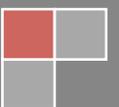# Music of the Renaissance and Baroque

A STUDY GUIDE FOR STUDENTS
The music of Handel, Bach, Purcell and Carissimi

THE MUSIC OF HANDEL, BACH, PURCELL AND CARISSIMI

Concert: Sunday, April 11, 2010, 4:00 p.m.
The Bach Society of Dayton and students of The Muse Machine
with Chamber Orchestra
Kettering Adventist Church
3939 Stonebridge Road
(across from the Kettering Medical Center)

"Come, Ye Sons of Art" – Henry Purcell
Cantata 4, "Christ lag in Todesbanden" – Johann Sebastian Bach
"Jephte" – Giacomo Carissimi
Coronation Anthem: "Zadok the Priest" – George Frideric Handel
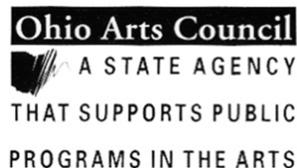
MUSIC OF THE RENAISSANCE
1400-1600

The word "Renaissance" is the French word for "rebirth." The Renaissance refers to the great rebirth of art and learning, which spread throughout Europe during the 14th, 15th and 16th centuries. The period marked new discoveries in fine arts, music, literature, philosophy, science and technology, architecture, religion and spirituality. During this time Michelangelo was painting the Sistine Chapel and William Shakespeare was writing his famous plays.

During Renaissance, vocal music was more important than instrumental music and composers during that period wrote music to enhance the meaning and emotion of the words. Renaissance composers often used word painting, a musical representation of specific poetic images. For example, the words descending from heaven might be set to a descending melody, and running might be heard with a series of rapid notes. Although there was a wide range of emotion in Renaissance music, it was usually expressed in a moderate, balanced way, with no extreme contrasts of dynamics (how loud; how soft), tone color, or rhythm.

Texture: Texture refers to how the parts of the music relate to each other horizontally and vertically. Renaissance music is mostly **polyphonic**, and imitation among the voices is common, with each voice presenting the same melodic idea. **Homophonic** texture was used in light music such as dances, but the texture may vary within a piece to enhance the meaning of the words. Renaissance music sounds fuller than medieval music with the bass register receiving new emphasis. During the period of the "rebirth," the music sounds mild and relaxed, due to the fact that stable, consonant chords (chords where no dissonant intervals occur) are favored. Moreover, Renaissance choral music did not need instrumental accompaniment and was thus also known as the "golden age" of a capella (unaccompanied) choral music.

Rhythm and Melody: Each melodic line has great rhythmic independence and moves more with a gentle flow than a sharply defined beat. Pitch patterns in Renaissance melodies are easy to sing because the melody usually moves along a scale with few large leaps.

<u>Listen on line</u>
Giovanni Pierluigi da Palestrina (1524?-1594) was the most notable composer of Italian Renaissance. The two recordings given below are noteworthy examples of Palestrina's style and the style of Renaissance music in general. While listening, note the characteristics given above.

Nunc Dimittis
http://www.youtube.com/watch?v=i4VoKso5ERI

Sicut cervus – with display of the music
http://www.youtube.com/watch?v=VhpQgOpFEsY

Baroque Music
1600-1750

The term Baroque era describes the style or period of European music between the years of 1600 and 1750. The word Baroque was derived from a Portuguese word meaning "a pearl of irregular shape." The term was initially used to imply strangeness, abnormality and extravagance, applying more to art and architecture than to music. It is only in the 20th century that this term has been employed to refer to a period in music history.

Unity of Mood: Baroque music is famous for its doctrine of mood or affections. What is happy will be happy throughout, and what is sad continues to the end. Composers used musical language to fit moods and affections. Some definite rhythms and melodic patterns are used to define certain moods and expressions.

Rhythm: Unity of mood in the Baroque is first conveyed by the continuity of rhythm. Rhythmic patterns heard at the beginning of the piece are repeated many times throughout the piece. This relentless drive compelled the music to push forward. This forward motion is rarely interrupted. The beat is also far more distinct.

Melody: Baroque music creates a feeling of continuity. An opening melody will be heard over and over again in the course of the piece.

Texture: Late Baroque music is often and predominantly **polyphonic** in **texture**: two or more melodic lines compete for the listener's attention. A melody that occurs in one voice will occur in other voices as well. Usually the soprano and the bass line are more important.

Basso continuo and figure bass: Refer to the Glossary of Terms

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"Jephte" by Giacomo Carissimi

THE COMPOSER

Giacomo Carissimi's life (1605 - 1674) is distinguished by a spectacular lack of incident. He was born in April 1605 in Marino, a hill suburb of Rome. As a teenager, he joined the choir at Tivoli Cathedral, and became organist by the age of nineteen. Carissimi became maestro di cappella at the church of San Rufino in Assisi in 1628. Then in December of 1629, at the age of 24, Carissimi was offered a teaching post at the German College in Rome and the position of maestro di cappella at the college's church of Sant'Apollinare. He remained in that post for 44 years, until his death in January 1674 in Rome.

