

TIMELINE

1600

SCIENCE

- 1608** Dutch eyeglass maker Hans Lippershey invents the telescope.
 - 1609** Galileo Galilei discovers the moons of Jupiter; Johannes Kepler presents his first two laws of planetary motion.
 - 1637** French mathematician René Descartes establishes the modern scientific method.



ARTS

- 1600-1612** Shakespeare writes plays including *Macbeth*, *Hamlet* and *Othello*, and performs them at the Globe theatre in London.

1605 Miguel de Cervantes writes *Don Quixote*

1611 *King James Bible* is published

EUROPE

- 1643** Louis XIV begins his 72-year reign as King of France at the age of five.

1648 Tea is first drunk in England after being brought to Europe by the Dutch. (Britain becomes the only European country of tea drinkers rather than coffee drinkers.)

1648 Treaty of Westphalia ends Thirty Years War

1653 Oliver Cromwell dissolves Parliament

1660 Restoration of Charles II in England

1685 James II of England crowned

1689 William and Mary agree to a Bill of Rights and are crowned king and queen of England



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1648

Renaissance & Baroque Outreach Program

5530 Penn Avenue
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MISSION: Renaissance and Baroque of Pittsburgh has been the city's leading presenter of early music performances since 1969. Its mission is to further the education of the community by fostering the study and performance of early music.



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- 1719** Daniel Defoe, *Robinson Crusoe*

1726 Swift, *Gulliver's Travels*

1745 Handel composes his oratorio *Messiah* in 18 days

- 1711 Charles VI crowned Holy Roman Emperor
- 1714 Elector of Hanover crowned George I of England
- 1727 George II of England crowned
- 1740 Frederick the Great of Prussia crowned



1648

PROGRAM: The musicians performing on the concert series extend their time in Pittsburgh to teach, demonstrate, lecture, and perform in schools, universities, medical facilities, and concert halls. Activities are tailored to fit a school's current curriculum.

Study Guide created
by Mia Bonnewell

Renaissance & Baroque

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A Study Guide to Baroque Music

French, “bizarre, deviant, extravagantly ornate.” 1600-1750

A close-up view of a highly detailed architectural facade. The design is a complex blend of Baroque and Art Deco influences, characterized by its fluid, organic forms and symmetrical arrangement. The central focus is a large, arched niche or entranceway, flanked by two smaller, fluted columns. Above this, a wide band of decorative elements features repeating motifs of stylized acanthus leaves and scrolling vines. The entire structure is composed of a light-colored material, possibly travertine or limestone, which has been skillfully carved to create a rich texture and depth. The lighting highlights the recessed areas and the raised surfaces, emphasizing the craftsmanship of the stonework.

BAROQUE MUSIC IN A NUTSHELL

The term baroque originally described a misshapen pearl, and then evolved to describe an entire period of elaborate art and architecture that championed dramatic expression. The cast of thinkers and artists of this period included stars such as Bernini, Galileo, Newton, Descartes, Spinoza, Milton, Rubens, and Rembrandt.

The Baroque period was in many ways the beginning of the modern scientific age. People were thinking about the world in new ways. Instead of taking the word of the ancient Greeks as they did in the Renaissance, scientists in the 17th century began to test things for themselves. They challenged ideas that everyone else took for granted.

But by the end of the 17th century, the Age of Reason had begun. Thinkers observed the world using new inventions—like the microscope and the telescope—and tested their ideas using a process we call “the scientific method.” By doing this, they learned many things about medicine, mathematics, astronomy and physics that still make sense to us today (*Baroque Timeline*, Chatham Baroque).

Similarly, sounds and instruments that we are familiar with today, came into common use during this period. Patronage of the arts expanded. Monarchs maintained court composers and musicians, aristocratic courts patronized the arts, and city governments needed musicians for various functions. As a result, much of Baroque music is secular and instruments achieved the same status as the voice.

A new genre of vocal repertoire developed around 1600 in Italy: opera. Inspired by a renewed interest among scholars in famous Greek tragedies and a desire to set dramatic works to music with costumes and staging, opera developed into a form of its own in the Baroque period. The most important durable early operas were by Claudio Monteverdi.

Composers of note: Johann Sebastian Bach (German, 1685-1750), George Frideric Handel (German, 1685-1759), Antonio Vivaldi (Italian, 1678-1741)



Claudio Monteverdi and the Early Baroque

Born in the town of Cremona in Northern Italy in 1567, Claudio Monteverdi served at the court of the



Duke of Mantua from the early 1590s until 1612, when he moved to Venice as *maestro di cappella* (music director, literally translated from the Italian as "teacher of the chapel") at the Basilica of St. Mark, a prestigious position he retained until his death in 1643. Monteverdi wrote madrigals, operas, and church music, and is particularly known for being a central figure in the development of the operatic art form. Some of his operas such as *L'Orfeo* and *L'incoronazione di poppea* are still performed. He was also a proponent of the movement in music called the *seconda prattica* (second practice) in which "words must be the master of music and not its servant," resulting in the transition from the Renaissance musical style to that of the early Baroque period.

