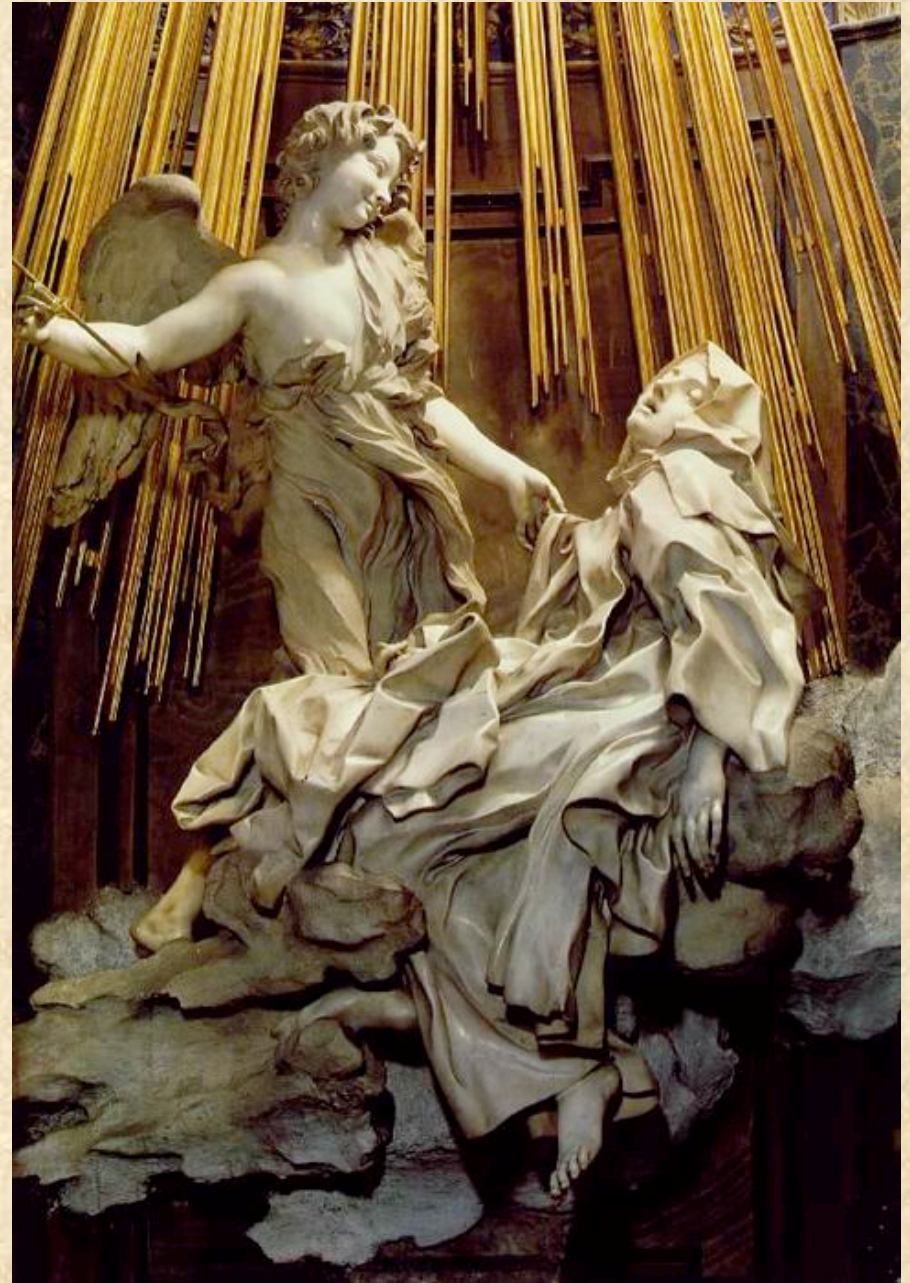


Baroque

Striving to Impress



Baroque: Definition

- A period of history
- A description of artistic/musical style after the Renaissance
- Originally a derogatory term

Causes and Origins

- Counter reformation movement (glory of the church)
- Rulers wanted a style signifying glory
- Artist's desire to be more expressive
- Originated in Italy

Characteristics

- How does Baroque compare with the Renaissance?
- Unique contributions
 - Emotion/Religious fervor/Realism
 - Dramatic (light and shade/perspective)
 - Exploration of form (elaborateness, exaggeration) but all in control
 - Virtuosity

Architecture and Sculpture



Architecture Style

- Versailles
 - Landscaping



- Hall of Mirrors
 - Extravagance



Architecture Style

- St. Peter's Square (Bernini)



Gian Lorenzo Bernini

Baldacchino (Altar covering in St. Peters)



Bernini

Ecstasy of St. Theresa



Bernini

David



"Bernini criticized Michelangelo for failing to make his figures appear as if made of flesh, and bragged that stone was 'like pasta' in *his* hands—that he could fashion marble like wax. And indeed he could. His genius for manipulating the act of perception—by altering perspective, or highlighting certain details in a rendering, or using materials and techniques to blur the lines between sculpture and painting—allowed Bernini to achieve new levels of authenticity in bringing a scene to life."