In his lifetime, Carissimi apparently displayed extraordinary ability as a composer and musician, matched only by an equally extraordinary lack of ambition. The German College was a highly desirable and stable post, and in his lifetime, Carissimi was known to have turned down at least three offers for major posts elsewhere. Because Carissimi never applied for any position after 1629, and because he never felt any need to ingratiate himself with any nobleman, Carissimi never published any of his music during his lifetime. The only compositions that we know about come from copies made by his pupils.

We do know that Carissimi worked extensively with the growing Congregation of the Oratory. This was a community of lay worshippers organized by Philip Neri in the 1540's. Neri sought to educate and convert the common people with informal "spiritual exercises." These exercises included informal sermons and dramatizations of Bible stories in the common language spoken by the people. Musical dramatizations eventually turned into what is known as an **oratorio**. Carissimi is known as the first composer of oratorios. These dramatizations borrowed many of the techniques of opera (including **recitative** and accompanied **aria**). By the 1620's, oratorios became something akin to opera without costumes or stage action. Oratorios were the only music performances allowed during Lent. This furthered their evolution into music designed to satisfy a public increasingly infatuated with opera.

"JEPHTE" (Early Baroque)

Jephte (early Baroque) is easily Carissimi's best-known and most-performed composition, an oratorio in the style developed at the beginning of the 17th century.fs

The Story

The story of Jephthah, told in Latin **recitatives** and choruses, is one of the most hideous in the Bible. Jephthah, general of the Jews, swears an oath to offer as a burnt offering the first thing that comes out of his palace door if Jevovah will grant him victory over the Ammonites. Of course Jephthah is victorious, but when he returns home, the first thing out the door is his only daughter. Jephthah laments and rends his garments, but the daughter says: "Let this thing be done for me: leave me alone for two months, that I may go and descend to the mountains, and bewail my virginity."

So Jephthah sends her forth with her companions, but this time there is no last minute reprieve or substitution of a sheep. "And it came to pass at the end of two months, that she returned to her father, and he performed on her the vow that he had vowed; and she had known no man." In other words, he burned his daughter alive in obedience to the Judeo-Christian God. It is interesting that much emphasis is placed on the tragedy that she had known no man. The echo-lament that the daughter sings, and the chorus of mourning that concludes the oratorio, are profoundly touching. The story is in Judges 11:29-40.

Carissimi's setting pioneers many devices that would become the hallmarks of the oratorio form. A narrator (called the Historicus in Latin or Testo in Italian) tells the Bible story, often in direct quotation from the original text. Individual characters are portrayed by solo singers, again often quoting from the Bible directly, and using Monteverdi's techniques of recitative (a word-for-word setting with **basso continuo** accompaniment) and arioso (a more lyrical setting in which phrases can be repeated and more complex musical figures introduced for expressive effect). The chorus portrays various characters participating in the scene, reacting to and commenting on the action at hand.

However, a Carissimi oratorio does have significant differences from, say, the oratorios of Bach and Handel. (Handel actually set this same biblical story in his own oratorio). For example, later oratorios have a single soloist, usually a tenor, narrate the Bible story. In *Jephte*, the role of the narrator shifts between three different soloists, and sometimes is even depicted by small groups of two, three, or four distinct voice parts singing at the same time. Moreover, Carissimi's oratorio does not have the long and expressive arias as do oratorios of Bach and Handel (such as *Messiah*).

Instruments Used

Organ
Harpsichord
Cello
Bassoon

Soloists
Two Countertenors singing the part of Historicus (Narrator)
Soprano singing the part of Filia
Tenor singing the part of Jephte

What is a Countertenor? This is the highest tenor voice, meaning that a countertenor sings in a range that is higher than most tenors. The sound is generally that of the falsetto, meaning sounding higher than the normal compass of a male voice. The noted countertenor, Steven Rickards, has sometimes used Michael Jackson as an example of one who uses this vocal range.

