

See Things in Context

The Early Music Association

Quick Guide

To

Composers, Players, Instruments

And Other Interesting Facts

in the

Medieval, Renaissance

and Baroque

Periods of Music

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Medieval Period ~ 5th — 15th Centuries

Composers, Players

Ziryab (The Blackbird) b.789 — d. 857

Name Abu al Hasan 'Ali Ibn Nafi. Singer, Oud ('Ud) player, composer, teacher, poet. Learned in astronomy, geography, meteorology, botanics, cosmetics, culinary arts, fashion. Lived in Iraq, North Africa, Southern Spain. Was probably Black, from a family of slaves in Spain. He was a cultural leader and style setter.

Guido d'Arezzo b. 995 (or 992) — d. 1050

An Italian monk and music theorist who invented the the first form leading to our modern music notation.

Hildegard von Bingen b. 1098 — d. 1179

A German Abbess, known as a mystic and visionary, artist, scientist and extraordinary composer who has been sainted.

Léonin (Magister Léoninus) fl. 1150s - d. ±1201 (exact dates unknown)

A French composer at Nôtre Dame de Paris who was the first known significant composer of polyphonic organum. His compositions in rhythmic modes were based on extended plainchant tones. Magister = teacher.

Pérotin (Magister Pérotinus) fl. ca. 1200 (exact dates unknown)

The successor French composer to Léonin at Nôtre Dame de Paris, who extended the work of Léonin. Magister = teacher.

Moniot d'Arras fl. ca. 1225 (b.and d. dates unknown)

A French monk who was a composer and poet in the *trouvère* tradition

Guiot de Dijon fl. 1215 —1225 (b. and d. dates unknown)

A Burgundian poet in the *trouvère* tradition, a composer of chansons.

Guillaume de Machaut b. 1300 — d. 1377

One of the most famous French poets and composers. The greatest and most important composer of the 14th Century. Machaut composed in a broad range of forms and styles. His *Messe de Nôtre Dame* is the earliest known setting of the Mass ordinary attributable to a single composer.

Lionel Power b. 1370 – d. 1445

English composer, organist, choirmaster.

John Dunstable b. 1390 — d. 1453

English composer of Polyphonic Music influenced the transition between the late Medieval and early Renaissance.

Instruments in Use in the Medieval Period

Vielle, Harp, Psaltery, Flute, Shawm, Bagpipes, Drums

Writers of the Medieval Period

England: Geoffrey Chaucer (ca 1340s — 1400) *The Canterbury Tales* (1387-1400)

Italy: Giovanni Boccaccio (1313 — 1375) *The Decameron* (1348)

Historic Medieval Event

The Moorish Conquest. In 711, the Iberian Peninsula was invaded by Islamic Moors, (Berber) forces from North Africa. The Muslims ruled there from that time until 1492 in Al-Andalus, as Spain was called, Muslims, Christians and Jews lived together, mostly in relative harmony. Arabic was the predominant language.

Finally, in 1492, forces from the northern Kingdoms of Castille and Aragon under King Ferdinand and Queen Isabella were able to defeat the Moorish Armies and complete the Christian Re-Conquest of Spain. Soon followed the

expulsion of Muslims and Jews from Spain and voyages of exploration and settlement in the Western Hemisphere — North, Central, and South American and the Caribbean.

Early Renaissance (ca. 1425-1500)

Guillaume Dufay b. 1397 — d. 1474

Burgundian (Franco-Flemish) composer of church music and chansons, a secular form. Path-breaking early Renaissance master.

Gilles Binchois b. 1400 — d. 1460

Burgundian (Franco-Flemish) composer of chansons, considered one of the most important early Renaissance composers, and perhaps a teacher of Ockeghem.

Johannes Ockeghem b.1425 — d. 1497

Burgundian (Franco-Flemish) composer, singer choirmaster, teacher; the most influential composer between Dufay and Josquin des Prez.

High Renaissance (ca. 1475- ca. 1600)

Josquin des Prez [Pres] b 1450-1455 — d. 1521

Franco-Flemish composer acknowledged as the first master of the High Renaissance style; renowned for motets chansons, masses.

Jacob Obrecht 1457/1458 — 1505

Flemish-Dutch composer who traveled to Italy early in his career, giving him a unique perspective on style. Influenced by Ockeghem, he was the most famous composer of mass music throughout Europe in the late 15th century until his death, which permitted Josquin des Prez to assume this position.

Juan del Encina b. 1468 — d. 1529

From an impoverished background, this son of a shoemaker who may have been Jewish, became a celebrated composer of secular vocal music as well as a poet, playwright, Spanish vihuelist and composer. Blind from birth, he wrote exclusively for vihuela, serving the court of King Philip II.

Luis [Luys] de Narváez b. 1490 — d. 1519

Spanish vihuelist and composer who wrote *Los SAYS Libros de Delphin* (first published 1538) a collection of polyphonic music for Vihuela, for which he was a virtuosic performer.