– Isacoff, Stuart, *Temperament*, Vintage Books, 2001, p. 23.



Bernini

*Apollo and
Daphne*

*Pluto and
Persephone*



Caravaggio

(Michelangelo Merisi)

- *The Calling of Saint Matthew*
 - Chiaroscuro
 - Realism



Caravaggio



- *The Martyrdom of Saint Matthew*
 - Emotion
 - Perspective

Caravaggio

- *David with the head of Goliath*
 - Emotion/realism
 - Perspective (foreshortening)
 - Light/darkness



Caravaggio: *The Supper at Emmaus*

- Perspective
- Realism



Artemesia Gentileschi

- *Judith and Holofoernes*
 - Emotion
 - Realism
 - Perspective



El Greco

- *The Burial of Count Orgaz*
 - Religious fervor
 - Virtuosity (color)



Diego Velazquez

- *Las Meninas* (*Maids of Honor*)
 - Perspective
 - Virtuosity (detail)
 - The art of creating art (similar to the view of literature making literature in *Don Quixote*)



Velazquez: *The Surrender of Breda (Las Lances)*

- Perspective
- Virtuosity



Peter Paul Rubens

*Rape of the
Daughters of
Leucippus*



*Henri IV
Receiving the
Portrait of
Marie De
Medici*



Anthony Van Dyke

Charles I: King of England at the Hunt



Charles I on Horseback



Rembrandt: *Night Watch*



Rembrandt

*Dr. Tulp's
Anatomy
Lesson*



Frans Hals

*The
Laughing
Cavalier*



Jan Vermeer

The Art of Painting



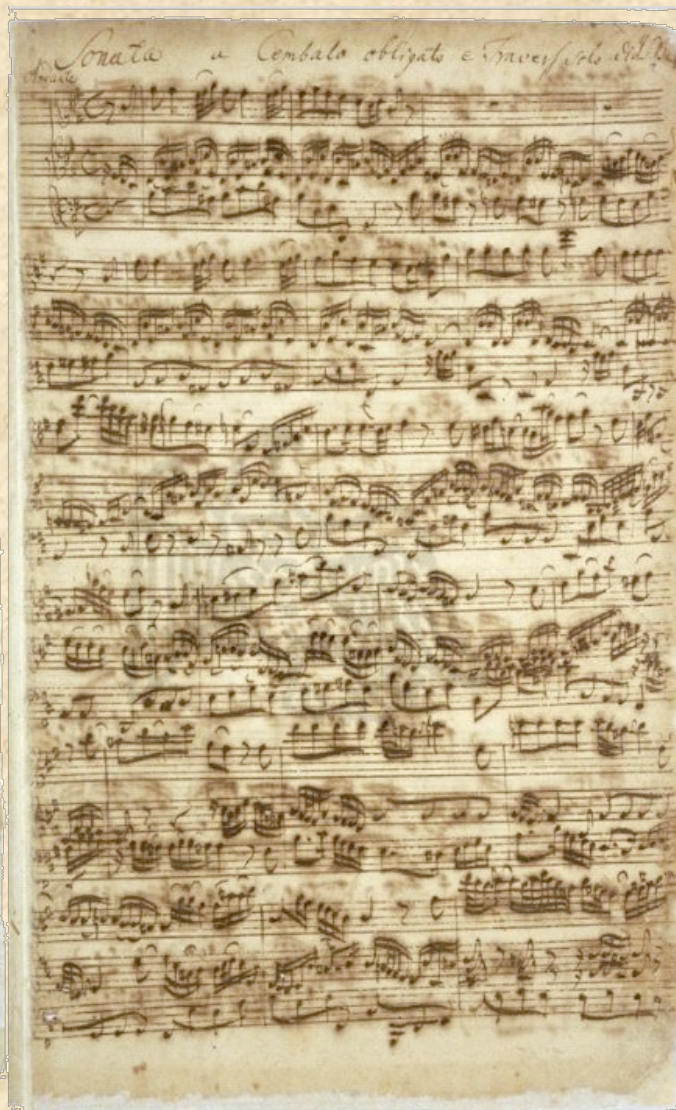
Study of a Young Woman

Georges de La Tour

*Christ in the
Carpenter's Shop*



Music



Baroque Music Innovations

- Invention of Opera
- Homophony
- Development of the orchestra and types of orchestration
- Development of new forms of vocal music
- Development of purely instrumental music
- New instruments
- Temperament

Invention of Opera

- Singing and orchestra work together
- Use of an overture, several acts, etc
- Size of the orchestra increased
- Homophony

Claudio Monteverdi

- Made opera popular
- Technique to convey emotion
- *Orfeo*
- *The Coronation of Poppea*



Development of Instrumental Music

- Luther

- God could be experienced through music

"The Devil flees from the voice of music just as he flees from the words of theology."