Text and Translation
Included here is the Latin in the middle column, with / a / word / for / word / translation in the next row. The right column has a more idiomatic translation, adapted from the New American Standard Bible. The left column includes the role, the type of musical format, singer disposition, and the section of Judges being paraphrased. Text added to the narrative is left without a Judges citation.
- Translation by Jim Wilkinson of the Back Bay Chorale

Historicus recitative *solo Alto* Judges 11:28-30	Cum / vocasset / in / proelium / filios *when / called / to / battle / (against) children*	When the king of the children of Ammon
	Israel / rex / filiorum / Ammon *Israel / king / of children / Ammon*	made war against the children of Israel,
	et / verbis / Jephte / acquiescere / noluisset, *and / to words / Jephthah / acquiesce / refused*	and disregarded Jephthah's message,
	factus / est / super / Jephte / Spiritus / Domini *made / was / upon / Jephthah / Spirit / of the Lord*	the Spirit of the Lord came upon Jephthah
	et / progressus / ad / filios / Ammon *and / advanced / towards / children / Ammon*	and he went on to the children of Ammon,
	votum / vovit / Domini / dicens: *vow / vowed / to the Lord / saying*	and made a vow to the Lord, saying:
Jephte recitative *solo Tenor* Judges 11:30-31	"Si / tradiderit / Dominus / filios / Ammon *if / will hand over / Lord / children / Ammon*	"If You will indeed give the sons of Ammon
	in / manus / meas, / quicumque / primus *in / hands / mine / whoever / first*	into my hand, then whoever comes first
	de / domo / mea / occurrerit / mihi, *from / home / my / will meet / me*	out of the doors of my house to meet me,
	offeram / illum / Domino / in / holocaustum." *I will offer / him / to the Lord / as / burnt offering*	I will offer him to the Lord as a complete sacrifice."

	Latin / word-by-word	English
Chorus à 6 narrative Judges 11:32	Transivit / ergo / Jephte / ad / filios / Ammon, *passed over / then / Jephthah / to / children / Ammon*	So Jephthah crossed over to the sons of Ammon
	ut / in / spiritu / forti / et / virtute / Domini *so that / in / spirit / strength / and / valor / Lord's*	with the spirit, strength, and valor of the Lord
	pugnaret / contra / eos. *he fought / against / them*	to fight against them
Historicus à 2 narrative *solo Soprano 1 & 2*	Et / clangebant / tubae / et / personabant / tympana *and / sounded / trumpets / and / resounded / drums*	And the trumpets sounded, and the drums resounded,
	et / proelium / commissum / est / adversus / Ammon. *and / battle / joined / was / against / Ammon*	and battle against Ammon ensued.
Solo arioso *solo Bass*	Fugite, / cedite, / impii, / perite / gentes, *flee / give way / godless ones / perish / foreigners*	Flee and give way, godless ones; perish, foreigners!
	occumbite / in / gladio. / Dominus / exercituum *fall and die / against / sword / Lord / of Hosts*	Fall before our swords, for the Lord of Hosts has raised
	in / proelium / surrexit / et / pugnat / contra / vos. *in / battle / has risen / and / fights / against / you*	up an army, and fights against you.
Chorus à 6 address	Fugite, cedite, impii, / corruite, *flee, give way, godless ones / fall down*	Flee, give way, godless ones! Fall down!
	et / in / furore / gladii / dissipamini. *and / with / raging / swords / be scattered*	And with our raging swords, be scattered!
Historicus recitative *solo Soprano* Judges 11:33	Et / percussit / Jephte / viginti / civitates / Ammon *and / struck / Jephthah / twenty / cities / Ammon*	And Jephthah struck twenty cities of Ammon
	plaga / magna / nimis.	with a very great slaughter.

blow / great / beyond measure

Historicus à 3 narrative *solo Soprano 1 & 2, Alto* Judges 11:33	Et / ululantes / filii / Ammon, / facti / sunt *and / howled / children / Ammon/ made / were*	And the children of Ammon howled,
	coram / filiis / Israel / humiliati. *in the presence of / children / Israel / humble*	and were brought low before the children of Israel.
Historicus recitative *solo Bass* Judges 11:34	Cum / autem / victor / Jephte / in / domum / suam *when / however / conqueror / Jephthah / to / home / his*	When Jephthah came victorious to his house, behold,
	reverteretur, / occurrens / ei / unigenita / filia / sua *returned / running to meet / him / only-born / daughter / his*	his only child, a daughter, was coming out to meet him
	cum / tympanis / et / choris / praecinebat: *with / timbrels / and / dances / sang*	with tambourines and with dancing. She sang:
Filia aria *solo Soprano*	"Incipite / in / tympanis, / et / psallite / in / cymbalis. *begin / to / timbrels / and / play / upon / cymbals*	"Strike the timbrels and sound the cymbals!
	Hymnum / cantemus / Domino, / et / modulemur / canticum. *hymn / let us sing / to the Lord / and / play / song*	Let us sing a hymn and play a song to the Lord,
	Laudemus / regem / coelitum, *let us praise / king / heaven*	let us praise the King of Heaven,
	laudemus / belli / principem, *let us praise / war / prince*	let us praise the prince of war,
	qui / filiorum / Israel / victorem / ducem / reddidit." *whom / children / Israel / victory / lead / gave back*	who has led the children of Israel back to victory!"
Duet	Hymnum cantemus Domino, / et modulemur	Let us sing a hymn and play a song to the Lord,

