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## Track List

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### CD 1

**George Frideric Handel (1685–1759)**

Concerto grosso in B minor, Op. 6 No. 12

1 Movement 3: Larghetto, e piano – Variatio

Capella Istropolitana / Jozef Kopelman

3:42

Naxos 8.550158

**Johann Sebastian Bach (1685–1750)**

Violin Sonata No. 1 in G minor, BWV 1001

2 Movement 1: Adagio

Lucy van Dael, violin

3:23

Naxos 8.554422

**Domenico Scarlatti (1685–1757)**

3 Sonata in D minor, K. 120: Allegrissimo

Laurence Cummings, harpsichord

4:07

Naxos 8.554724

**Johann Sebastian Bach**

Cantata: Jauchzet Gott in allen Landen, BWV 51

4 Aria: 'Jauchzet Gott in allen Landen'

Ingrid Kertesi, soprano / Failoni Chamber Orchestra, Budapest / Mátyás Antál

4:34

Naxos 8.550643

- Gregorio Allegri (1582–1652)**
- 5 Miserere mei 10:10  
Oxford Camerata / Jeremy Summerly Naxos 8.550827
- Giovanni Gabrieli (1554/7–1612)**
- 6 Sonata pian' e forte, alla quarta bassa, a 8 5:04  
London Symphony Brass / Eric Crees Naxos 8.553609
- Claudio Monteverdi (1567–1643)**
- Vespers of the Blessed Virgin
- 7 Domine ad adiuvandum 2:04  
Scholars Baroque Ensemble Naxos 8.550662
- Jan Pieterszoon Sweelinck (1562–1621)**
- 8 Variations on 'Mein junges Leben hat ein End' 6:17  
James David Christie, organ Naxos 8.550904
- Pierre Certon (d. 1572)**
- 9 La, la, la, je ne l'ose dire 2:03  
Westra Aros Pipers / Bertil Farnlof Naxos 8.553865
- Heinrich Schütz (1585–1672)**
- 10 Der 100. Psalm, SWV 36 5:02  
Oxford Camerata / Jeremy Summerly Naxos 8.553514
- William Lawes (1602–1645)**
- Royal Consort in D major for two theorbos
- 11 Ecco 2:54  
Jacob Heringman & David Miller, theorbos / Rose Consort of Viols Naxos 8.550601

**Alessandro Scarlatti (1660–1725)**

Cantata pastorale per la nascita di Nostro Signore:

O di Betlemme altera povertà

- [12] Aria: 'L' Autor d'ogni mio bene' 3:54  
Maya Boog, soprano / Cologne Chamber Orchestra / Helmut Müller-Brühl Naxos 8.551077

**Alessandro Stradella (1639–1682)**

Sonata in D major a 8 viole con una tromba

- [13] Movement 1: Allegro 1:24  
Jürgen Schuster, trumpet / Cologne Chamber Orchestra / Helmut Müller-Brühl Naxos 8.551077

**Dietrich Buxtehude (c. 1637–1707)**

Membra Jesu nostri

- [14] III. Ad manus: Quid sunt plagæ istæ 1:57  
Choir of Radio Svizzera, Lugano / Sonatori de la Gioiosa Marca, Treviso /  
Accademia Strumentale Italiana, Verona / Diego Fasolis Naxos 8.553787

**Johann Pachelbel (1653–1706)**

- [15] Toccata in C major 2:20  
Wolfgang Rubsam, organ Naxos 8.554380

**Jean-Baptiste Lully (1632–1687)**

Benedictus

- [16] Movement 1: Benedictus 4:07  
Le Concert Spirituel / Herve Niquet Naxos 8.554399

**Marc-Antoine Charpentier (1643–1704)**

- [17] Noël: Un flambeau, Janette, Isabelle! 3:19  
Tracy Smith Bessette, soprano / Christine Stelmacovitch, alto /  
Aradia Ensemble / Kevin Mallon Naxos 8.557036

- Henry Purcell (1659–1695)**
- 18 Hear my prayer, O Lord 2:46  
Oxford Camerata / Jeremy Summerly Naxos 8.553129
- Dido and Aeneas**
- 19 Dido: 'When I am laid in earth' ('Dido's lament') 3:43  
Kym Amps, soprano / The Scholars Baroque Ensemble Naxos 8.553108
- Arcangelo Corelli (1653–1713)**
- 20 Concerto grosso in G minor, Op. 6 No. 8 'Christmas Concerto'  
Pastorale 3:53  
Cologne Chamber Orchestra / Helmut Müller-Brühl Naxos 8.551077

**TT 78:28**

## CD 2

### **Antonio Vivaldi (1678–1741)**

Flute Concerto in D major, Op. 10 No. 3 'Il gardellino'