John Taverner b. 1490 – d. 1545

English composer and organist known for his polyphonic sacred music.

King Henry VIII (of England) b. 1491 — d. 1547

Second Tudor Monarch. Famed for his six marriages, in the course of which he changed England into a Protestant nation by founding the Church of England. As a talented composer, he wrote the *Henry VIII Song Book* in 1578. His most famous song is probably 'Pastime with Good Company'.

Francesco di Canova b. 1497 — d. 1543

Influential Italian Lutenist and composer, based in Milan, who was hailed as the foremost lutenist and lute composer of his time.

Enriquez de Valdarrábano b. 1500 — d. after 1557

Spanish vihuelist and author of the book *Silva de Sirenas* (1547) is considered the founder of Spanish drama, along with Gil Vicente. Also a priest, he worked in Toledo.

Luis de Milán b. 1500 — d. 1561

Spanish composer, poet, vihuelist, and writer on music. First to publish music for vihuela de mano. Wrote a book, *El Maestro – Libro de Musica de Vihuela* (Valencia, 1536). Name variants include Luis de Milá or Luys Milán.

Tielman Susato b. 1500 — d. 1561

German-Belgian composer, instrumentalist and publisher of music who was widely influential with his publications and compositions which were easily performable by young and amateur musicians.

Miguel de Fuenllana, b. 1500 — d. 1579

A significant *vihuela* composer-performer in Seville and Toledo in the The Spanish Renaissance. His major work, *Orphénica lyra* (Seville 1554)

presents music for 5 and 6-course vihuela and 4-course guitar, with 51 fantasias and many transcriptions of both sacred and secular choral music by Renaissance masters.

Thomas Tallis b. 1505 — d. 1585

English composer of sacred music, considered one of the greatest. He is remembered as the teacher and colleague of William Byrd, during the reign of Queen Elizabeth I ('The Great').

Antonio de Cabezón b. 1510 — d. 1566

First major Iberian keyboard composer. Musicologist Philip Pedrell called him "the Spanish Bach. Cabezón, who was born blind, served as organist-clavichordist to Empress Isabella, consort of Charles V, and after 1539 served King Philip II and his family. He accompanied Philip in his travels playing portative organ, and visited Italy, the Netherlands, Germany and England where Antonio's variations may have influenced William Byrd and Thomas Tallis, who later took up the form. Most of his compositions were published posthumously by his son Hernando in a volume titled *Obras de música para tecla, arpa y vihuela* (Madrid, 1578)

Alonso Mudarra b. 1510 — d. 1580

Spanish vihuelist and innovative composer of instrumental music and songs.

Giovanni Pierluigi da Palestrina b. 1525 — d. 1594

Italian composer of sacred music, and the best-known representative of the High Renaissance Roman School. His highly disciplined counterpoint continues to be considered the high point of Renaissance polyphony.

Andrea Gabrieli b. 1532-1533 — d. 1585

Italian organist and composer who visited Orlando di Lasso in Germany and learned from him while teaching him elements of Italian style.

Following his return to Venice, he was appointed organist of San Marco. He is known for his path-breaking writing for instruments, and for creating a distinct Venetian School, further developed by his nephew Giovanni.

Anthony Holborne b. 1545 — d. 1602

English composer of music for lute, cittern, and consort music during the reign of Queen Elizabeth I ('The Great').

Tomás Luis de Victoria b.1548 — d. 1611

Most famous Spanish composer of the High Renaissance sacred music; his choral music is considered to rank with that of Palestrina.

Orlando di Lasso (di or de Lassus) b. 1552 — d. 1579

Franco-Flemish composer who became highly influential due to his travels to Germany and Italy and his familiarity with various national styles and genres. He influenced and taught Giovanni Gabrieli. Di Lasso wrote over 2000 works in all the Latin, German, Italian, French vocal genres known at his time, and mentioned he also wrote Dutch songs, though none of them apparently survive.

High Renaissance to Early Baroque
(ca. 1580 — ca. 1615)

Giulio Caccini b. 1551 — d. 1618

A multi-talented musician, Giulio Caccini is credited with breaking some of the most important musical molds of the Renaissance and, with other members of the Florentine Camerata, a literary-musical group that met in the residence of Count Bardi, promoting an iconoclastic style based on the power of a single line that perfectly expressed a poetic text, as ancient Greek and Roman musical settings of poetry were presumed to do. Caccini's most famous work in this new style was *Orfeo* (Orpheus) 1601/1602, based on monody and *recitativo*, i.e., a freely delivered solo line with minimal accompaniment, becoming the first opera. Chords of the accompaniment were shown as numbers above the bass, which became known as figured bass, greatly developing during the Baroque. Personally, Caccini seems to have been a schemer and plotter for his own gain, but despite his rock-star rise to fame, he ended his life having to compose more standard conservative Renaissance music to make ends meet. Caccini is credited with

training hundreds of singers in the new style. See Francesca Caccini, his daughter.

