

Wendy Heller, *Music in the Baroque*  
Chapter 4: The Art and Craft of Instrumental Music in the Early Seventeenth Century  
Study Guide

Anthology Repertory:

6. Girolamo Frescobaldi: *Toccate e partite d'intavolatura di cimbalo*, Book 1: Toccata no. 2
7. Dario Castello: *Sonate concertate in stil moderno*: Book 2, Sonata no. 28.
8. Johann Jacob Froberger: *Libro quatro di toccate, ricercari, capricci, allemande, gigue, courante, sarabande*: Suite in C Major, FbWV 612

Repertory Discussed:

- Fig. 4.1 Claudio Monteverdi, *L'Orfeo*, Act 3 "Possente spirto"  
Ex. 4.2 and 4.3 Jan Pieterszoon Sweelinck, *Fantasia chromatica*  
E. 4.4 Johann Jacob Froberger, *Toccata no. 1 in A minor*, FbWV 101  
Fig. 4.5 Louis Couperin, *Prélude de Mr. Couperin à l'imitation de Mr. Froberger*  
E. 4.5 Tarquinio Merula, Ciaccona from *Canzoni overo sonate concertate*, Book 3

Chapter Outline

General

- Growing interest in expressive and rhetorical power of instrumental music
- Rising status of instrumentalists
- André Maugars, viol player

The Practical Musician

- Patronage/employment systems
- Differences between uses of ensembles of "loud" and "soft" instruments
  - *Piffari* and *Stadtpeifern*
- Instrumental music for dancing and private entertainment
  - Consorts (whole and broken)

Building Instruments for Sight and Sound

- Relationship between increasing virtuosity of players and technological developments
  - *Theatrum instrumentorum* by Michael Praetorius
- Professional status of instrument makers (guilds, reputations)
- Regional specialties and famous families
  - Violin makers: Amati, Guaarnier, Stradiviri (Cremona, Italy)
  - Woodwinds: Hotteterre and Philidor (France)
  - Brass: John Wilhlem Haas (Germany)
  - Organs: Arp Schnitger (Germany)
  - Harpsichord: Ruckers (Antwerp)

Patrons, Audiences, and Performers

- Changing nature of connoisseurship—shift between role of amateurs and professionals
- Important role of patronage
  - Barberini and Colonna families (Rome)
- Growing demand for specialized players
  - Biagio Marini, Froberger, Frescobaldi

- Financial and practical career challenges for instrumentalists— court, freelance, church, teaching
  - Orlando Gibbons, John Bull, Sweelinck

Music, Rhetoric, and National Styles

- Baroque writings on communication expression in instrumental music
  - Frescobaldi, Marin Mersenne, Johann Mattheson, Thomas Mace
- Different styles as reflecting national or local preferences
  - Athanasius Kircher—preferences part of innate characters of different people
- Politics and dynastic marriages encourage the circulation of musical styles from to another style

Genre and Style in Seventeenth-Century Instrumental Music

- Challenges of defining genre—by style or function?
  - Kircher, *Musurgia universalis*, on categories of instrumental music,
- Fantasy and Craft: Kircher's "fantastic style" (*stylus phantasticus*) and Morley's "fantasy"
  - Unrestrained method of composition and opportunity to show compositional ingenuity
  - Toccata, ricercar, canzona, sonata, unmeasured preludes
  - *Stile antico* (ancient style) and *stile moderno* (modern style)
- Dancing for the Ears
  - Johann Hermann Schein
  - Suite - Froberger, *Suite in C Major*
  - Allemande, courante, gigue, sarabande
- Variation sets and ground basses
  - Chaconne (ciaccona) and passacaille (passacaglia), *romanesca*, *bergamesca*, *ruggiero*
- Character pieces
  - *Tombeaux* and *lamenti*

Source Readings:

Johann Mattheson, from *The Complete Music Director* (1739), 116:696–703; 4/36:188–94.

Athanasius Kircher, from *Musurgia universalis*, 117:709–10; 4/37:201–2

Thomas Morley, from *A Plaine and Easie Introduction to Practicall Musicke*, 75:478-482; 3/40:200-204.

Christopher Simpson, from *The Division Viol*, 104: 634-644; 36; 4/24:126-136.