In using period instruments, I have one goal: to make the music new again.

Gregory Maldonado

parents were supportive of his desire to make music. To honor their memory, Greg founded the Los Angeles Baroque Orchestra.

About the Artwork:
Johann Sebastian Bach’s six Brandenburg Concertos are among the most popular works in the Baroque repertoire. Bach named them after Margrave Christian Ludwig of Brandenburg, a wealthy Prussian prince who was impressed by the composer’s playing and asked him to write some pieces. No. 3 is the most popular; it is written for strings and continuo and features three violins, three violas and three cellos. No. 4 is a vigorous work in which Bach introduces a dominant theme, which is repeated by different combinations of instruments, alternating with ornaments.

Creative Process of the Artist or Culture:
Greg Maldonado and the L.A. Baroque Orchestra look to the past to make old music new again. They strive to recapture the sound that was in the composer’s head when the music was created. While no one knows exactly how Bach’s music sounded during his lifetime, musicians undertake detective work to learn about 17th and 18th century performance practice.

(Continued p. 2)
Creative Process of the Artist or Culture Continued:
They read materials written during the period, take clues from any original music scores that have survived, and even study historical engravings and paintings. Perhaps the best sources of information are the instruments themselves and what is known about the spaces where this music was originally performed. The instruments created during the Baroque period were made of organic materials. Strings were gut, not metal; woodwinds, including the flute, were really made of wood. The harpsichord has picks that plucked its strings; this is a very different sound from the piano, a later invention, which has hammers that hit its strings. Bach and his contemporaries played their works in churches and in the homes of wealthy families, including royalty and noblemen, who commissioned their music. When instruments were modified to meet the needs of bigger spaces, they gained the ability to produce louder sounds, but their voices lost their original character and nuance. The players of L.A. Baroque elect to use period instruments and play in smaller halls so that their audiences can experience what Bach’s music was like some three hundred years ago -- when it was new.

Discussion Questions:
After listening to the audio recordings:
• Which instrument plays the bass staccato notes that keep a strong pulse? (cello)
• What images come to mind as you listen to this style of music? What impressions do you get?
• Which instrument do you think the other instruments are tuned to? Why? (harpischord - pre-tuned pitch; other instruments can adjust their pitch easily)
• Do all the instruments play at the same time? Why? (Each is unique and needs to be featured; if all played all the time it would be boring).

Multidisciplinary Options:
• The Baroque Period was a time of enormous creativity, exploration and inventiveness not only in music but in nearly all the arts and sciences. Check out the time line, on pages 17-18, of major events which took place during the period. Select one event to research and write a report to share.

• Use a globe or map to show students the European countries (France, Italy, Germany, England) where Baroque music was written. What was happening in the Americas in this time period? For example, the Pilgrims’ 1620 landing at Plymouth Rock was early in the Baroque period. J.S. Bach died about 26 years before the American Revolution.

Audio-Visual Materials:
• Artsource® audio recording: Brandenburg Concertos Nos. 3 and 4. Courtesy of the Los Angeles Baroque Orchestra.

Additional Materials:

Sample Experiences:
LEVEL I
• Use fairy tales, fables, legends and picture books about kings, queens and castles to find out about the architecture, furniture, clothes and music which were popular during the Baroque period.

• Students design the letters of their first and/or last name, lavishly decorating each to be unique in a Baroque artistic style.

• Find out who takes music lessons. Invite these students to bring their instruments to class. Ask them to talk about the challenges of learning to read music and playing their instrument. Have them play a short piece.

LEVEL II
• Listen to Brandenburg Concerto No. 3 and identify the specific melodies you hear and explore the way that Bach “ornaments” them. This piece uses 3 violins, 3 violas and 3 cellos.

• Listen to Brandenburg Concerto No. 4. Try to identify the different voices of the various instruments (violin, harpsichord, recorders). How would you describe this music to someone who has never heard it before?