Giovanni Gabrieli b. ca.1554/1557 — d. 1612

Italian composer, organist, teacher of sacred music who developed a poly-choral style inspired by the multiple-gallery architecture of San Marco Cathedral in Venice. Gabrieli's music is considered the culmination of the Venetian School.

Jan Pieterszoon Sweelinck b. 1562 —d. 1621

The most outstanding and influential organist, composer, and teacher in northern Europe during this period. Dutch organist known as a “maker of German organists”. Many traveled to hear him play and to study with him (among his students were H. Scheidemann, Jacob Praetorius, and Samuel Scheidt) He learned to play organ from his father and served as an organist at Oude Kerk in Amsterdam 1580-1621. Sweelinck wrote fantasies, toccatas, preludes, ricercars, many variations on chorale, both secular and dance tunes. Sweelinck's works are transitional from Renaissance to early Baroque period, and his pupils carried on many of his musical developments, which led to the works of J.S. Bach.

John Dowland b. 1563 — d. 1612

Prolific English lutenist-composer known for melancholy songs such as ‘Come, Heavy Sleep’ and ‘Flow, My Tears’. For 8 years, Dowland worked away from London at the court of Denmark’s music-loving King Christian IV, earning astronomical sums, while continuing to publish in London. Dowland’s music, though overlapping the 17th Century, remains conservatively Renaissance in style.

Jean Titelouze b. 1563 — d. 1633

Titelouze was a priest, scholar, teacher, performer, composer, theoretician and expert in building organs. He is considered to be the founder of the Classical French organ school. He served as organist of St. Jean and the Cathedral in Rouen. His two published collections, *Hymnes de l'Église* (1623) containing fugues and ricercars based on Gregorian chants and *Magnificats* (1626) on eight plainsong tones became the first compositions in history of French organ music intended for performance exclusively on the organ.

Titelouze was a personal friend of the great French philosopher Marin Mersenne, music theorist, philosopher, theologian and mathematician.

Hans Leo Hassler b. 1564 — d. 1612

A German organist and composer who became the first of many to study in Italy. He went to Venice and brought Italian music styles back to Nuremberg. Hassler's church music tends to be in High Renaissance style, while his secular works are more progressive.

Claudio Monteverdi b. 1567 — d. 1643

Italian priest, keyboardist, composer, string player, choirmaster who was *maestro di cappella* at San Marco in Venice for the last three decades of his life. His works include operas, sacred and secular music. Because he brilliantly divided his work between 'Prima Prattica' (First Practice = Renaissance style) for church and conservative civic patronage and 'Seconda Prattica' = (Second Practice = Baroque style) for more daring patrons who wanted to premiere the latest music style, he is considered the leading figure in the transition from Renaissance to Baroque, and he was greatly successful as a composer in both styles.

Orlando Gibbons b. 1583 — d. 1625

English virginalist, organist, and composer from a large family of musicians. Can be considered a rather conservative transitional figure from High Renaissance toward the Baroque.

Instruments in Use in the Renaissance Period

Lute, Shawm, Recorder, Crumhorn, Sackbut, Harpsichord (Virginal), Harp, Cornett, Flute, Fiddle, Trumpet, Jew's Harp, Cittern, Trombone, Organ, Serpent, Lira da Braccio, Vihuela, Tambourine, Tabor, Drum

Writers of the Renaissance

Spain: Miguel de Cervantes Saavedra (*Don Quijote*)

England: William Shakespeare, Ben Jonson, Christopher Marlowe

Artists of the Renaissance

Donatello (1336-1466), Jan van Eyck (1390-1441), Fra Angelico (1395-1455), Sandro Botticelli (1445-1510), H. Bosch (1450-1516), Leonardo Da Vinci (1452-1519), Raphael (1453-1520), Albrecht Dürer (1471-1528), Michelangelo Buonaroti (1475-1564).

Noteworthy Historical Event

1588 — *The Spanish Armada*

In May 1588, 130 Ships left Coruna, Spain with the intention of invading England, helped by the Flemish soldiers to overthrow Queen Elizabeth and punish her nation for Henry VIII's having broken away from the Catholic Church. However, the Armada commander was inexperienced in naval engagements, the heavy Spanish galleons were difficult to maneuver compared to the English ships. Sir Francis Drake and his co-commander had plenty of help as the Spanish worked their way North; burning ships were sailed into the Spanish as they were in harbor in France, causing panic. The 7-mile long line of Spanish galleons was bombarded by the superior English heavy guns as they sailed along, thinning the numbers considerably; and fortunately, since the Spanish had waited 'til too late in the Spring to sail, the winds shifted, giving the advantage to the English, so the Spanish were forced to flee for their lives out to sea. From this point, England was considered a naval power, and Spain was ignominiously defeated.