- New vocal forms

- Hymn, anthem, cantata, oratorio

Baroque Music Innovations

- Purely instrumental music
 - Counterpoint (a type of polyphony)
 - Fugues
 - Sonata, concerto, suite

Violin Invention

- Cremona, Italy
 - Amati, Stradivari, Guarneri
- Became the heart of the orchestra
- Construction has not changed



Temperament

- Tempering: tuning that resulted in pleasant scales
 - *The Well Tempered Clavier*
 - Preludes and fugues written in all major and minor keys

Circle of Fifths

do re mi fa sol la ti do re mi fa sol la ti do re mi fa sol la ti do re mi fa sol la ti do



1st fifth

2nd fifth

3rd fifth

4th fifth

5th fifth

6th fifth

7th fifth

Notes

defined: do, sol

re

la

mi

ti

fa

do



The ratio of the two "do" notes should be an even whole number

"The problem...began with the Greeks, who mistakenly believed that 3:2 was the real ratio of a perfect fifth, when it is obviously only an approximation. Anyone who multiplies this ratio and realizes that its 'circle' of twelve tones produces a last note that is out of tune with the first, yet continues to maintain 'that the ratio 3:2 is the actual one, he in truth ignores the essential character of addition and subtraction of ratios.' Any such person is stubbornly resisting the plain truth; his position is irrational and absurd."

– Isacoff, Stuart, *Temperament*, Vintage Books, 2001, p. 145.

"Acceptance [of equal temperament] did not come easily. Critics claimed the resulting music had been robbed of its beauty and emotional impact; supporters countered that since all things are subjective, human ears and minds would learn to adapt. The arguments, however, went well beyond musical aesthetics. Equal temperament represented an assault on an idea that had gripped thinkers in nearly every field as a powerful metaphor for a universe ruled by mathematical law."

– Isacoff, Stuart, *Temperament*, Vintage Books, 2001, p. 6.

"Tempering meant that the principle of usefulness was more basic than the principle of purity."

– Adapted from: Isacoff, Stuart, *Temperament*, Vintage Books, 2001, p. 8.

Innovations in Orchestra

- Concertos
 - Solo instruments
 - Grosso led to orchestra works
- Composers notation:
 - Specified instrumental parts
 - Dynamic markings and speed
 - Key signature in the title

Moderato - Briso $\text{♩} = 108$ for B \flat clarinet, Bass Trombone and String Orchestra Sonja Grossner

The image displays a musical score for a concerto by Sonja Grossner, titled "Moderato - Briso" with a tempo of 108 beats per minute. The score is for a B \flat clarinet, bass trombone, and string orchestra. The key signature is one flat (B \flat major/D minor). The score is written in 4/4 time and includes dynamic markings such as *mf*, *mp*, *sfz*, and *p*, as well as speed markings like *Div.* (divisi). The score is divided into two systems, with the first system covering the Clarinet in B \flat , Bass Trombone, Violin I, Violin II, Viola, Cello, and Contrabass parts, and the second system covering the B \flat Clarinet, Bass Trombone, Violin I, Violin II, Viola, Cello, and Contrabass parts.

Antonio Vivaldi

- “Red Priest”
- Details and complexity
- Operas
- Influenced Bach
- *The Four Seasons*



Vivaldi: Sonnet for *Spring*

Spring has come with its gaiety,
The birds salute it with joyous song,
And the brooks, caressed by Zephyr'
Flow meanwhile with sweet murmur.

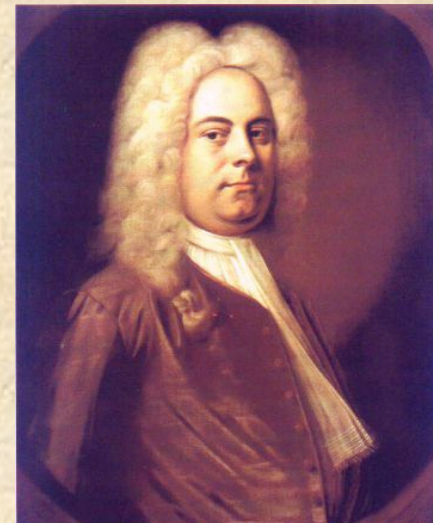
The sky is covered with dark clouds
Announced by lightning and thunder,
But when they are silenced, the little birds
Return to fill the air with their song:

Then does the meadow, in full flower,
Ripple with its leafy plants.
The goatherd dozes, guarded by his faithful dog.

