

Wendy Heller, *Music in the Baroque*
Chapter 9: Music and Education
Study Guide

Anthology Repertory

15. Antonio Vivaldi, Concerto for Viola d'amore and Lute, RV 540: Movement 1, Allegro

Repertory Discussed:

- Ex. 9.1 Giulio Caccini, Preface to *Le nuove musiche* (1604)
Ex. 9.2 and 9.3 Christoph Bernhard, *Von der Singe-Kunst* (1649)
Ex. 9.4 Chiara Margarita Cozzolani, "O quam bonus es" from *Concerti sacri* (1642)
Ex. 9.5 Vivaldi, Concerto for Viola d'amore and Lute in D minor, RV 540 (1740), Largo

General

- Varied means of gaining a musical education
 - Nobles and royalty received private instruction
 - Professionals often studied with a local master
 - Religious and charitable organizations providing musical training for students with limited financial means
 - Shared belief in importance of music in religious education

Choirboys

- Training of choirboys was necessary to have sopranos and altos to sing the liturgy
- Catholic choir boys
 - Collegio Germanico in Rome
 - Accomplished maestri di capella, including Giacomo Carissimi
 - Contracts for choirboys—example of Giovanni Felice Sances
 - Castrati—example of Atto Melani and his brothers from Pistoia
- Anglican Choirboys
 - Impact of the Civil War—need for choirboys after Restoration
 - Chapel Royal—post-Restoration, recruited and trained by Henry Cooke, Master of the Children of the Chapel Royal—teacher of composer John Blow
 - Blow becomes Master of the Chapel Royal, teaches Henry Purcell (see Chapter 8)
- Lutheran Choir Boys
 - Music essential part of Lutheran curriculum, part of learning dogma
 - Dietrich Buxtehude (see Chapter 13) J.S. Bach (see Chapter 15) received typical training of Lutheran choir boys;
 - Bach as Cantor (music director) in Leipzig, instructing and directing choirboys
 - Kantorei—select group of musicians, who sometimes worked professionally
 - Descriptions of music education in North German in satirical novels

Learning to Sing

- Daily musical training in monophony (chants, psalm tones, chorales), progressing to polyphony
 - Challenges of singing *canto figurato*—
 - Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (1597)
 - Lorenzo Penna's *Li primi albori musicali per li principianti della musica figurata* (1672)
 - Giulio Caccini, *Le nuove musiche* (1601)
 - Christoph Bernhard, *Von der Singe-Kunst* (1649)

Convents

- Importance of convents for managing female sexuality and housing unmarried women
- Nuns musical training shaped by rules concerning *clausura* (absolute separation from the outside world), enforced with rigor after the Council of Trent.

- Sometimes nuns could study with male musicians through the grating; also received training from older nuns
- Convent churches included an internal section, where nuns could hear the liturgy and sing without being seen.
- Many convent choirs were very accomplished, having the opportunity to build technique and ensemble over time; became tourist attractions.
- Two famous nun composers
 - Lucrezia Orsina Vizzana (Bologna)
 - Margarita Cozzolani (Milan)

Orphans and Foundlings

- Venetian *Ospedali*-charitable organizations that provided musical training, with a series of accomplished *maestri di coro*
 - Santa Maria della Pietà, took unwanted infants, had the most famous music program, directed beginning in 1701 by Vivaldi
 - *Figlie di coro* – literally - girls of the chorus who participated in the music program; most known only by their first names; many very accomplished, playing numerous instruments.
- Vivaldi's Concertos and Oratorios
 - Importance of the skilled female instrumentalists at the Pietà in Vivaldi's concertos, which provided an important to show their skills
 - Concerto for Viola d'amore and Lute, RV 540, first performed in honor of the visit of Friedrich Christian, the crown prince of Saxony-Poland, March 1740
 - Ritornello form - movement organized around a repeating ritornello (instrumental refrain) which alternated with solo episodes
 - Vivaldi's innovations as orchestration – also evident in *The Four Seasons* and the other oratorio *Juditha triumphans* (1716)
- Neapolitan Conservatories
 - Orphanages in Naples became major centers for music education
 - Use of special pedagogical system involving *partimenti* – bass parts that could be realized at the keyboard teaching typical voice-leading patterns and musical gestures