The Baroque Era 1600 — 1750

Gaspar Fernandez b. 1570 — d.1629

Composer, organist who emigrated from his native Portugal to the New World, working and composing for the Cathedral of Guatemala, working then in Mexico through the end of his life. One of his *villancicos* is in Nahuatl, an indigenous language of the Nahuatl people of Central Mexico.

Michael Praetorius b. 1571 — d. 1621

German organist, music theorist and *composer* influenced by Heinrich Schütz, Gabrieli and early Baroque Italian sacred music, Praetorius is also noted for his sole surviving secular work, *Terpsichore* (1612) a compendium of 300 rousing instrumental dances.

Giovanni Girolamo [Joh. Hieronymus] Kapsberger b. 1580 — d. 1651

Italian-German lutenist and theorbo player and well-known composer for lute and theorbo. He also wrote for mixed consort and voices accompanied by instruments. His greatest influence was as a composer for the lute family of instruments.

Girolamo Frescobaldi b. 1583 — d. 1643

Italy's most important organ composer, performer and teacher. At age 14 became an organist at the Academia della Morte in Ferrara; 1604 – organist, singer at Academia di Santa Cecilia, (a brotherhood of musicians in Rome), 1607 - organist of Santa Maria in Trastevere; 1608 – appointed organist at St. Peter's in Rome. 1615-1633 – court organist for Medici family in Florence.

Frescobaldi published eight collections of keyboard music during his lifetime, and more pieces were either published posthumously or transmitted in manuscripts. Pieces from his *Fiori musicali* (1635) cultivated the form of organ improvisation on a Gregorian chant *cantus firmus*, and also served as models for strict counterpoint up to 17th-18th centuries. Through his pupils, such as Froberger and Kerll, Frescobaldi had a considerable influence on German keyboard music and even J.S. Bach himself.

Francesca Caccini b. 1587 — d. after 1641)

Talented lutenist and virtuoso singer-poet and composer daughter of the iconoclastic composer Giulio Caccini, who launched the monodic 'Nuove Musiche' movement that is the main break of the Baroque from the Renaissance. Called by the Florentine nickname 'La Cecchina' given by those in her birthplace, Caccini served the Medici court most of her life, becoming its most efficient and highest paid musician. Few of her works survive, but those that do show an extraordinary creative mind at work.

Samuel Scheidt b.1587 — d.1654

German composer, organist and teacher of the early Baroque era. As Sweelinck's most famous pupil, Scheidt spent most of his life working for ducal court and serving in various churches in a small university town of

Halle. Scheidt wrote a large amount of keyboard music, mostly for organ and sacred vocal music. In his very important *Tabulatura Nova*, published in 1624 in three parts, he used Italian method of scoring, called *partitura*, where each voice is written on a separate line, and gave a number of useful instructions on registration and performance for organists.

Juan Gutiérrez Padilla b. 1590 — d. 1664

Spanish-Mexican Composer of sacred music who emigrated in 1622 to Puebla, Mexico, where he served as chapel-master. Composer of sacred music, masses, motets and hymns. A master of Renaissance double choir with some Baroque-style chromaticism.

Henry Lawes b. 1595 — d. 1662

English composer of lute-songs. Elder brother of William Lawes. He wrote *The Masque of Comus*, a theatrical setting of Milton's poem with accompanying music.

William Lawes b. 1602 — d. 1645

English composer of instrumental music, including for viol, guitar, violin and continuo, as well as lyra-viol solos. Served at the Court of King Charles I. He threw himself unwisely into battle at the Siege of Chester by Parliamentarians, and was killed; the grieving by his King and fellow composers was more intense than for any other musician who died during this period.

Franz Tunder b. 1614 —d. 1667

At the age of 18, he was appointed organist at the court chapel to Frederick III, Duke of Holstein-Gottorp, From 1641, he was the main organist at the Marienkirche in Lübeck where he succeeded Peter Hasse and preceded Dieterich Buxtehude, his future son-in-law. Although Tunder was an important member of the North German organ school, only a handful of his works are preserved. He contributed considerably to the development of chorale-based works and the development of the choral fantasia with florid, virtuoso writing, often with fast 16th notes passages or pedal solos in the beginning, use of double pedal, and echo effects. He founded the "Abendmusiken", Evening Concerts, a long series of candlelit free concerts in the Marienkirche, the most elaborate of which were before Christmas

time.

Francisco Lopez Capillas b. 1615 — d. 1673

Notable as a musician born in Mexico City, Capillas was a priest, organist, bassoonist, and composer.

Francesco Corbetta b. 1615/1620 — d. 1651

An Italian guitarist and composer.

Johann Jacob Froberger b. 1616 —d. 1667

Distinguished representative of South Germany's early Baroque organ school, Froberger was appointed Court organist in Vienna at the young age of 24. He was sent to Italy by Ferdinand III to study with Frescobaldi for four years and later traveled extensively throughout Europe as a keyboard virtuoso. Froberger assimilated and continued to develop typical genres of Italian instrumental music: toccata, ricercar, canzona, capriccio, alongside with "French" harpsichord suites and Netherlandish variation-sets, but brought German structure, thematic organization and a lot of poetic content into his music. This is particularly evident in his Toccatas with strong use of imitation technics, thematic connectivity, and use of *style brisé* (broken style) borrowed from lute music.