Rejoicing in the pastoral bagpipes,
Nymphs and Shepherds dance 'neath heaven's canopy,
For the radiant onset of Springtime.

George Frederick Handel

- Personal Life
- *Watermusic*
- *Royal Fireworks*
- Operas
 - Company in London
 - Wrote *castratos*
 - *Largo* from *Xerxes*

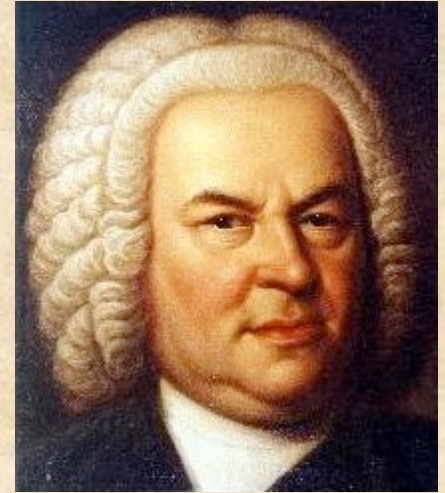


George Frederick Handel

- Oratorios
 - Long text with chorus and orchestra
 - No costumes and staging
 - Developed after lack of interest for operas
- *Messiah*
 - *Overture*
 - *Glory to God*
 - *Hallelujah Chorus*

Johann Sebastian Bach

- Personal life
- Work life
- Over 1000 musical pieces
- Public complained for his flowery music
- Musicians felt his music too difficult
- Engaged the mind in search for God
- After death became well known



“Since the best man could not be obtained, mediocre ones would have to be accepted.”

-Leipzig town council member commenting on the hiring of Bach

Johann Sebastian Bach

- Musical Contributions:
 - Over 1000 pieces in every genre except opera
 - Cantatas (one per week for 8 years)
 - Protestant themes (in search of God)
 - Counterpoint/fugue
 - Complex compositions (upside down)
 - Hymns (*A Mighty Fortress*)
 - *Brandenburg Concertos*

Literature

Cervantes

- *Don Quixote de la Mancha*
 - Greatest literature work in Spanish
 - First Novel
 - Reality versus illusion



Don Quixote

(Sancho's early opinion of Don Quixote)

"I have seen from countless signs that this master of mine is a raving lunatic who ought to be tied up – and me, I can't be much better, for since I follow him and serve him, I'm more of a fool than he..."

(Sancho's later view of reality)

"Anything's possible...for her beauty confused me, as her ugliness did your worship. But let's leave it all in God's hands."

John Milton

- Devout Puritan
- Defender of Cromwellian Commonwealth
- Political Activist and Essayist
- *Paradise Lost*
- Sonnet—*When I consider*



Paradise Lost

(Milton)

At the day's dawning, having said their morning prayers, Adam and Eve began considering how they might best accomplish their growing work.

(Simple)

They said their prayers and planned their work.

(Simpler)

They prayed and worked hard.

(Simplest)

They had too much to do.

Paradise Lost

"...Hail, horrors! Hail,
Infernal World! And thou, profoundest Hell,
Receive thy new possessor – one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.
What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater? Here at least
We shall be free; the Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure; and, in my choice,
To reign is worth ambition, though in Hell:
Better to reign in Hell than serve in Heaven."

- Satan in *Paradise Lost*

Messiah

No tongue can speak, neither can there be written by any man, neither can the hearts of men conceive so great and marvelous things as we both saw and heard Jesus speak; and no one can conceive of the joy which filled our souls at the time we heard him pray for us unto the Father. (3 Ne. 17:17)




Moliere

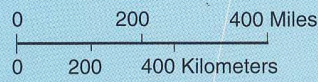
(Jean Baptiste Poquelin)

- Baroque comedy
- Targeted the Catholic church
- *Tartuffe*



EUROPE, 1714

 Holy Roman Empire
 Hapsburg Dominions
 Bourbon Dominions



"[Those] who insist on believing in the purity of the simple ratios of old over all aural evidence to the contrary...they are like the person who proclaims, 'The sun may lie, but not the clock.'"

– Isacoff, Stuart, *Temperament*, Vintage Books, 2001, p. 146.