response *solo Soprano 1 & 2*	canticum, *hymn / let us sing / to the Lord / and / play / song*	
	qui / dedit / nobis / gloriam / et / Israel / victoriam. *who / gave / to us / glory / and / Israel / victory*	who gave glory to us and victory to Israel!
Filia aria *solo Soprano*	Cantate / mecum / Domino, / cantate / omnes / populi, *sing / with me / to the Lord / sing / all / peoples*	Sing with me to the Lord, sing all you peoples!
	laudate / belli / principem, *praise / war / prince*	Praise ye the prince of war,
	qui dedit nobis gloriam et Israel victoriam. *who / gave / to us / glory / and / Israel / victory*	who gave glory to us and victory to Israel!
Chorus à 6 response	Cantemus / omnes / Domino, *let us sing / all / to the Lord*	Let us all sing to the Lord,
	laudemus / belli / principem, *let us praise / war / prince*	let us praise the prince of war,
	qui dedit nobis gloriam et Israel victoriam. *who / gave / to us / glory / and / Israel / victory*	who gave glory to us and victory to Israel!
Historicus recitative *solo Alto* Judges 11:35	Cum / vidisset / Jephte, / qui / votum / Domino / voverat, *when / saw / Jephthah / who / vow / to the Lord / had sworn*	When Jephthah, who had sworn his oath to the Lord, saw
	filiam / suam / venientem / in / occursum, / in / dolore *daughter / his / coming / to / meet him / in / anguish*	his daughter coming to meet him, with anguish
	et / lachrimis / scidit / vestimenta / sua / et / ait: *and / tears / he tore / clothes / his / and / said*	and tears he tore his clothes and said:
Jephthah arioso *solo Tenor* Judges 11:35	"Heu / mihi! / Filia / mea, *alas / to me / daughter / mine*	"Woe is me! Alas, my daughter,
	heu / decepisti / me, / filia / unigenita, *alas / you have undone / me/ daughter / only- born*	you have undone me, my only daughter,

et / tu / pariter,
and / you / alike

and you, likewise,

heu / filia / mea, / decepta / es."
alas / daughter / my / undone / are

my unfortunate daughter, are undone."

Filia
recitative
solo Soprano

"Cur / ergo / te / pater, / decipi,
how / then / you / father / you are undone

"How, then, are you undone, father,

et / cur / ergo / ego
and / how / then / I

and how am I,

filia / tua / unigenita / decepta / sum?"
daughter / your / only-born / undone / am

your only-born daughter, undone?"

Jephthah
arioso
solo Tenor

"Aperui / os / meum / ad / Dominum
I opened / mouth / my / to / Lord

"I have opened my mouth to the Lord that

ut / quicumque primus de domo mea
that/ whoever / first / from / home / my

whoever comes first out of the doors of my house

occurrerit mihi, offeram illum Domino
will meet / me / I will offer / him / to the Lord

to meet me, I will offer him to the Lord

in holocaustum. Heu mihi!
as / burnt offering / alas / to me

as a complete sacrifice. Woe is me!

Filia mea, heu decepisti me,
daughter / my / alas / have undone / me

Alas, my daughter, you have undone me,

filia unigenita, et tu pariter,
daughter / only-born / and / you / alike

my only daughter, and you, likewise,

heu filia mea, decepta es."
alas / daughter / my / undone / are

my unfortunate daughter, are undone."

Filia
arioso
solo Soprano
Judges 11:36-37

"Pater / mi, / si / vovisti / votum / Domino,
father / my / if / you vowed / vow / to the Lord

"My father, if you have made an oath to the Lord, and

reversus / victor / ab / hostibus,
returned / victorious / from / enemies

returned victorious from your enemies,

ecce / ego / filia / tua / unigenita,
behold / I / daughter / your / only-born

behold! I, your only daughter

offer / me / in / holocaustum / victoriae / tuae,
offer / myself / as / whole sacrifice / to victory /

offer myself as a sacrifice to your victory,

your

hoc / solum / pater / mi / praesta
but / only / father / my / fulfill

but, my father, fulfill one wish to

filiae / tuae / unigenitae / antequam / moriar."
daughter / your / only-born / before / will die

your only daughter before I die."

Jephthah
arioso
solo Tenor

"Quid / poterit / animam / tuam, / quid / poterit / te,
what / can / to soul / your / what / can / to you

" But what can I do, doomed daughter,

moritura / filia, / consolari?"
will die / daughter / to comfort

to comfort you and your soul?"