Johann Adam Reinken b. 1643 — d. 1722

Dutch/North German organist and composer. 1657 – organist at Berghkercke, Denver, Holland; 1663 – succeeded his teacher, Heinrich Scheidemann (A pupil of Sweelinck) at St. Katharinenkirche in Hamburg. He was one of the most important composers of the 17th century, a friend of Dieterich Buxtehude and a major influence on Johann Sebastian Bach; however, very few of his works survive to this day. Reincken's colossal fantasia on *An Wasserflussen Babylon* is one of the last great peaks of this genre.

John Playford b. 1623 — d. 1686/1687

English music publisher who in 1651 published *The English Dancing Master*, a collection of popular dance tunes that was republished as simply *The Dancing Master* through 1728, becoming one of the most popular tune-books ever.

Giovanni Legrenzi b. 1626 — d. 1690

Italian composer of opera, vocal and instrumental music, and organist. From a family of musicians, he was established in Venice and was strongly influential on succeeding generations.

Matthew Locke b.1630 — d. 1777

English composer of popular music for the stage in the generation prior to Purcell.

Nicolas Lebègue b.1630 — d.1702

One of four organists of the Chapelle Royale from 1664 until his death, and also organist at St. Merry (1676-1685). He produced three *Livres d'Orgue* (the second book for those with moderate ability), and composed for both the liturgical and concert organ. Lebègue was the first one to systematically exploit the colorful varieties of forms of the recit, duo, basse de trompette, dialogue, fugue grave and solo de cornet, and was also one of the first to write Noels (variations on French Carols). Lèbegue used a variety of contrasting colors and effects, which sparked widespread interest among later composers in organ stops imitating orchestral instruments, bells, etc.

Jean Baptiste Lully b. 1632 — d. 1687

Italian-born music musician, theorist and conductor; a composer who became the absolute dictator of music taste in the Court of King Louis XIV, only to die of gangrene after injuring his foot with his large conducting staff during a performance of his *Te Deum*.

Dieterich Buxtehude ca 1637/1639 — 1707

Danish-German and composer whose innovative improvisational harpsichord and organ style and was greatly influential on North German music and greatly impressed the young J. S. Bach, who walked 180 miles each way to Lübeck to hear him play and direct his compositions. Besides numerous organ works, Buxtehude composed many excellent sacred works as well as sophisticated chamber music.

Juan Garcia de Salazar b. 1639 — d. 1710

Spanish composer of choral works in the Renaissance style established at Burgos Cathedral.

Jean de Ste. Colombe b. 1640 — d. 1700

French composer and viola da gambist, considered a superb master.

Gaspar Sanz b. 1640 — d. 1710

Prolific Spanish guitarist, organist, composer, poet, writer and priest who published 90 guitar works in 3 volumes as instructive popular guitar pieces for his patron and student, Don Juan of Austria, the illegitimate son of King Philip IV. Sanz's works have influenced several 20th Century composers.

Giovanni Battista [Draghi] Pergolesi b. 1640 — d. 1708

Anglo- Italian Baroque organist, violinist and composer whose family name Draghi was eclipsed by the nickname 'Pergolesi' denoting that his ancestors were born in Pergola, Marche (Italy). He was one of the most important early composers of comic opera (*opera buffa*). Taken to England by Charles II in 1660 to try to establish Italian opera there. His sacred music shows incredible mastery.

Heinrich Ignaz Franz von Biber 1644 — 1704

Bohemian-Austrian violin virtuoso and composer, whose remarkably advanced technique allowed him to reach 6th and 7th positions, use multiple stops in complex polyphonic passages, and explore numerous scordatura tunings. His works were imitated throughout Europe, and remained famous through the late 18th Century and are still played.

Dr. John Blow b. 1649 — d. 1708

English organist of Westminster Abbey and a court composer who wrote church and theater music. Doctor of Music and a notable teacher whose pupils included Henry Purcell.

Robert de Visée b. 1650 — d. 1725

French composer and performer on lute, theorbo, guitar, viol and also a singer, serving King Louis XIV and then Louis XV. He is arguably the most important French composer of Baroque guitar music, a particular favorite of Louis XIV.

Antonio de Salazar b. 1650 — d. 1715

Spanish born composer in New Spain writing in a conservative Renaissance style who served first at Puebla Cathedral and then at Mexico City Municipal Cathedral.

Arcangelo Corelli b. 1653 — d. 1713

Italian virtuoso violinist and composer who is credited with establishing the modern genres of the sonata and concerto and also consolidating a convincing chordal progression ‘gravitational’ logic based on the circle of 5^{ths} that would serve common practice harmony well for many generations.