LEVEL III
• Learn about King Louis XIV and the Palace of Versailles during the Baroque Period in France. Study the early history of court dances and ballet and discover the five basic foot positions and their possibilities for starting and ending movement.

* Indicates sample lessons
BACKGROUND ON THE BRANDENBURG CONCERTOS

The Brandenburg Concertos, composed by Johann Sebastian Bach, are among the most celebrated, most played, and most recorded works in the entire Baroque repertoire. The pieces were not written in Brandenburg at all, but in Cöthen, where Bach was employed by Prince Leopold. On a visit to Berlin, while negotiating the purchase of a new harpsichord for the Prince’s castle, Bach met the Margrave Christian Ludwig of Brandenburg and played for him. The Margrave was so impressed with Bach that he invited the composer to submit some scores. Drawing from the repertoire he had created in Cöthen, Bach compiled the collection of six concertos and dedicated them to the Margrave of Brandenburg.

CONCERTO NO. 3

Brandenburg No. 3 -- with its three trios of soloists -- is the most popular of the six. Its two outer movements are separated by two chords marked “Adagio,” which imply that an improvised cadenza should form the link to the finale. To make this transition, Maestro Maldonado has chosen to play the “Largo” from Bach’s Sonata for Violin and Basso Continuo in G (BWV 1021), which ends with the same two chords and which the composer used to link two movements which, like Brandenburg No. 3, are in G major. The lively interplay among the stringed instruments in the allegro finale may remind you of Vivaldi, and with good reason. Bach studied and admired Vivaldi’s L’estro Armonico concertos and arranged two of them for harpsichord.

CONCERTO NO. 4

The opening ‘Allegro’ of Brandenburg No. 4 consists of 427 measures -- the longest movement in all six works. It offers a rich, increasingly complex musical conversation among three soloists -- the violin and two recorders -- and a string ensemble with harpsichord. Sometimes the violin “speaks” alone and other times it engages in dialog with the recorders. The second movement (Andante) is a strong contrast to the first. Its soft, mellow mood showcases the period instruments’ sweetness. The final movement (Presto) brings another sharp contrast. It is a vigorous work in which Bach introduces a dominant theme, which is repeated by different combinations of instruments, alternating with ornaments and other themes. The intensity builds in layers of voices to a dramatic, powerful conclusion.

Ironically, while the Brandenburg Concertos have served to immortalize the Margrave’s name, the Prussian prince apparently never thanked Bach, did not pay the composer, and did not use the score. Luckily, Bach composed to please himself; his work is intensely personal. According to Johann Nicolaus Forkel, J.S Bach believed that “the artist could form the public, but that the public could not form the artist.”

The conductor, who leads a modern symphony orchestra from a podium using a baton, is the product of the late 19th century. In Bach’s time, orchestral ensembles were led from the first violin position or by the harpsichordist. In the featured recording, L.A. Baroque is following this period practice. Gregory Maldonado is serving as both leader and violin soloist at the same time. The other musicians take subtle direction from him while he plays.
INTRODUCTION:

Ornamentation is decoration. Baroque music is decorated with ornaments, like the Christmas tree. That is exactly what the composers, artists, dancers, costume and set designers, architects and writers of the Baroque period (1600-1750) did. Elaborate ornamentation is one of the most distinctive features of the art of this time. The ordinary was transformed through an elaborate collection of devices, including flourishes, flowers, figures, and additions of sound, movement, fabric, colors and textures.

OBJECTIVES: (Student Outcomes)

Students will be able to:

• Understand and discuss the concept of ornamentation and see connections between ornamentation in music and art. (Artistic Perception)

• Describe, discuss, analyze and connect information and experiences based on this lesson. Refer to Assessment at the end of this lesson. (Aesthetic Valuing)

MATERIALS:

• A collection of objects or letters which exhibit ornamentation.

• The Artsource® recording of Brandenburg Concertos, No. 3 and 4.

• An audio player.

• Materials for drawing, including paper and colored pens.

