama was always particularly strong in England. However, spoken drama did not allow actresses (at least until 1660), so sung theater was where women’s participation was paramount.
  - c. *masques* were common, and mixed dancing, music, and drama to tell an allegory. (Like French traditions, usually also in praise of the ruling powers).
  - d. Two major dramatic works: *The Fairy Queen* and *Dido and Aeneas* (1689)
  - e. *D&A*: First (known) performance at a school for girls in Chelsea (suburb of London). Each year, the girls of the school put on one stage production, so this was the one for 1689. *Dido* lasts only an hour (still often performed in schools and universities).
  - f. Libretto by Nahum Tate, considered one of the great writers of the time (now vilified as the guy who rewrote Shakespeare’s *King Lear* to remove the “flaws” and “boring parts.”)
  - g. We know that all the roles except Aeneas were sung by women; some by imported professionals. However, the earliest scores (from the 1770s!) have many men’s parts in the chorus; possibly a later (or earlier?) arrangement.
  - h. Story from Virgil (the *Aeneid*), tells story of Aeneas abandoning Dido, the queen of Carthage.
  - i. Final scene: recitative, *Thy hand belinda*, and Dido’s lament: *When I am laid in early, may my wrongs create no trouble in thy breast; Remember me, but ah! forget my fate*. Dido dies and cupids scatter petals upon her grave *with drooping wings*.<sup>1</sup>
  - j. Slow aria, with repeated ground bass using the descending chromatic tetrachord.
  
5. 700–1700: One thousand years of music.

<sup>1</sup> Note the word painting of drooping.