Filia
arioso
solo Soprano
Judges 11:37

"Dimitte / me, / ut / duobus / mensibus
send away / me / that / two / months

"Send me away, that for two months

circumeam / montes, / et / cum
I will wander / mountains / and / with

I may wander in the mountains, and with

sodalibus / meis / plangam / virginitatem / meam."
companions / my/ bewail / virginity / my

my companions bewail my virginity."

"Vade, / filia / mia / unigenita,
go / daughter / my / only-born

"Go, my only daughter,

Jephthah
arioso
solo Tenor
Judges 11:38

et / plange / virginitatem / tuam."
and / bewail / virginity / your

go and bewail your virginity."

Historicus à 4
narrative
S-A-T-B

Abiit / ergo / in / montes / filia / Jephte, et
went away / then / to / mountains / daughter / Jephthah / and

Then Jephthah's daughter went away to the mountains, and

plorabat / cum / sodalibus / virginitatem / suam, / dicens:
bewailed / with / companions / virginity / her / saying

bewailed her virginity with her companions, saying:

Filia
aria
accompagnata
solo Soprano

"Plorate / colles, / dolete / montes,
bewail / hills / grieve / mountains

Mourn, you hills, grieve, you mountains,

et / in / afflictione / cordis / mei / ululate!

and howl in the affliction of my heart!

and / in / affliction / heart / my / howl

Echo
solo Soprano 1 & 2

Ululate!

Howl!

Filia
aria
accompagnata
solo Soprano

Ecce / moriar / virgo / et / non / potero
behold / will die / virgin / and / not / will be

Behold! I will die a virgin, and shall not

morte mea / meis filiis / consolari,
death my / my children / to comfort

in my death find consolation in my children.

ingemiscite / silvae, / fontes / et / flumina,
sigh / woods/ fountains / and / rivers

Then groan, woods, fountains, and rivers,

in / interitu / virginis / lachrimate!
on / destruction / virgin / weep

weep for the destruction of a virgin!

Echo
solo Soprano 1 & 2

Lachrimate!

Weep!

Filia
aria
accompagnata
solo Soprano

Heu / me / dolentem / in / laetitia / populi,
alas / to me / I grieve / amidst / joy / of people

Woe to me! I grieve amidst the rejoicing of the

in/ victoria / Israel / et / gloria
amidst / victory / Israel / and / glory

people, amidst the victory of Israel and

patris / mei, / ego, / sine / filiis / virgo,
of father / my / I / without/ children / virgin

the glory of my father, I, a childless virgin,

ego / filia / unigenita / moriar / et / non / vivam.
*I / daughter / only-born / will die / and/ not /
live*

I, an only daughter, must die and no longer
live.

Exhorrescite / rupes, / obstupescite / colles, /
valles
tremble / rocks / be astounded / hills/ valleys

Then tremble, you rocks, be astounded, you
hills,

et / cavernae/ in / sonitu / horribili / resonate!
and / caverns/ with / sound / horrible / resound

vales, and caves, resonate with horrible sound!

Echo
solo Soprano 1 & 2

Resonate!

Resonate!

Filia
aria

Plorate / filii / Israel,
bewail / chldren / Israel

Weep, you children of Israel,

accompagnata
solo Soprano

plorate / virginitatem / meam, *bewail / virginity / my*	bewail my hapless virginity,
et / Jephte / filiam / unigenitam / in *and / Jephthah / daughter / only-born / with*	and for Jephthah's only daughter,
carmine / dolore / lamentamini." *songs / anguish / lament*	lament with songs of anguish."

Chorus à 6
response

Plorate / filii / Israel, *bewail / children / Israel*	Weep, you children of Israel,
plorate / omnes / virgines, *bewail / all / virgins*	weep, all you virgins,
et / filiam / Jephte / unigenitam / in *and / daughter / Jephthah / only-born / with*	and for Jephthah's only daughter,
carmine / doloris / lamentamini. *songs / of anguish / lament*	lament with songs of anguish.

Listen on Line

http://www.youtube.com/watch?v=-URH_22zagk

http://www.youtube.com/watch?v=V0GNdPKFFGI (Three separate vidoes)

Recommended Recording
Giacomo Carissimi - Oratoria Vanitas Vanitatum, Ezechia & Jephte
Erik Van Nevel, Conductor – Musical Heritage Society 513333M

"Come, Ye Sons of Art" by Henry Purcell

THE COMPOSER

Born in 1659, Henry Purcell was the finest and most original composer of his day. Though he was to live a very short life (he died in 1695) he was able to enjoy and make full use of the renewed flowering of music after the Restoration of the Monarchy.

As the son of a Court musician, a chorister at the Chapel Royal, and the holder of continuing royal appointments until his death, Purcell worked for three different Kings over twenty-five years.