Ludovico Roncalli b. 1654 — d. 1713

Italian composer and guitarist whose several suites for 5 and 6 string Baroque guitars remain popular with performers.

Marin Marais b. 1656 — d. 1738

French performer on viola da gamba, composer; subject of the movie *Tous les Matins du Monde* (1991). He studied composition with JeanBaptiste Lully. He was widely considered a superlative sensitive player.

Henry Purcell b. 1659 — d. 1695

English composer famed for his songs, incidental music for plays, opera *Dido and Aeneas*, music for strings, keyboard music.

Alessandro Scarlatti b. 1660 — d. 1725

Italian composer of more than 100 operas, and over 600 chamber- cantatas, for which he is considered the greatest master. Father of Domenico Scarlatti, he is remembered for his command of modulations.

Georg Böhm b. 1661—d. 1733 —

Bohm studied at the University of Jena and took organ lessons with J. A. Reincken in Hamburg. From 1698 to his death, he served as organist at the Church of St. John in Lüneburg. Known for his chorale-based compositions, especially his large-scale chorale- partitas written in the form of variations. Many of them could be performed without pedal, and also played successfully on harpsichord or clavichord. Böhm's music is notable for its use of the “stylus phantasticus”, a style of playing based on improvisation. J.

S. Bach loved and studied Böhm's music and possibly was a pupil of Böhm for a period of time.

Daniel Purcell b.1664 — d. 1717

English composer who was younger brother or perhaps younger cousin to Henry Purcell. Her wrote cantatas, odes, anthems, incidental music for Plays, and also completed some of Henry's unfinished work.

Élisabeth-Claude Jacquet de la Guerre b. 1665 — d. 1729

A brilliant child prodigy born into the Jacquet dynasty of gifted Parisian musicians. Raised in the heart of the French court, she often played before King Louis XIV in her youth, eventually developing into a gifted and perceptive musician, harpsichordist, improviser and composer. Her education was supervised by the King's mistress, the Marquise de Montespan. She married Michel de la Guerre, son of the late organist of Sante-Chapelle. Her first collection of harpsichord pieces, *Premier livre de pièces de clavessin* was printed in 1687. She stayed abreast of the musical trends of her lifetime, and never lost the King's enthusiastic support and patronage.

Wenzel Ludwig von Radolt b. 1667 — d. 1716

Composer and lutenist from a distinguished royal Viennese family. Although his mother was Italian, he preferred the French way of playing lute. His 12 concertos can all be played as solo pieces or as chamber music and are dedicated to Emperor Joseph I.

François Couperin [Le Grand] b. 1665 — d. 1733

A French renowned harpsichordist, organist and composer, called 'Le Grand' to distinguish him from the other famed musicians in his family dynasty. Several high court appointments testified to the degree of respect he was held in. His achievement was to introduce the Italian trio sonata form to France while also blending the Italian compositional style of Corelli with the French style in a set of pieces called *Les Goûts Réunis*, "The [Two] Tastes Reunited" (1724). Other composers were inspired to use this idea.

Turlough O'Carolan 1670 — 1738

Celtic harper, singer and composer in Ireland who was blinded by smallpox in his 18th year and taught harp and gifted with a horse by a patroness so he could travel among the great houses to entertain the old families. His incredible gift for melodic freshness caused his compositions to be transcribed and passed down. 214 tunes are extant.

Tomaso Albinoni b. 1671 — d. 1751

Italian Baroque composer renowned for his operas, cantatas, and sonatas; today, especially his concertos remain popular.

Antoine Forqueray b. 1672 — d. 1745

French virtuoso of the viola da gamba and composer, first in a line of composers and viol performers with the same last name.

Nicolas de Grigny b.1672 — d.1703

Studied with N. Lebeque. 1693-1695 – Organist St. Denis Abbey Church; 1697-1703 – Cathedral Notre Dame in Rheims. It is possible that J.S. Bach copied his *Livre d'orgue* (1699) which contains 50 pieces including an organ Mass (with famous *Recit de Tierce en Taille*) and five Latin hymn settings. In his compositions he often used 5-part texture, retained the modal character of plainsongs, advanced the polyphony to a highest point, and the fugue development into more extended compositions. He accomplished a difficult task — the synthesis of liturgical and concert genres.

Santiago de Murcia b. 1673 — d. 1739

Spanish guitarist and composer who was Master of Guitar to the Spanish Queen Maria Luisa of Savoy. He published *Resumen de acompañar* (1714) and his works also survive in 3 later collections. Some of his music found its way to the New World and was played in Mexico and Chile.

Antonio Vivaldi b. 1675 — d. 1741

The celebrated 'red priest' of Venice, a violin virtuoso and teacher who composed innumerable concertos for the talented young female musicians of the 'Ospedale' orphanage in hopes that their talent would substitute for a dowry and win them a marriage into a good family. Vivaldi is famed for his concertos for strings and other instruments, but also wrote many operas and cantatas.