PROGRESSION:

PREPARATION:

• Introduce the concept of ornamentation and give examples in music, by playing and discussing either of the Artsource® Brandenburg Concertos. You can use the 'Discussion Questions' on page 2 of the unit.

• Show a variety of objects which have ornamentation, as well as letters that are richly decorated in the Baroque style. Many old fashioned alphabets and valentines display these letters. Discuss the possibilities that students have in decorating the letters of their name. Some of these include: adding a variety of flourishes, hearts, figures, symbols, flowers and leaves, lines of different types, widths and lengths, colors, framing each letter in a different way, etc. (For younger students, decorate only the first letter of their first or last name.)
• Brainstorm with students to think of other ways they might ornament the letters of their name in the Baroque style. It is important to remind them that empty space (negative space) is as important as filled-in space (positive space).

• The goal of the project is for students to focus on the letters of either their first or last name and to find inventive ways to ornament each one individually. For students who work faster or who are more motivated, they can do both names. However, some students might like to focus all their energy and time on doing only one letter with great care and detail.

• It is also possible to use cardboard and cut out each letter and create a mobile with each letter hanging from a different length of string from a coat-hanger or circular wire.

• Give students paper or cardboard and colored pens with which to work. This project may take a few working sessions, depending on the detail students use in their ornamentations. Play the Artsource® audio recording of Baroque music as the students work.

• When the work is done, find an interesting way to display the work, such as placing each one on a black piece of construction paper and making an exhibit. Have students view each other’s work and identify the devises used in the ornamentation process.

EXTENSIONS:

• Make crowns and decorate them with ornaments, the way Baroque composers decorated their music.

• Write a story and decorate the first letter of the first word of each chapter.

VOCABULARY: decoration, ornamentation, Baroque, exhibit

ASSESSMENT: (Aesthetic Valuing)

DESCRIBE: Select one of your favorite letters and describe it in detail.

DISCUSS: Discuss the variations you used in creating your letters.

ANALYZE: Identify and discuss some of the ways that Bach ornamented (decorated) the melodies in either of his concertos (flutes do trills; lots of extra notes played by the Harpsichord; cellos use percussive sounds; violins show off by adding extra notes and pitches in-between the main melody).
INTRODUCTION:

“If ever there was a family in which an extraordinary disposition for the same art seemed to be hereditary, it was certainly the family of Bach; through six successive generations there were scarcely two or three members of it who had not received from nature the gifts of a very distinguished talent for music and who did not make the practice of this art the main occupation of their lives.”

Johann Nicolaus Forkel (1749-1818)
from his biography of J.S. Bach

This lesson will focus on one of the most popular works of this extraordinary composer, the Brandenburg Concerto No. 3. There are three movements to this concerto: 1) ohne Satzbezeichnung (without tempo indication); 2) Adagio (a slow transition only 33 seconds in length); 3) Allegro (fast and lively). It is composed and played in G major.

OBJECTIVES: (Student Outcomes)

Students will be able to:

• Recognize the themes in Brandenburg Concerto #3. (Artistic Perception)

• Identify the different voices of the various instruments: the violin, viola, cello and harpsichord. (Artistic Perception)

• Have a basic knowledge of Bach and the period of time in which he lived. (Historical and Cultural Context)

• Describe, discuss, analyze and connect information and experiences based on this lesson. Refer to Assessment at the end of this lesson. (Aesthetic Valuing)
MATERIALS:

• *Artsource®* audio recording of the *Brandenburg Concerto #3*.

• Photos of the instruments (violin, viola, cello), if available.

• Background information on the *Brandenburg Concertos* on page 3.

PROGRESSION:

• Give some background information on J.S. Bach, the Concertos and when and how he wrote them.

• Play the *Artsource®* audio recording of the *Brandenburg Concerto No. 3*. Play one movement at a time. Prepare the students by giving them some specific things to listen for. These may include:

First Movement (5’45)

• Listen for the voices of the three featured instruments, violin, viola and cello. See if you can tell them apart.

• Notice that they take turns playing the musical themes. Sometimes they are separate and sometimes combined.