In the Chapel Royal young Purcell studied with Dr. John Blow. Purcell was a star pupil – so much so that Dr. Blow had inscribed on his tombstone "Master to the famous Mr. Henry Purcell." Purcell succeeded Dr. Blow as organist of Westminster Abbey.

In addition to his royal duties, Purcell also devoted much of his talent to writing operas, incidental theater music and chamber music in the form of harpsichord suites and trio sonatas. He became involved with the growing London public concert scene.

There is hardly an area of music, as known in his day, to which Purcell did not contribute with true distinction. His anthems were long since accorded their place in the great music of the church; there are enough fine orchestral movements in his works for the theater to establish him in this field; his fantasies and sonatas entitle him to honor in the history of chamber music; his keyboard works, if less significant in themselves, hold their place in the repertory; his one true opera, "Dido and Aeneas," is an enduring masterpiece, and his other dramatic works (sometimes called operas) are full of musical riches. And, most especially, Purcell's songs themselves would be sufficient to insure his immortality. His sensitivity to his texts has been matched by few masters in musical history; when he had worthy poetry to set, he could hardly fail to produce a masterpiece.

One of Purcell's special duties was to write ceremonial odes of one sort or another for members of the royal family or for some special occasion. Of special interest is the series of six Birthday Odes for Queen Mary, one for each year from 1689 to 1694, of which "Come, Ye Sons of Art" is the last and the finest. Purcell collaborated with one of the leading poets and dramatists of his age, Nahum Tate. Together they produced a wonderfully happy work for chorus, soloists, and orchestra.

"COME, YE SONS OF ART" (Middle Baroque)

After an introduction by the orchestra, one of the countertenors begins the work, and the chorus repeats his words. The chorus will repeat this music, sometimes with different words, at various times, providing a typical Baroque "Ritornello" or recurrent musical selection that alternates with contrasting material. The various soloists sing sections that call to one's attention various instruments (including a trumpet, an oboe, a viol, a lute, a harp, and a flute), bidding them all join in praise of Queen Mary, along with compliments to her absent husband, King William, who was away fighting the French.

The choral parts do not make many demands on the singers, but the solo parts require real pros.

Orchestra
2 Trumpets
2 Recorders
2 Oboes
Strings (Violin I, Violin II, Viola, Cello, Bass)

Soloists
Soprano
Two Countertenors
Bass

1. Overture (sinfonia)
   1. Largo
   2. Allegro
   3. Adagio
2. Come, come, ye Sons of Art (countertenor, chorus)
3. Sound the trumpet till around (countertenors)
4. Come, come, ye Sons of Art (chorus)
5. Strike the viol (countertenor)
6. The day that such a blessing gave (bass, chorus)
7. Bid the Virtues (soprano, oboe)
8. These are the sacred charms that shield (bass)
9. See Nature, rejoicing (soprano, bass, chorus)

Listen on Line
www.casttv.com/video/.../henry-purcell-come-ye-sons-of-art-video (A short portion of the work)

Recommended Recordings
Purcell: Queen Mary Funeral Music/Come Ye Sons of Art – Monteverdi Choir – John Eliot Gardiner, Conductor - Erato

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Cantata 4, "Christ lag in Todesbanden" – Johann Sebastian Bach

THE COMPOSER

Johann Sebastian Bach

A modern reconstruction of Johann Sebastian Bach's head using computer modeling techniques which show the composer as a strong jawed man with a slight under bite and his large head topped with short, silver hair.

Johann Sebastian Bach (1685-1750) was a German composer, organist, violist, and violinist whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity. Although he did not introduce new forms, he enriched the prevailing German style with a robust **contrapuntal** technique.

Revered for their intellectual depth, technical command and artistic beauty, Bach's most celebrated works include the *Brandenburg Concertos*, the *Goldberg Variations*, the *Partitas*, the *Well-Tempered Clavier*, the *Mass in B Minor*, the *St. Matthew Passion*, the *St. John Passion*, the *Magnificat*, *The Musical Offering*, *The Art of Fugue*, more than 200 surviving **cantatas**, and a similar number of organ works, including the well known *Toccata and Fugue in D minor* and *Passacaglia and Fugue in C minor.*

Bach held various posts during his lifetime. Several involved being a church musician. As indicated above, he wrote more than 200 cantatas – often one a week or more – for use at Lutheran churches where he served.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognized as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now regarded as the supreme composer of the Baroque, and as one of the greatest of all time.

"CHRIST LAG IN TODESBANDEN" (Late Baroque)
Bach's **Cantata** 4, "Christ lag in Todesbanden" (also written Christ lag in Todes Banden), was written for Easter, and is surely one of the most popular and best known of all of Bach's sacred cantatas. It is an example of a chorale cantata. All movements, including the opening sinfonia (here an orchestral introduction) make use of the chorale tune and/or words in some fashion. The chorale was written by Martin Luther. The language is German.

