The



Selected, edited and annotated by Nancy Bachus

1600-1750



21 Early Intermediate to Intermediate Piano Solos **Reflecting Baroque Society, Style and Musical Trends** 



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Musical style comes through musicians as a result of their individual personalities and the characteristics of the times in which they live. Musical style differs according to:

- who composed the music.
  - when it was written.
- where it was written.
  - why it was written.





## aroque Style Period (1600-1750)



The French word **Baroque**, derived from the Portuguese word *barroco*, means an imperfectly shaped pearl that was frequently used in jewelry at the time. In 1746 the term *barroco* was first applied to music in a derogatory way, describing it as rough and undisciplined; music that surprised listeners by its boldness: "beauty... almost breaking the bounds of control." Barroco was replaced by the Italian term baroco, implying a sense of the bizarre, distortion, extravagant display and the overly ornate.

Maria Barbara, Queen of Spain, was a onetime student of Scarlatti.

## Political Settings: Italy, Germany, France, England and Spain

Baroque-style music began in Italy and spread throughout Europe. Political conditions in each country had a great effect on the music produced there.

- Italy was made up of small city-states, some independent but most ruled by foreign powers.
- The Thirty Years War in the early 17th century was very destructive to Central Europe, leaving Germany with over 300 separate states. The fighting was mainly between Protestant and Catholic powers, a result of Martin Luther's (1483–1586) Reformation in the previous century.
- After the Thirty Years War, France dominated Europe. King Louis XIV's (1638–1715) power is evidenced in his famous saying, "I am the state."
- In England, Civil War led to the overthrow and beheading of King Charles I (1600–1649), briefly establishing a constitutional government until a limited monarchy was restored.
- Spain had a strong monarchy, and because its empire extended to the New World, for a time (late 1500s) it was the richest nation on earth.

<sup>1</sup>Frederic V. Grunfeld, and editors of Time-Life Records, *The Baroque Era* (New York: Time Incorporated, 1968), 4. <sup>2</sup>William Fleming, *Art and Ideas* (New York: Holt, Rinehart and Winston, 1980), 277.

## Three Baroque Keyboard Masters

J. S. Bach, G. F. Handel and D. Scarlatti are the three most well-known Baroque keyboard composers. Coincidentally, they were born in the same year.

Johann Sebastian Bach: born in 1685 in Eisenach, Germany—died in 1750 in Leipzig, Germany.

George Frideric Handel: born in 1685 in Halle, Germany—died in 1759 in London, England.

**Domenico Scarlatti:** born in 1685 in Naples, Italy—died in 1757 in Madrid, Spain.

Western Europe during the early 1700s George Frideric Handel **GREAT** BRITAIN Johann Sebastian Bach Halle London\* Leipzig • **AUSTRIAN** NETHERLANDS Eisenach **AUSTRIA-HUNGARY FRANCE** SWITZERLAND **ITALY** OTTOMAN Madrid **EMPIRE SPAIN** Naples

Domenico Scarlatti

"Music must be supported by the king and the princes, for the maintenance of the arts is their duty no less than the maintenance of the laws." Martin Luther (1483–1546)<sup>3</sup>

## **Patronage**

- Most Baroque composers and artists were employed by patrons of the arts. They composed and frequently performed whatever was required for a specific occasion. Most patrons were royalty, kings or aristocrats of smaller regions of Europe. Emperors, kings, popes and princes competed for artists to enhance their positions.
- Court musicians wrote extravagant operas and ballets as well as music for ceremonial occasions, background music, instructional music, and music for royal worship.
- With its headquarters in Rome, the Catholic Church was a major patron, and hired composers to write masses and motets for worship services. Protestant churches or "free" cities hired composers to provide music that might include cantatas for every Sunday of the year or music for civic events.
- A salaried group of musicians working for a patron was known as his chapel, and included singers, choir boys, organists and instrumentalists, with a Kapellmeister (maestro, maître) as the "master" or conductor in charge.

## Baroque Art

- Michelangelo (1475-1564) foreshadowed the Baroque with his artwork on the ceiling of the Sistine Chapel.
- Baroque artists loved the large, grandiose and dramatic. Contrasting light and shadow increased the emotional elements.
- Baroque art seemed crowded with ornate columns and sculpture, and paintings filled with figures that gave the impression of movement.