- 1 Movement 1: Allegro 3:47  
Béla Drahos, flute / Nicolaus Esterházy Sinfonia Naxos 8.553101

### **Beatus vir, RV 597**

- 2 Beatus vir qui temet Dominum 2:58  
Oxford Schola Cantorum / Northern Chamber Orchestra / Nicholas Ward Naxos 8.550767

### **Domenico Scarlatti**

- 3 Keyboard Sonata in E major, K. 380 5:02  
4 Keyboard Sonata in D major, K. 96 4:31  
Balázs Szokolay, piano Naxos 8.550252

### **Johann Sebastian Bach**

Prelude and Fugue in G major, BWV 550

- 5 Prelude 8:07  
Wolfgang Rubsam, organ Naxos 8.553033

'Brandenburg' Concerto No. 2, BWV 1047

- 6 Movement 3: Allegro assai 2:38  
Cologne Chamber Orchestra / Helmut Müller-Brühl Naxos 8.554607

The Well-tempered Clavier, Book I

- 7 Prelude and Fugue in G minor, BWV 861 3:25  
Jenő Jandó, piano Naxos 8.553796–97

- Weichet nur, betrübte Schatten, BWV 202 'Wedding Cantata'**
- 8 Aria: 'Sich üben im Lieben' 4:49  
Friederike Wagner, soprano / Capella Istropolitana / Christian Brembeck Naxos 8.550431
- St Matthew Passion, BWV 244**
- 9 Chorus: 'Wir setzen uns mit Tränen nieder' 6:30  
Hungarian Festival Choir / Hungarian State Symphony Orchestra / Géza Oberfrank Naxos 8.553257
- Harpsichord Concerto in F minor, BWV 1056**
- 10 Movement 2: Largo 2:52  
Harald Hoeren, harpsichord / Cologne Chamber Orchestra / Helmut Müller-Brühl Naxos 8.554604
- Georg Philipp Telemann (1681–1767)**
- Ouverture in D major, TWV 55: D 15
- 11 Réjouissance 2:20  
Cologne Chamber Orchestra / Helmut Müller-Brühl Naxos 8.554244
- François Couperin (1668–1733)**
- Premier Ordre
- 12 Les Sentiments 3:43
- 13 La Manon 1:24  
Laurence Cummings, harpsichord Naxos 8.550961
- Jean-Philippe Rameau (1683–1764)**
- Abaris ou Les Boréades (Suite and Dances)
- 14 Gavotte pour les Fleures et les Zéphirs 3:39  
Capella Savaria / Mary Térey-Smith Naxos 8.553388

Pièces de clavecin (1724)

Suite in E minor-major

- [15] Musette en rondeau 3:06  
[16] Tambourin 1:07  
Gilbert Rowland, harpsichord Naxos 8.553047

**George Frideric Handel**

Rinaldo

- [17] Almirena: 'Lascia ch'io pianga' 4:33  
Ingrid Kertesi, soprano / Camerata Budapest / László Kovács Naxos 8.553751

Acis and Galatea

- [18] Polyphemus: 'O ruddier than the cherry' 4:38  
David van Asch, bass / The Scholars Baroque Ensemble Naxos 8.553188

Harpichord Suite No. 7 in G minor, HWV 432

- [19] Passacaille 3:01  
Laurence Cummings, harpsichord Naxos 8.554724

Messiah

- [20] Chorus: For unto us a child is born 4:02  
The Scholars Baroque Ensemble Naxos 8.553258

Concerto grosso in D minor, Op. 6 No. 10

- [21] Movement 6: Allegro moderato 1:40  
Capella Istropolitana / Jozef Kopelman Naxos 8.550158

**TT 79:34**

# Music of the **Baroque Era**

by

**Clive Unger-Hamilton**

## I. Introduction: Enter the Players

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*Allegory of the friendship between Buxtehude (with the sheet of music), and Hamburg colleagues from St Katharinen, Johann Adam Reincken (at the harpsichord) and Johann Theile. Painting, 1674, by Johannes Voorhout (1647–1723)*

What is Baroque music? Historically it is fairly easy to define, flourishing between about 1600 and 1750. Its opening date coincides almost exactly with the ‘invention’ of opera; while its closing date is that of the death of the era’s musical superhero, Johann Sebastian Bach. But unlike other artistic periods, stylistically the Baroque is almost impossible to define, since its chief characteristic was an astonishing variety of ideas coupled with a compelling urge to communicate them. The word ‘Baroque’ means oddly or eccentrically shaped, which might seem difficult to apply to music, but if you can bend those adjectives to give them a sense that includes words like ‘brilliant’ and ‘extravagant’, then the definition becomes more meaningful. It was certainly an age of virtuosity and ostentatiousness: look at the way people decorated their churches, their carriages, their houses – and also themselves.