Manuel de Zumaya b. 1675 — d. 1755

Perhaps the most famous Mexican composer of church music and opera. He had secure command of the Renaissance style and the Baroque style, and became the first New World composer to write music for an Italian libretto, though the music of his opera itself is lost.

Wolff Jakob Lauffensteiner b. 1676 — d. 1754

Austrian lutenist active in the Bavarian court in Munich. Over 100 movements in German style (a mix of French forms, textures and ornaments with Italianate cantabile melody over a basso continuo line) survive. Lauffensteiner is considered a precursor of Weiss.

Louis-Nicolas Clérambault 1676 — d. 1749

His father was one of the highly disciplined elite group of *24 violons du Roi*. Clérambault studied organ and composition with Andre Raison, and then succeeded him at church of the Jacobins, and dedicated his *Premier Livre d'Orgue* (1710) to him. He worked as an organist at Maison Royale de St Luis, St. Cyr, and as a music director to Louis XIV's pious mistress, Mme. De Maintenon. From 1704 to 1710, he served as organist at St. Sulpice. His two suites contain the usual series of short pieces. They show some Italian influence, and often his tempo indications, such as *gayement*, *gay*, *gracieusement* are not of liturgical character, which suggests they may have been played for secular occasions.

Georg Philipp Telemann b. 1681 — d. 1767

German organist, multi-instrumentalist and composer who composed at the forefront of every style, and is one of the most prolific composers ever, writing operas, passions, cantatas, oratorios, orchestral suites, chamber music, concertos, sonatas, and music for harpsichord and organ, including pedagogical works for his students. J. S. Bach was his good friend and made him the godfather and namesake of his son C. P. E. Bach; he also knew Handel. His music is considered a link from the Baroque to the Classic.

Jean-Philippe Rameau b. 1683 — d. 1764

Major French composer and theorist. He composed ingenious and revolutionary harpsichord music that circulated throughout Europe with

that of François Couperin to great acclaim. His theoretical treatises totally revised harmonic thinking. When he began to compose brilliant opera at age 50, he completely eclipsed J-B Lully as the major opera composer in France.

Johann Sebastian Bach b. 1685 — d. 1750

North German organist and composer from a vast musical family. Because he lost both parents in early childhood, his older brother enrolled him in the prestigious St. Michael's School where he studied harpsichord, organ, voice, and composition with its renowned faculty. With his natural abilities, and his strong grounding in counterpoint and Italian, German and French music, he was always able to secure good posts. In 1705, he walked 280 miles each way to visit the senior Danish organist Buxtehude, and was so enchanted that he famously overstayed his 1 month leave by four-fold! From 1708, Bach composed keyboard and instrumental works as organist and concertmaster for the ducal court. From 1717, he was in Köthen and able to concentrate on secular orchestral music. Here he wrote the 6 *Brandenburg Concertos*. In Leipzig from 1723, he became Cantor of the Thomaskirche and was obliged to write music for all the Sunday services, so he created cantata-cycles, taught in the choir-school and directed the Collegium Musicum while also providing light music for Zimmerman's Coffeehouse. While continuing to work hard, his final years were devoted to completing *The Mass in B Minor*, *The Musical Offering* and *The Art of Fugue*, which, still unfinished, was published posthumously. Bach has left an unsurpassed corpus of 1080 authentic works of all sizes and complexity.

Georg Frederic Handel b. 1685 — d.1759

German composer, conductor and keyboard virtuoso. Handel composed songs, operas, oratorios, cantatas, and concertos. By contrast with Bach, Handel traveled far from his German birthplace and was a thoroughly cosmopolitan touring musician. In his youth, he traveled to Florence and Rome to see Italian opera in its home. Soon he'd found his way to London, which he loved, and determined he'd stay there to make opera. Staging opera was expensive and required the support of wealthy patrons. Some of these patrons like the Duke of Chandos, invested in the transatlantic slave trade, so Handel also invested for a short period, hoping to fund his lavish

opera budget. For this reason, S. C. Baroque Festival refrains from performing music by Handel.

Domenico Scarlatti b. 1685 — d. 1757

Italian harpsichord virtuoso and teacher, son of Alessandro Scarlatti and composer of operas and cantatas; and in his role as harpsichord teacher to Queen Maria Barbara of Spain, an amazing composer of 500+ harpsichord sonatas that range from folkloric ones painted in Flamenco colors, saturated with regional dances and melodies to the more formal Rococo (pre-Classical) style. Since loyally following his patron Queen to Spain and spending the rest of his career there, Scarlatti has never stopped influencing keyboard and other plucked strings music with the folkloric wealth of his adopted country.

Nicola Antonio Porpora b. 1686 — d. 1768

Italian singing teacher and composer of more than 10 operas who taught and composed for the most famous castrato voices of his time, including Carlo Broschi (Farinelli). Porpora also taught the young Franz Joseph Haydn.