## Baroque Architecture

The Catholic Church, with inner reform, launched the Counter Reformation, trying to reach the spirit of the worshiper by dramatic impressions on the senses. Elaborate new churches with decorative altarpieces evoked awe, majesty and mystical devotion through ornate display and swirling upward movement.



Interior of Saint Peter's, Rome (1735) by Giovanni Paolo Pannini (Italian, 1691–1765)

"Music hath two ends, first to pleas[e] the sence [sic], ... and secondly to move ye affections or excite passion." Roger North (1651-1734), English lawyer, amateur musician and author, The Musicali Grammarian (1728)<sup>4</sup>

## Baroque Ideals

Baroque art and music include a wide variety of styles. If there is a unifying factor, it is in the search for deeper means of expression. Baroque artists strove to move or change the audience's passions or affections.

- These "affections" or "passions" were not the same as simple emotions. Artists recognized that people experience such states of mind as love, hate and wonder.
- They believed the body and mind tend to remain in one affection until a stimulus, such as music or art, changes it.
- Elaborate treatises were written on specific ways affections could be moved through music. The belief in music's power, even its obligation, to move the affections of the listener dominated the Baroque period, with the quality of an artwork judged by how strongly it affected the observer or listener.

The Teatro Regio at Turin during the Inauguration Night by Domenico Oliviero

## Baroque Opera

One way of moving an audience's affections was through the spectacle of elaborate, overwhelming stage effects in opera productions. Rows of columns, vaulting arches and domes were common on stage. Singers and musicians might descend as gods from the heavens on clouds. Sets, sometimes three stories high, might



include fountains, statues and staircases. Enchanted palaces and entire towns were burned (in simulation) for grand finales. Some audience members conducted personal and political business in their boxes during performances, while others dined, played chess and sometimes slept.

> <sup>4</sup>Joseph Machlis, The Enjoyment of Music (New York: W. W. Norton & Company, 1977), 367.

> > The Ramanie Shirit Rook 1

"The end of all good music is to affect the soul." Claudio Monteverdi (1567–1643), Baroque opera composer<sup>5</sup>

TYROL

TUSCANY

LOMBARDY

GENOA

CORSIGA

SARDINIA

Mediterranean Sea

Milan

AUSTRIA

VENETIAN REPUBLIC

PAPAL STATES

talian Musical Life

The area now known as Italy was divided into many separate states during the Baroque period. Courts of ruling families, smaller courts and large churches employed artists. "Lesser" courts might be relatives of ruling families, minor aristocrats, ambassadors, bishops and cardinals of the Church, or exiled kings and queens from other countries. Courts traveled seasonally between city and country residences, and sometimes went abroad spreading a wide variety of musical styles throughout Europe.

## Italian Opera

Baroque opera was developed in Florence, Italy, around 1600 by a literary club (academie) that was trying to deepen the expression of

words through meaningful music. Two ways of setting solo songs developed: recitatives, a type of sung-speech that moved the story forward, and arias, which were more elaborate and lyrical in style.

SWITZERLAND

PIEDMONT

SAVOY

(FRANCE)

Operas were performed for special occasions: royal birthdays or weddings, visits of foreign royalty or ambassadors and during Carnival season (just before Lent). A public opera house opened in Venice in 1637, and by the end of the 17th century over 350 different operas had been produced in its 16 neighborhood theaters.



Italy in the early 1700s

Italy

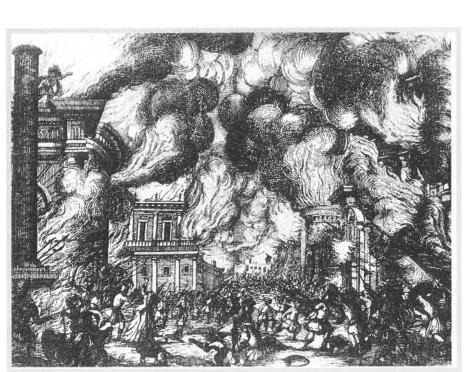
in the 1700s

NAPLES

SICILY

HUNGARY

OTTOMAN EMPIRE



"The Burning of the City of Argos," a scene from Cavalli's opera Hipermestra, staged in Florence in 1658.