• Listen for the way that the instruments have a musical conversation back and forth with each other.

• Be aware that there are almost no spaces or silences in the music -- it never stops.

Second Movement (0’33)

• Listen for the contrast (differences) in this movement to the first one (first is fast and lively; second is slow and stately).

• Notice that this movement is slow and is meant to be a transition, or bridge, from the first movement to the third movement.

Third Movement (4’45)

• Notice what is different in this movement from the first one. (musical theme or melody) What is similar? (lively and fast, continuous sound, instrument voices coming in and out, overlapping)

• Use the *Assessment* Questions below to describe, discuss and analyze the music.

• Play the three movements together and see if the students can identify the instrument voices and the different sections. Design questions to stimulate their ability to compare and analyze what they heard.
EXTENSIONS:

• Using the same process, listen to the Brandenburg Concerto No. 4. Make sure to read the background information on page 3. It is important to note that the violin, recorder and harpsichord are featured instruments in Brandenburg Concerto No. 4. The movements include: Allegro (8’08), Andante (4’02) and Presto (4’45).

• Have students try walking in different tempi to the music. Create a simple dance in which students have four different movements they do for sixteen or thirty-two counts. These might include: walking (forward, backward, in a circle), turns, circles, arcs or stretches with their arms, skipping, jumps or hops.

• Imagine what a Baroque musical broadcast would have been like, had there been radio or TV. How would a disk jockey introduce the pieces and the composers? Create a mock radio show featuring Baroque music, but done in the style of a popular disk jockey of today.

VOCABULARY: violin, viola, cello, adagio (slow and graceful), allegro (fast and lively), andante (moderate), presto (very quick, faster than allegro)

ASSESSMENT: (Aesthetic Valuing)

DESCRIBE: Describe this music so that someone knowing nothing about it would have an idea of what it sounds like. Think of adjectives that could describe it as well (joyful, eloquent, intricate, precise, flowery, light, lively, courtly, busy, etc.)

DISCUSS: Discuss the things you liked or appreciated about the music. Give reasons why, being as specific as possible.

ANALYZE: Think of a piece of popular music of today and compare it with one of the Concertos. What does the music tell you about the people, the times and aspects of the culture?

CONNECT: Talk about the instruments used for Baroque music and the instruments used in music today. What instruments are the same or similar (violins, flutes, violas, cellos) and what instruments does modern music have that weren’t used in Bach’s time (tuba - 1830, saxophone - 1840, electric guitars, keyboard synthesizer, all electronic musical sounds)
The Flute is the soprano or high voice in the woodwind family. (Only the piccolo has the ability to play higher). The instrument is sometimes called the "transverse" or "cross" flute because the player holds it across the face. The player produces sounds by directing his or her breath to the far edge of the mouth hole. The softer-voiced recorder is a much earlier woodwind. Baroque composers wrote for both instruments. J.S. Bach, for example, featured two recorders in Brandenburg Concerto No. 4; for Brandenburg No. 5, however, he needed the stronger sound of the transverse flute to balance his use of the harpsichord. The flutes that L.A. Baroque uses are reproductions of original instruments, made of wood. Flutes in modern symphony orchestras are made of metal. The flute’s haunting sound is often associated with magical powers, as in the legend of the Pied Piper of Hamelin and in Mozart’s opera, The Magic Flute. Flutes are also found in the music of many other cultures throughout the world, including the African and Native American traditions.