Sylvius Leopold Weiss b. 1687 — d. 1750

German lutenist and composer for lute. Technically the most advanced Baroque player of the instrument, as well as most prolific Baroque lute composer, with about 850 attributed solo works surviving. Weiss was a friend of J. S. Bach, who he also influenced.

Domenico Zipoli b. 1688 — d. 1726

Italian organist who published *Sonate d'intavolatura per organo e cimbalo*. (1716) became a Jesuit missionary to teach the native Guarani people in Córdoba, in Spanish Colonial America (now Argentina). His works for service use have been preserved in Peru and Bolivia.

Geminiano Giacomelli [or Jiacomelli] b. 1692 — d. 1740

Italian composer of operas that were greatly popular. He also wrote a great deal of sacred music including psalm settings and concertos.

Leonardo [Orenzo Salvatore di] Leo b. 1694 — d. 1744

Italian organist, highly regarded composer of serious and comic operas and strings concertos.

Adam Falckenhagen b. 1697 — d. 1761

Austrian lutenist who studied with Weiss. Composer for lute and strings.

Riccardo Broschi b. 1695 — d. 1756

Italian composer of heroic operas; brother of Carlo Broschi (Farinelli).

Johan Adolf Hasse b. 1699 — d. 1783

German singer and voice teacher who was an enormously popular opera composer who studied in Naples with Alessandro Scarlatti. He wrote *opera seria* especially for his wife, Faustina, and for Carlo Broschi (Farinelli) to sing. He set many libretti by Metastasio, becoming more faithful to the original texts in his later years.

Carlo Broschi (Farinelli) b. 1705 — d. 1782

Italian castrato opera singer who was famed all over Europe for his exceptional abilities as a performer.

Ignacio de Jerusalem b. 1707 — d. 1769

Baroque composer who emigrated from Italy to Mexico to work as a musician, first in theater in Mexico City and eventually in the Metropolitan Cathedral there. He modernized music notation in Mexico and his sacred works circulated widely, to Guatemala and even the California missions.

Armand-Louis Couperin b. 1727 — d. 1789

French harpsichordist, organist and composer from the well-known dynasty of musicians. He married the daughter of the best harpsichord maker in France, also a gifted musician. His surviving works are for keyboard and chamber ensemble. His excellent *Pieces de Claveçin* was published in 1751.

Padre Antonio Soler b. 1729 — d. 1789

Spanish-Catalan priest who thrived on a 20-hour workday, producing more than 500 compositions, among them about 150 sonatas for harpsichord, fortepiano and organ for his keyboard student, a son of King Carlos III. A

pupil of D. Scarlatti, Soler's music may be considered transitional in taste from Rococo to early Classic.

Instruments in Use in the Baroque Period

Lute, Theorbo, Guitar, Violin, Viola, Cello, Double Bass/Violone, Viola da Gamba, Trumpet, Horn, Sackbutt, Recorder, Flute (Traverso), Oboe, Bassoon, Harpsichord, Organ.

Cremona, Italy was the historic center of violin making during the 16th and 17th centuries, with Amati, Guarnerius, and Stradivarius violins all being made there.

Writers of the Baroque

France Pierre Corneille b. 1606 — d.1694, *Le Cid* (1684) ;

Jean-Baptiste [Poquelin] Moliere b. 1622 – d. 1673 *Tartuffe* (1664)

England John Milton b. 1608 – d. 1674 — *Paradise Lost* (1667)

Noteworthy Historical Events

The Reformation, 1517 — 1648, splitting Christianity into two main branches, — Roman Catholicism with the Pope in Rome and the Protestant Church with other ideas, — was ongoing with religious hostilities and wars affecting much of Europe. The American colonies were founded by groups seeking religious freedom during this period.

The Enlightenment, officially 1715 — 1789, has roots in the scientific discoveries and optics advances of the Renaissance, and the consequent astronomical discovery of the heliocentric solar system that earlier scientists such as Galileo Galilei (1564—1642) paid a heavy price with the Inquisition for mentioning these discoveries as fact, since they ran contrary to accepted tradition. But gradually, progressive ideas concerning God, nature, reason and humanity gained traction and instigated revolutionary developments in philosophy, art and politics, leading to the French Revolution, where humans moved to improve their own condition.

Most famous Enlightenment thinkers:

- John Locke 1632 – 1704.
- Sir Isaac Newton 1642 – 1727
- Jean-Jacques Rousseau 1712 – 1778
- François-Marie Arouet Voltaire 1694 – 1778

Artists of the Baroque

Caravaggio (1571-1510), Peter Paul Rubens (1577-1640), Rembrandt 1606-1669), Diego Velazquez (1599-1660), Joannes Vermeer (1632-1675), Artemesia Gentileschi (1593-1653), Michaelangelo (1475-1564), Georges de La Tour (1593-1652), Frans Hals (1582-1666).