The date of the first performance is not clear. Many scholars feel that the work was written around 1707-1708, and it may be Bach's earliest surviving sacred vocal composition.

Cantata 4 is somewhat unusual among the cantatas of Bach, for it lacks **recitatives**, and it lacks the usual elaborate **arias** for soloists.

Orchestra
Violin I and II
Viola I and II
Cello
Bass
Continuo.

The sinfonia (orchestral introduction) which opens the cantata is very brief, a mere 14 measures for strings and continuo. One might be surprised at the somber tone of the sinfonia, since the cantata is written for Easter, the most joyous of Christian holy days. But recall the text: Christ lay in the bonds of death. The joy of Easter, however, begins with the sorrowful scene of his death on the cross and his entombment.

The first movement (Verse 1) is a chorale fantasy with the **chorale** tune appearing in very long notes in the soprano, while the lower voices propel the music forward with much more activity. Each verse of the chorale text ends with the word "Hallelujah." When Bach reaches this final word for the first verse, the music takes the form of a **fugue**.

The second movement (Verse 2) is for sopranos and altos with a walking bass accompaniment. The sopranos sing the chorale melody while the altos sing a related, though not exact, echo.

In the <u>third movement</u> (Verse 3), tenors sing a rather straightforward version of the chorale tune. All the **ornamentation** falls upon violin I and II.

In <u>movement 4</u> (Verse 4) the tenors again introduce the chorale tune. Eventually, the alto voices take over the chorale tune.

<u>Movement 5</u> (Verse 5) presents in some ways the most variety. Bach begins the movement deceptively, with a short passage of descending notes in the continuo. By the fifth pitch, however, the basses come in with the chorale tune, and the continuo changes its tune, so to speak, moving to a dance-like passage of continuous eighth notes. At the end of measure 6, the basses join the continuo line temporarily and the strings of the orchestra enter with the chorale tune.

<u>Movement 6</u> (Verse 6) contains a rhythmic **ostinato**, with almost constant dotted eighth-sixteenth notes throughout. The chorale tune is presented in long notes, sometimes in the soprano, sometimes in the tenor.

<u>Movement 7</u> (Verse 7) is the chorale tune sung by all four vocal parts.

Text

Sinfonia

Sinfonia

1. Verse 1 - Full Chorus
Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!

1. Verse 1 – Full Chorus
Christ lay in death's bonds
given over for our sins,
He has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to Him
and sing Hallelujah,
Hallelujah!

2. Verse 2 – Sopranos & Altos
Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

2. Verse 2 – Sopranos & Altos
No one could defeat death
among all humanity,
this was all because of our sins,
no innocence was to be found.
Therefore death came so soon
and took power over us,
held us captive in his kingdom.
Hallelujah!

3. Verse 3 - Tenors
Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

3. Verse 3 – Tenors
Jesus Christ, God's son,
has come in our place,
and has done away with sin,
thereby taking from death
all his rights and power,
nothing remains but death's form;
he has lost his sting.
Hallelujah!

4. Verse 4 – Full Chorus
Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!

5. Verse 5 – Basses
Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

6. Verse 6 – Sopranos & Tenors
So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

7. Verse 7 – Full Chorus
Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

4. Verse 4 – Full Chorus
It was a strange battle,
that death and life waged,
life claimed the victory,
it devoured death.
The scripture had prophesied this,
how one death gobbled up the other,
a mockery has been made out of death.
Hallelujah!

5. Verse 5 - Basses
Here is the true Easter-lamb,
offered up by God,
which was, high on the cross' stalk
roasted in hot love,
the blood marks our door,
faith holds it against death,
the strangler can no longer harm us.
Hallelujah!

6. Verse 6 – Sopranos & Tenors
So we celebrate the high festival
with joy of heart and delight,
which the Lord radiates upon us,
He himself is the sun,
that through the splendor of his grace
illuminates our hearts completely,
the night of sin has disappeared.
Hallelujah!

7. Verse 7 – Full Chorus
We eat and live well
on the true Easter bread,
the old leaven shall not
exist next to the word of grace,
Christ will be our food
and nourish the soul alone,
faith will live in no other way.
Hallelujah!