The Violin is the highest voice in the string family. More solo music has been written for the violin than for any other instrument, except the piano. It takes some 70 pieces of shaped wood to make a violin. It has four strings, which are usually played with a bow made of wood and horse hair. The strings can also be plucked with the fingers like the guitar – a technique called "pizzicato." The strings on Baroque violins are made of animal gut (typically sheep); these natural strings produce a softer sound than the metal strings found on modern violins. The violinist must have a keen sense of pitch, because the player has no keys or valves to help produce the correct note. Unlike the guitar, the violin has no frets to guide the fingers. The art of violin-making reached its highest peak during the Baroque period in the Italian city of Cremona, where Amati, Stradivari and Guarneri, created hundreds of beautiful instruments over a 150-year period. Most of the violins played by L.A. Baroque are reproductions of instruments made by these remarkable artisans.
**The Violoncello**, usually called the "cello," is the tenor-bass voice of the string family. Its range is lower than the violin and the viola, but higher than the contrabass (usually called the "double bass" in modern symphony orchestras). It looks very much like the violin, but it is so much larger that a cellist must sit to play it. Modern cellos have a metal spike at the base on which the instrument can rest on the ground. The early cellos that L.A. Baroque plays do not have this spike and require the player to balance the instrument by holding it between the legs. Since the distances on a cello are larger than those on a violin, the cellist must develop a greater stretch in his or her fingers. In most Baroque music, the cello plays the "basso continuo" along with the harpsichord or organ. The continuo is a bass part which serves as a continuous rhythmic accompaniment or background to the melodies of a piece. However, the greatest works for solo cello also date back to the Baroque period – J.S. Bach's six suites for unaccompanied cello.

**The Harpsichord** is a keyboard instrument which was most widely used during the Baroque period. Like a piano, the harpsichord has keys and strings. The piano, however, has hammers which strike the strings. In contrast, the harpsichord has small picks made of birds' quills, which pluck the strings. The harpsichord was probably invented sometime in the late 1400's and reached the pinnacle of its development with instruments crafted by the Flemish Ruckers family from 1579 to 1645. Music for the harpsichord reached its peak between 1700 and 1760 with the works of Scarlatti, Couperin, Rameau, Handel and Bach. But the harpsichord had limitations in terms of power and its ability to make subtle changes in volume. By the early 1700's, instrument-makers were trying to create a more powerful keyboard instrument. The pianoforte was invented by the Italian Cristofori in 1709. Interest in the harpsichord declined after 1760, although music published as late as 1800 was labeled "to be played on harpsichord or piano." Beethoven's first six sonatas bore this inscription.
INTRODUCTION:

The Baroque Period of the arts included artists in Holland, Spain, France, Italy, Austria, Germany and England, although its beginnings were in Rome. It began around 1600 and continued until about 1750. This is the period that was between the end of the Renaissance and the Modern Period in art.

This lesson will focus on the Baroque Period in France, under the reign of King Louis XIV and the formative stages of ballet. Under King Louis XIV, France became the most powerful nation of Europe, militarily and culturally. Louis XIV was only five years old when he became king. He was exposed to Italian opera, court dances and theatrical performances at the palace. He loved dance and soon began to appear in the productions and star in the ballets. His most famous role was as ‘The Sun’ in the Ballet de la Nuit in 1653. When he was given the role of “The Sun King” (Le Roi Soleil), he thought it confirmed his absolute power.

Despite the political unrest all around him, the King continued to dance. Eventually, he became too fat to jump high and no longer had the energy or stamina to dance. However, the extravagance and inventiveness of the court spectacles continued to flourish. There was even a horse ballet. All of these spectacular events glorified the King and his power and celebrated his wealth.

The greatest artists of the day composed music, choreographed ballets and made costumes and sets at the Palace of Versailles, just outside Paris. In 1661, the King established L’Académie Royale de Dance where he ordered thirteen of his best dancing masters to establish the art of dancing and perfect it. His dancing master, Pierre Beauchamps, designed the five basic ballet positions of the feet and a vocabulary of dance steps. He worked closely with the composer Lully. The French terms for ballet movements are still used in ballet classes all over the world.
OBJECTIVES:

Students will be able to:

- Demonstrate knowledge of the beginning history and time period of ballet. (Historical and Cultural Context)

- Perform the basic five foot positions and a few basic steps (movements). (Artistic Perception)

- Describe, discuss, analyze and connect information and experiences based on this lesson. Refer to Assessment at the end of this lesson. (Aesthetic Valuing)

MATERIALS:

- *Artsource*® audio recording of the Brandenburg Concertos.