J. S. Bach's "Explication" in his own handwriting. Courtesy of Yale University Music Library

"[Ornaments] are indispensable. ... [they] connect notes; they enliven them ... give a special emphasis ... make content clear, whether ... sad or joyful ... for true performance." Carl Philipp Emanuel Bach (1714–1788)<sup>6</sup>

## **Baroque Ornamentation**

- Ornamentation was a vital part of Baroque music. Soloists were expected to "improve" their part with spontaneously improvised ornaments.
- Repeated phrases or sections were embellished, and improvising was a prized skill. Like decorations, ornaments are "not necessary to the structure ... but [make] it more pleasing."
- Notated ornaments were usually abbreviated with special signs, which could be interpreted by the performer with personal taste and freedom according to context.

## **Keyboard Ornamentation**

- Italian composers seldom notated their ornaments, expecting performers to improvise them.
- Seventeenth-century French lute composers indicated ornaments (agréments) by use of extensive and elaborate symbols; these symbols were carried over to harpsichord music. One French harpsichord composer used 29 different symbols. The executions of these ornamental symbols were specified and organized in tables in the composer's manuscripts. These tables were confusing and inconsistent since different composers often called identical ornaments by different names, and frequently used different explanations for the same symbols.
- French symbols were imported and adapted by many **German** composers, including Johann Sebastian Bach. His son, Carl Philipp Emanuel Bach (1714–1788), clarified these 17th-century French ornaments and their use with rules that were accepted until the time of Ludwig van Beethoven (1770–1827). After that, composers usually wrote out the ornaments as part of the music.
- English composers used an entirely unique set of symbols.

The following chart shows the accepted execution for frequently used Baroque ornaments; however, any of these realizations could vary within a specific musical context. Speed of execution depends upon the rhythm, tempo and character of the music.

	Com					
	Symbol	Beginning Note	Number of Notes	Direction	Rhythmic Beginning	Execution
Mordent	4	written note	3	down	on the beat	*
Trill	•• or tr	note above	4 or more depending on the length of the ornamented note	down	on the beat	~
Turn	~	note above	4	down, then back up	where placed	
Combined trill & mordent	<del>Mir</del>	note above	6 or more	down	on the beat	

<sup>6</sup>New Grove Dictionary of Music and Musicians, s.v. "Ornaments" by Robert Donington (London: Macmillan, 1980), Vol. 13, 826.

<sup>7</sup>Jean Rousseau in 1687, quoted in Edith Borroff's Music in Europe and the United States (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1971), 292.

**Long Appoggiatura:** (leaning note) is played on the beat, thus delaying the principal note by half its length. If the principal note is a dotted note, the appoggiatura takes two thirds of its length.

With ordinary and dotted notes:

Short Appoggiatura: occurs most commonly before fast moving notes. It can be executed as a "crush," played on the beat, almost simultaneously with the principal note.



The editor suggests first learning the music in this collection without ornamentation, and then adding as many indicated ornaments as possible without interrupting the rhythmic flow or musical content.

## Italian Keyboard Music

Because opera was so popular in Italy, the harpsichord was primarily used as a part of the orchestral accompaniment or in smaller instrumental ensembles. Most opera composers wrote some **solo keyboard music** that could frequently be played on either the organ or the harpsichord. These pieces were intended mainly for private performance by patrons.

#### Variation: The Folia

- The folia was a harmonic pattern used in songs, dances and sets of variations for different solo instruments and ensembles during the Baroque period.
- Folia means "empty-headed." The original dance was so fast and noisy that dancers appeared to be fools or out of their mind.
- It evolved into a slow and dignified form, most commonly in the key of D minor.
- Some Baroque composers who have written variations on the folia include Italians Antonio Vivaldi (1678–1741), Arcangelo Corelli (1653–1713) and Domenico Scarlatti (1685–1757); Germans Johann Sebastian Bach (1685–1750) and Carl Philipp Emanuel Bach (1714–1788).



This harsichord was built by Lucca Giusti in 1677.

The eight-measure harmonic pattern is repeated with changes in measures 14–16, 31–32 and 47–48 to finalize the cadence.