<u>**Listen on Line**</u>
http://www.youtube.com/watch?v=vAaA72YPIrw
(Note that the cantata is sung only by soloists – one voice per part)

http://www.youtube.com/watch?v=RToNs-Iv8TU (the chorale tune – Verse 7)

http://www.youtube.com/watch?v=rVB9ES5EUIs (Verse 1 only, without the Sinfonia)

docid=501151898996913535# - Dominic Gregorio- Conductor- BWV 4 "Christ lag in Todesbanden" - J. S. Bach

<u>**Recommended Recording**</u>
J. S. Bach Cantatas BWV 4 & 131 – Monteverdi Choir – John Eliot Gardiner, Conductor - Erato

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"Zadok the Priest" by George Frideric Handel

THE COMPOSER
George Frideric Handel (1685-1759) was a German-English Baroque composer, who is famous for his operas, oratorios, and **concerti grossi**. Handel grew up in Germany and was trained in Italy, but settled in England in 1712, becoming a naturalized subject of the British in 1717. His most famous works include *Messiah*, *Water Music*, and *Music for the Royal Fireworks*. Both Handel and Johann Sebastian Bach were strongly influenced by the techniques of the great composers of the Italian Baroque era, as well as the English composer Henry Purcell.

"ZADOK THE PRIEST" (Late Baroque)
"Zadok the Priest" is a coronation anthem composed by George Frideric Handel using texts from the King James Bible. It is one of the four Coronation Anthems that Handel composed for the coronation of George II of Great Britain in 1727, and has been sung at every subsequent British coronation service. It is traditionally performed during the sovereign's anointing. The texts for all four anthems were picked by Handel himself—much to the consternation of the participating clergy. "Zadok the Priest" is written for seven-part chorus (first and second sopranos, first and second altos, tenors, and first and second basses.

Text
1 Kings 1:38–40 (biblical account of the anointing of Solomon)
Zadok the Priest, and Nathan the Prophet anointed Solomon King.
And all the people rejoiced, and said:
God save the King! Long live the King!
May the King live for ever,
Amen, Alleluia.

Orchestra
Two oboes
Two bassoons
Three trumpets
Timpani
Strings
Continuo

The music begins with the strings, oboes, bassoons, and continuo playing softly. The sound gradually increases until the trumpets enter leading to a full-throated entrance by the chorus.

The middle section, "And all the people rejoic'd, and said," is a dance in 3/4 time, mainly with the choir singing together in chords and the strings accompanying in sharp, punctuated rhythms.

The final section, "God save the King," is a return to common time (4/4); the "God save the King" section is heard with the choir singing together in chords, interspersed with the Amens.

It is important to note that the key of the piece is D major. In the Baroque this key was frequently used to denote fanfare and festivity.

Listen on Line
www.youtube.com
U tube www.youtube.com/watch?v=ECxb-LA6vuY

Recommended Recording
Great Choral Classics from King's – Sir David Willcocks, Conductor - London

Glossary of Terms

Aria – A song sung by a single voice with or without accompaniment

Basso continuo – A bass line of music that has figures below the note in order to indicate the harmony that is to be played. The term is often shortened to **continuo**, and the instrumentalists playing the continuo part, if more than one, are called the continuo group. At least one instrument capable of playing chords (such as harpsichord or organ) must be included. In addition, any number of instruments which play in the bass line may be included, such as cello, double bass, bass viol, viola da gamba, or bassoon. The most common combination, at least in modern performances, is harpsichord and cello.

Cantata – Vocal work with instrumental accompaniment, shorter than an oratorio

Cantus firmus – Literally "the fixed melody" or the main theme against which other melodic figures are set

Chorale – Hymn tunes of the early German Protestant Church

Concerto Grosso – A work for orchestra using a small group of instrumental soloists accompanied by full orchestra

Contrapuntal – In the style of counterpoint (see below)

Counterpoint – The art of writing independent melodies sounding together

Form - A plan the composer has when he/she writes a song

Fugue – A fugue is like a round ("Row, Row, Row Your Boat"). One voice starts the piece, then other voices enter, one after another, as in a round. The difference is that the voices in fugues enter on higher and lower pitches than original melody.

Homophonic - Music in which one voice leads melodically and is supported chords or something more elaborate; this term in essence signifies one melody with accompaniment

Opera – A drama set to music for voices and instruments and produced with scenery, costumes and action.

Oratorio – A type of musical drama consisting of arias, recitatives, trios, choruses, etc. the text of which is taken from the Bible or sacred history. It is performed without the aid of scenery and action.

Ostinato – A steady bass accompaniment, repeated over and over

Ornamentation - Used to dress up the music

Polyphonic – This means the music has two or more melodies sounding at the same time. It's like listening to several people talking to you at once!

Recitative – A type of music that is free in tempo and rhythm

Sinfonia – There are numerous meanings for this word. In many Baroque works Sinfonias serve as orchestral introductions to an extended works for voices.

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Questions for Discussion

1. Which of the concert pieces sound more complicated to sing? Why?
2. Describe the difference in sound between Carissimi's "Jephte" and Bach's Cantata 4.
3. What was it like to hear countertenors, perhaps for the first time?