- Photos of ballet dancers (optional).

PROGRESSION:

- Begin by giving the students some background on the Baroque Period in France and King Louis XIV, using the information in the ‘Introduction.’

- Play a portion of the Brandenburg Concertos so that the students can hear the style of music of this period.

- Ask if there are students who study ballet. If there are, ask them to demonstrate the five foot positions. If they are able, also ask them to demonstrate the arm positions. If there are no experienced students, then have them look at the photos or demonstrate the five positions and ask them to try to copy them. It is very important that they don’t force the positions, but take them in a natural, easy way.

- Direct students to discover a movement they can do, starting in each of the positions. They might explore brushes or steps with the feet, jumps, slides, turns, change of direction, etc. Select a few of the movements and have all the students try them out.

- Build a simple sequence of 3-5 movements, creating a combination of them. It is a good idea to repeat each movement 4 times before going on to the next.

- When a simple sequence is created, ask the students to design arm positions or movements to go with the combination. Have the class perform the combination together, then divide into two halves and each watch as the other group performs. It helps to use words to support the rhythm of the combination.

Example: walk, walk, walk, walk; bend down and up, down and up; jump, jump, jump, jump; brush out and in, out and in; turn, turn, turn, turn.
• Divide into partners or small groups and have them each create a combination of 3-5 movements which they perform together.

EXTENSIONS:

• Add classical music, such as the Artsource® audio recording, to accompany their combinations.

• Invite a local dancer, parent or ballet student into your class to demonstrate some of the classical ballet movements they have learned. Perhaps they can teach a very simple combination to the class.

• Rent a video of a ballet and show a portion of the dance to the students so they can see the style of this art form. Suggestions include: Sleeping Beauty, Swan Lake, The Red Shoes, The Nutcracker. Give them some basic background before watching the dance.

VOCABULARY: ballet, Le Roi Soleil (The Sun King), L’Académie Royale de Dance (The Royal Dance Academy), attitude (body poised on one leg and the other leg lifted and bent to the back), arabesque (body poised on one leg and the other leg stretched back horizontally, pirouette a la seconde (a spinning turn; see below).

ASSESSMENT: (Aesthetic Valuing)

DESCRIBE: Describe the kind of dancing that you know best. Use descriptive words to describe the movement, postures, energy and rhythm. Perhaps have someone demonstrate as you describe the style they are doing.

DISCUSS: Discuss the life of King Louis XIV and what it might be like to become a king at five years old.

ANALYZE: Analyze how the dance of today is similar to or different from the court dances or early ballet. Identify five main similarities and differences and why you think these are true. Support your choices.

CONNECT: Who else has the power and wealth of a king? Discuss what advantages and disadvantages there are, from your perspective, in having so much power or wealth. What would you do if you were in that position?
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CONCERTO NO. 3

Brandenburg No. 3 -- with its three trios of soloists -- is the most popular of the six. Its two movements are separated by two chords marked “Adagio,” which imply that an improvised cadenza should form the link to the finale. To make this transition, Maestro Maldonado has chosen to play the “Largo” from Bach’s Sonata for Violin and Basso Continuo in G (BWV 1021), which ends with the same two chords and which the composer used to link two movements which, like Brandenburg No. 3, are in G major. The lively interplay among the stringed instruments in the allegro finale may remind you of Vivaldi, and with good reason. Bach studied and admired Vivaldi’s L’estro Armonico concertos and arranged two of them for harpsichord.

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The opening ‘Allegro’ of Brandenburg No. 4 consists of 427 measures -- the longest movement in all six works. If offers a rich, increasingly complex musical conversation among three soloists -- the violin and two recorders -- and a string ensemble with harpsichord. Sometimes the violin “speaks” alone and other times it engages in dialog with the recorders. The second movement (Andante) is a strong contrast to the first. Its soft, mellow mood showcases the period instruments’ sweetness. The final movement (Presto) brings another sharp contrast. It is a vigorous work in which Bach introduces a dominant theme, which is repeated by different combinations of instruments, alternating with ornaments and other themes. The intensity builds in layers of voices to a dramatic, powerful conclusion.