 Measures 1–8:
 i
 | V
 i
 | VII
 | III
 | VII
 i
 | V

 Measures 9–16:
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 | V
 | i
 | VII
 | III
 | VII
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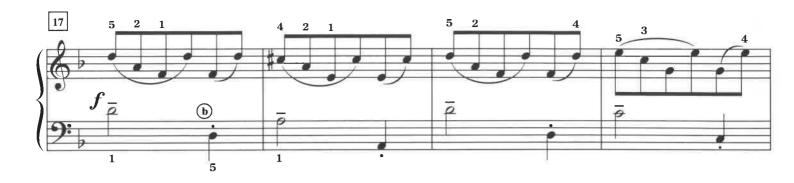
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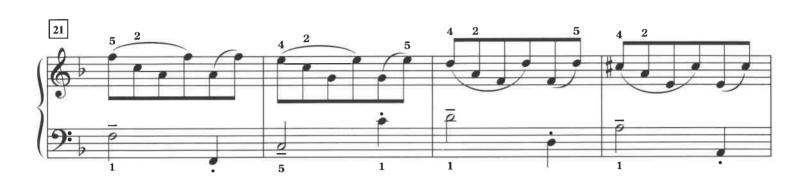
Alessandro Scarlatti (1660-1725)**Allegretto** 5 2 2 5 VII 5 2 5 2 5 2 ٧ i VII Ш

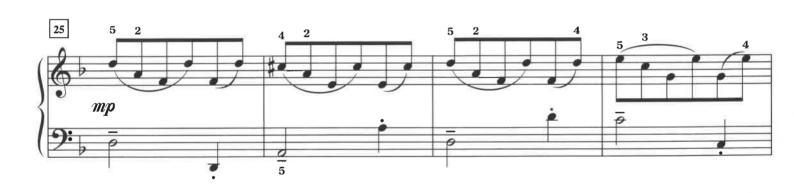


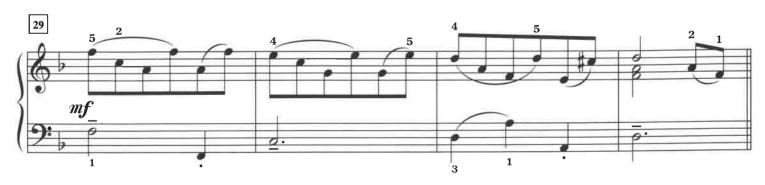
(a) The editor suggests all the trills in this piece begin on the upper note. See page 10 for further explanation.

## 12. The Raroane Spirit. Book 1

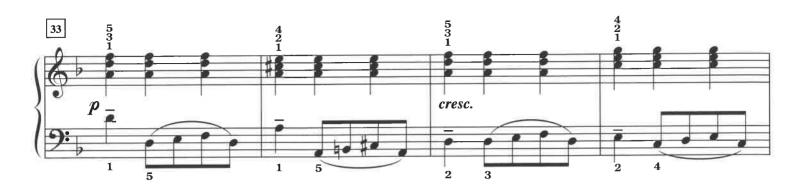


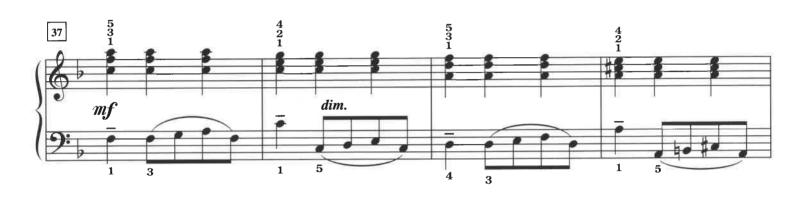


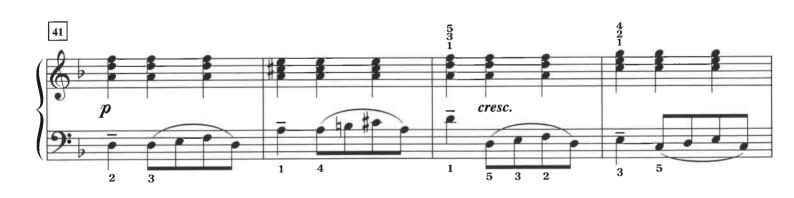


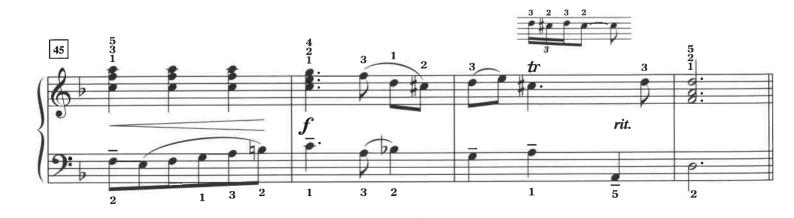


(b) The editor suggests that staccato notes not be played too short throughout this book. Their length varies according to the character of the piece.