Then, as now, there was an extraordinary amount of music around – the difference being that in those days it was all live. Already, for some hundreds of years, educated people had been expected to be able to sing music reasonably well at sight and to play at least one instrument competently. Not being able to do either of these things constituted a serious social gaffe, as the English composer Thomas Morley noted in his 1597 how-to book *A Plaine and Easie Introduction to Practicall Musicke*:

Supper being ended, the musicke bookes (according to the custome) being brought to the table, the mistress of the house presented mee with a part, earnestly requesting me to sing, but when, after many excuses, I protested unfeignedly that I could not, everie one began to wonder, yea, some whispered to others, demanding how I was brought up.

## **Individuality**

One trend above all marked a break from the old style of music: the emergence of the soloist, and with it a corresponding culture of virtuosity. The fifteenth century, and the first half of the sixteenth, had been filled largely with musicians who sang or played together on equal terms – as part of a balanced polyphony. The great Masses of such masters as William Byrd,

Palestrina and others, woven into complicated webs of sound and gravely beautiful in effect, were essentially a united chorus of praise to Heaven; each voice was no less and no more important than all the others. Superficially, the devotional choral music of Byrd and Palestrina, for example, sounds quite similar, even though one was in England and the other in Italy.

The transformation of the composer's role from that of a jobbing worker into a recognisable creative voice took place around the close of a century that had seen the greatest changes in Europe since it emerged from the Dark Ages. Thanks to the invention of printing, music ceased to be the exclusive preserve of scholarly monks and became much more widely available.

## Italy: the cradle of the Baroque

Much of the new music was first found in Italy, not yet a unified country at the opening of the seventeenth century but a collection of independent states ruled by great and ancient families who spent their time in perpetual rivalry. However, so strong was Italy's cultural influence that its language has remained the *lingua franca* of music ever since. Four words – sonata, cantata, opera and concerto – are particularly significant in this context since they indicate the direction that music was to take for at least the next 300 years. 'Sonata', meaning 'sounded' (i.e. played) was at first simply an instruction or definition to distinguish it from music which was 'cantata' or 'sung'. 'Opera' was at first purely a collection of linked pieces, some sung and some played, assembled to form a musical drama; while the original concept of 'concerto' was of one soloist or group of instruments pitted against another, larger musical force. In the hands of great masters, such definitions became greatly modified and expanded. The simple forms of concerted music written around 1600, for example, had by the end of the era developed into such undisputed masterpieces as Bach's *Brandenburg* Concertos, Vivaldi's *Four Seasons*, or the Twelve Grand Concertos, Op. 6 that Handel wrote in London in the autumn of 1739 (CD 1, track 1).

## Instrumental development and choral virtuosity

It was not only musical style that was developing rapidly: technology grew apace throughout the period as well. Instruments became more powerful, more responsive, and keyboard instruments gradually increased in range. Short dances for lute, keyboard, wind or strings written at the start of the Baroque would, by the end of the period, have evolved into complex, lengthy and virtuoso suites for solo or accompanied instruments (**CD 1, track 2**).

This change is especially dramatic in keyboard music: little country dances and song arrangements developed into the large-scale works of J.S. Bach (his preludes and fugues, partitas and suites) and the extraordinary witty and glittering sonatas of Domenico Scarlatti (**CD 1, track 3**).

Many regard the choral music of J.S. Bach – his Passions and cantatas – as the pinnacle of music; confronted with such masterpieces as his Mass in B minor and *St Matthew Passion* it is an argument impossible to refute. With over 150 years of different styles and developments to draw upon, Bach assembled Italian, German, French and other influences into a style he made completely his own (**CD 1, track 4**).

This evolutionary process makes for a fascinating story, involving some of the greatest composers who ever lived. Above all, it is a history of people. It is time to go back to the early seventeenth century, the beginning of the Baroque era, when an Italian priest and composer named Gregorio Allegri was in Rome working for Pope Urban VIII. A setting of the *Miserere* he wrote for performance in the Sistine Chapel of the Vatican illustrates perfectly the virtuoso soloist beginning to intrude on the traditional balance of equal voices raised in praise together (**CD 1, track 5**).



The beginning of J.S. Bach's Violin Sonata No. 1 in G minor, BWV 1001 in the composer's own hand

This is the introductory chapter of Discover Music of the Baroque Era.  
The full booklet, illustrated with photographs and accompanied by two CDs,  
is available to buy from [www.naxos.com](http://www.naxos.com).