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BACKGROUND INFORMATION

What Does “Baroque” Mean?

“Baroque” comes from the Portuguese word “barroco,” meaning a large, irregularly or bulbous-shaped pearl. The word first appears in 16th century writing about jewelry-making. It has come to be used to describe a style of artistic expression, prevalent especially in the 17th and 18th centuries, that is generally marked by elaborate ornamentation, strong contrasts and dramatic power.

The Baroque Period in Music

The Baroque Era in music is generally defined as from just before 1600 to just after 1750. During this period of over 150 years, a range of composers from Italy (Monteverdi, Corelli, Vivaldi, Scarlatti), Germany (Bach, Handel, Telemann), France (Lully, Rameau, Couperin) and England (Purcell), redefined music. Their remarkable vision gave birth to opera, ballet and the oratorio. Most forms of instrumental music also come from this time, including the sonata, concerto, concerto grosso, fugue, toccata and prelude.

As the 16th century drew to a close, the concepts and ideas of the Renaissance were losing their hold. Artists of the Renaissance looked to the classical values of the ancient Greeks and Romans in defining their art. Accordingly, the artists of the Renaissance strove to create work that was evenly proportioned, carefully balanced and strongly controlled. These qualities are reflected in the painting, sculpture, music and architecture of the Renaissance.

With the dawn of the 17th century, however, composers, beginning with Monteverdi, began to abandon this one-color evenness to explore the dramatic possibilities of music. Composers created works which brought together sharply contrasting moods and colors. Technical developments in the art of instrument-making also played an important role in giving shape to the music composed during the period. For example, the range of nuance in the voice of the violin inspired composers like Lully, Corelli and Vivaldi to take the instrument to new heights of expression. At the same time, painters like Rembrandt and Rubens were experimenting with theatrical contrasts of light and dark tones and bold diagonals.

In addition to intense contrasts, ornamentation is a key quality that distinguishes Baroque music. Melodies (or tunes) in music of this period are ornamented or decorated. Ornamentation also played an important role in the architecture of the Baroque period. Buildings created during the time were elaborately embellished with flourishes, flowers and figures. Baroque structures were also much larger than earlier buildings, just like the grand operas of composers like Lully and Handel’s oratorios were much larger works of music than had been previously produced.

Although Baroque music expresses a broad gamut of feelings and strong passions in comparison to Renaissance works, it nevertheless generally reflects sublime, regal qualities. In other words, most Baroque music was composed to be played in the palaces of the crowned heads of Europe; it is truly the music of kings and queens.
Despite the importance of this music, the works of most Baroque composers fell out of favor after the 18th century. For many decades, these masterpieces of instrumental and vocal music were seldom played. Fortunately, the past fifty years have yielded a revival of interest in the repertoire, in large part because of the period-instrument movement. Today, Baroque works are among the most played, most recorded and most loved pieces in the classical repertoire. This royal music that enchanted the European aristocracy of 300 years ago, now inspires the imaginations of musicians and listeners of diverse backgrounds around the world.
OTHER HISTORICAL EVENTS DURING
THE BAROQUE PERIOD

1603  Queen Elizabeth I dies in England, bringing the Elizabethan Period to a close.

1606  Rembrandt van Rijn is born in Holland. The strong contrasts between light and darkness in his paintings paralleled the sense of drama and contrast in Baroque music.

1607  Captain John Smith founds Jamestown, Virginia, the first permanent English settlement in the Americas.

1610  Claudio Monteverdi composes *L'Orfeo*, considered by many musicologists to be the first opera. Galileo Galilei uses his own invention, the first astronomical telescope, to discover that the moon has a mountainous surface and that the Milky Way is composed of numerous stars. He also detected the four largest moons of Jupiter and studied Saturn, Venus and the spots on the Sun.