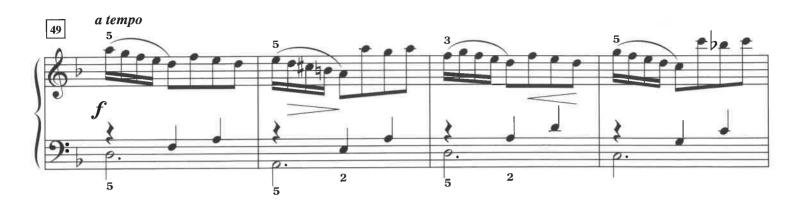


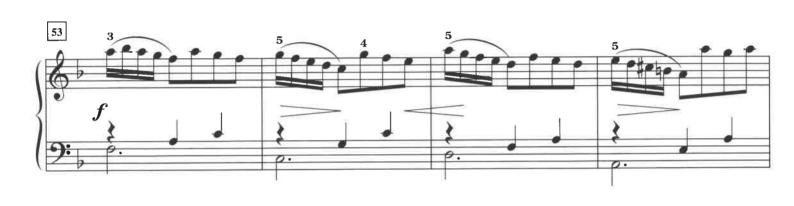


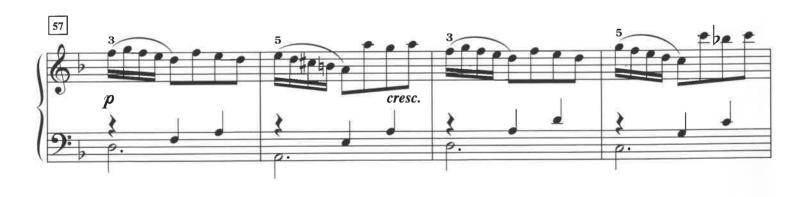




14 The Baroque Spirit, Book 1









#### Venetian Influence

- Venice, located in Northern Italy, had many international visitors, including kings from Russia, Poland and Denmark, the Elector of Saxony and composer George Frideric Handel.
- With its three-month Carnival season (before Lent), Venice became known as the "pleasure capital of Europe." Carnival in 1700 had 30,000 visitors in addition to 140,000 permanent residents.
- With two choir lofts, **St. Mark's Cathedral** developed a musical style using organ, several opposing choirs, and groups of instruments (violins, brass) spaced around the galleries of the church. This style became known throughout Europe and laid the foundation for the modern orchestra.
- Four state-funded orphanages had music instruction as part of their curriculum, developing many virtuosos and attracting influential visitors to concerts, where as many as 40 girls would perform (frequently from behind a lattice of ironwork for modesty).
- These institutions' fame as music conservatories became so widespread that European patrons paid to send musicians there to study. Venice became a "finishing school" for German composers and Italian became the international language of music.
- Antonio Vivaldi (1678–1741) was maestro di cappella (music director) at the Pietà, the most famous of the four establishments. He taught violin and composed for and directed chapel performances on Sundays and holidays. Concerts were presented there when the theatres were not in season.

<sup>8</sup>H. C. Robbins Landon and John Julius Norwich, *Music in Venice* (London: Thames and Hudson Ltd., 1991), 99.



noto: AKG London / Pinacoteca Querni-Sta

Coronation ceremony of the Doge (ruler of Venice); the new Doge throws coins to the people on the Piazza di San Marco (St. Mark's Square). Painting by Gabriele Bella, early 18th century.



## aroque Musical Style

## Stile Concertante (Concerto Style)

During the Baroque era, a new style developed known as the **concerto style** (*concertare*: to compete or fight side by side as "brothers-in-arms"). Concertos featured soloists (usually violinists) or groups of soloists, then called a **concerto grosso**, to display increased technical skill and real virtuosity.