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BUZZ WORDS

BASSO CONTINUO

At this time, musicians would receive only a written bass line to a song. Their job was to fill in the harmony to go along with the melody. Today, it would be similar to strumming a guitar to a song. In musical language this is called "realizing" or a "realization" of the harmony.

CONTINUO

Group of instruments that play the basso continuo part. These groups typically include a harpsichord, viola da gamba, and some sort of a lute.

COUNTERPOINT

(from Latin *punctus contra punctum*, "point against point")

A relationship between two independent voices that play off of each other harmonically in a piece of music.

FUGUE

(from Latin *fugere*, "to flee, take flight.") Literally a musical "flight."

A compositional technique similar to a round that is built on one or two themes (musical ideas). First the theme is stated alone, then the other voices join, as if in a round. Instead of continuing the round after their initial entrance, the voices continue with other musical ideas such as restatements of the theme and/or new material.



SPOTLIGHT ON BAROQUE DANCE

Dancing was a favorite pastime of the Baroque. Louis XIV of France had a great influence on the new form of dance. An enthusiastic

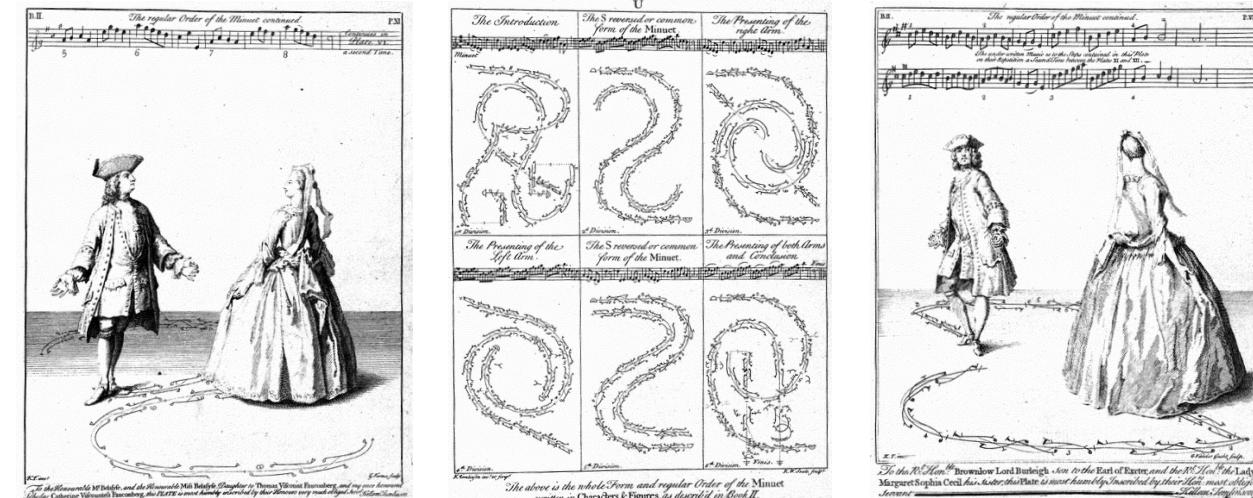
dancer himself, Louis was known as "The Sun King" because of a ballet role he danced at age 14 in which he represented the rising sun. As a result, all educated people were expected to know how to dance at court balls.

French taste and fashion dominated the Baroque era. Courts from other countries generally preferred French dances and employed French dancing teachers.

Dancing also encouraged new forms of instrumental composition named for the dances they accompanied, including the *Menuet*, *Passepied*, *Sarabande*, *Gigue*, *Bourrée*, *Gavotte*, *Allemande*, *Forlane*, *Hornpipe*, *Chaconne*, *Tarantelle*, *Rigaudon*, *Loure* and *Courante*.

Baroque dance is danced lightly on the balls of the feet, with the heels only just off the floor and the feet turned out slightly, and each step sequence is accompanied by low, rounded arm movements, in opposition to the movements of the legs. Some dances involve complex and quick footwork in a series of low springs and hops. Others are slow and stately. A focal point of all Baroque dances is the intricate serpentine patterns that the dancers trace as they move across the floor.

The plates below are from Kellom Tomlinson's manual *The Art of Dancing* (1735), which combines Feuillet's method of notation with charming illustrations of a couple performing a minuet. (Text adapted and cited from www.minuetcompany.org and Richard Powers' Baroque Dance history at www.socialdance.stanford.edu)



<http://www.minuetcompany.org/theminuet.html>