1616  William Shakespeare dies.

1620  The Mayflower brings the Pilgrims to Plymouth Rock. The first Thanksgiving was celebrated with the following year’s harvest.

1628  British physician William Harvey publishes his great thesis *Anatomical Treatise on the Movement of the Heart and Blood in Animals*. This historic work revealed Harvey’s discovery that blood travels from the heart to the lungs to the arteries to the veins and then back to the heart. Before the 17th century, it was known that blood moved through the body -- but how it moved was a mystery until Harvey’s thesis.

1632  Birth of Jean-Baptiste Lully. The son of a poor Italian miller, Lully was taken to France as a boy to serve as a page. He became court violinist and composer to King Louis XIV, collaborated with Molière to write balletic plays, and ultimately founded French grand opera.

1633  At age 69, Galileo is put on trial in Rome for agreeing with Copernicus that the sun is the center of the universe, not the earth.

1637  French mathematician/philosopher, René Descartes publishes his *Discourse on the Method for Properly Guiding the Reason and Finding the Truth in the Sciences*. He is credited as one of the founders of mathematical thought and contemporary philosophy.

1638  Birth of France’s King Louis XIV, who reigned until his death in 1715. He created the palace of Versailles, which was the scene of lavish entertainment, including music, dancing, theatre, sumptuous banquets and fireworks. It was during the reign of Louis XIV that the minuet became the most popular dance in France. The king, himself, was the star dancer in most of the ballets.

1640  Flemish master painter Peter Paul Rubens dies. Perhaps more than any other painter, Rubens epitomized the Baroque style in the visual arts. His works abound with sharply contrasting diagonals, complex overtones and passion.
1653 Birth of composer Arcangelo Corelli in Italy. His style of writing for the violin reflects the innovations in playing technique which he introduced and which influenced the compositions of Purcell, Vivaldi, Handel and Bach.

1656 Dutch scientist Christiaan Huygens invents the pendulum clock -- the first accurate mechanical device for measuring time in seconds, minutes and hours.

1660 Spanish master painter Diego Velásquez dies.

1661 King Louis XIV establishes the first ballet school. Its ballet master, Pierre Beauchamp, created the five basic foot positions, which are the basis of classical Western European dance.

1666 The “Great Fire of London” burns for more than four days, destroying 80 percent of the Medieval city and leaving 200,000 people homeless. The fire also destroyed the plague epidemic and paved the way for a new London, rebuilt with a healthier sewer system.

1672 Birth of Russian Tsar Peter the Great.

1675 Danish scientist Olaus Roemer defines the speed of light.

Birth of the composer, Antonio Vivaldi.

1682 A flaming comet in the skies excites and frightens all of Europe. English astronomer Edmund Halley undertakes a study of comets and predicts that it will return again in 1759. It returned in 1759 and it was named “Halley’s comet” in his honor.

1685 Composers Johann Sebastian Bach and George Frideric Handel are born within four weeks of one another, less than 100 miles apart in Germany.

1687 Sir Isaac Newton defines the Laws of Gravitation and Motion.

1692 First “witch trials” held in Salem, Massachusetts.

1706 Birth of Benjamin Franklin

1714 German scientist Gabriel Fahrenheit invents the Fahrenheit temperature scale and mercury thermometer.

1732 George Washington was born in Westmoreland County, Virginia.

1741 Composer Handel composes Messiah.

1743 Thomas Jefferson was born in Albermarle County, Virginia

1750 Death of Johann Sebastian Bach at age 65.

1756 Birth of Wolfgang Amadeus Mozart.
**Introduction**

*Artsource®: The Music Center's Study Guide to the Performing Arts*

*Artsource®* highlights works of art and artists of stature from diverse cultures.

It represents early to contemporary art forms in the disciplines of
dance, music and theatre
and complements the programs and performances
of the Music Center’s resident companies and artist roster.

The arts are ancient, enduring and universal forms of communication.
Artists present their perceptions, reflections, and points of view which
influence, and are influenced by, the culture and period of time in which they exist.
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