The most important element in this style was contrast:

- loud and soft, with frequent "echo" effects, sometimes called terraced dynamics
- high and low ranges
- fast and slow
- theme against counter-theme
- soloist(s) and tutti (full orchestra or all instrumentalists playing)
- free (sung-speech) rhythm and ongoing, metrical, dancelike rhythms
- changes in color (different instruments or different keyboards)

## **Baroque Musical Structure**

#### Motive

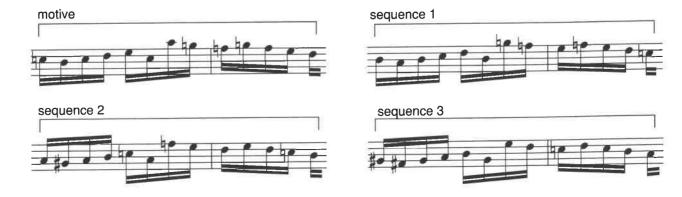
A motive is a brief fragment of a musical theme that is easily recognized. Here is the short motive (motive 2) in measure 26 of the following *Sonata in A Major* by Baldasarre Galuppi (1706–1785):

## Sequence

When a motive or phrase is repeated at a different pitch, often a step higher or lower, it is called a **sequence**. In measures 26–28 of the Galuppi *Sonata in A Major*, the motive is sequenced four times.



Longer motive (measures 17-18) and its three sequences (measures 19-24):



## Keyboard Sonata: Binary Form

Sections: | : A : | : B : | : Key relationships: | : I : | : V : |

Most Baroque keyboard sonatas are single movements in **binary form**, with two parts that are usually repeated. They normally **modulate** (change key) at the end of the first part to a closely related key, which is most often the **dominant** (a fifth higher than keynote) or **relative major or minor**. The second part begins in the new key and returns to the beginning key to end.

### **Rounded Binary Form**

The Galuppi Sonata in A Major is in rounded binary form:

- It is in two parts, with each part repeated (binary form).
- It begins in A major, modulates to A minor (the parallel minor) at the end of the A section and concludes in A major.
- It is called a "rounded" binary because the opening theme returns in measure 30 of the **B** section.

Sections:

I a I B I

Themes:

Key relationships:

I i I I I

A Am I Am A I

Baldasarre Galuppi was born on an island near Venice. His father, a violinist at a local theater, was his first teacher. After his opera was hissed off the stage in Venice, he enrolled in one of the four conservatories there for serious study. He eventually became the director of that conservatory and had a successful career as an opera composer throughout Italy, England and Russia, where he also served for a time as Director of the Chapel at the Court of Catherine the Great (1729–1796). He wrote over 100 operas, 27 oratorios, over 90 keyboard sonatas and served as maestro di cappella at St. Mark's Cathedral. Robert Browning (1812–1889) immortalized him in a poem entitled A Toccata of Galuppi's.

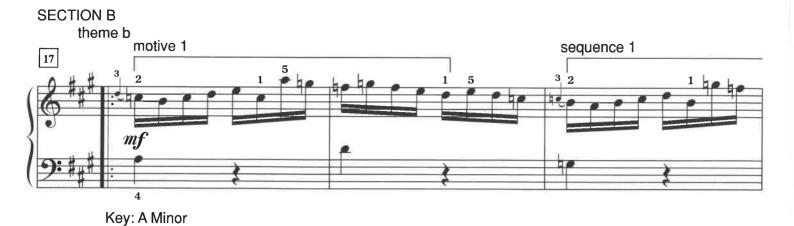
# Sonata in A Major

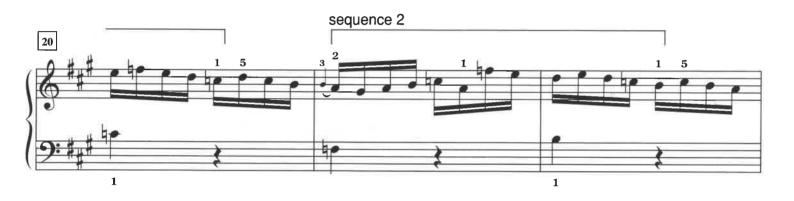


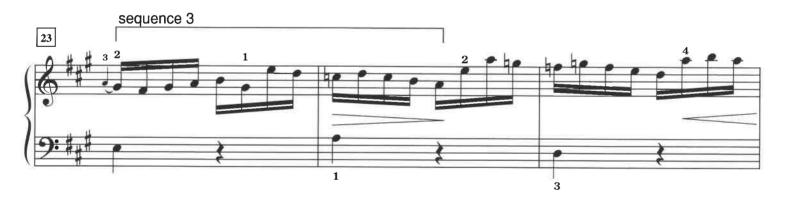
Oa The editor suggests playing the short appoggiaturas in measures 14, 17, 19, 21, 23 and 43 as a "crush," on the beat almost simultaneously with the main note. See page 10 for explanation.

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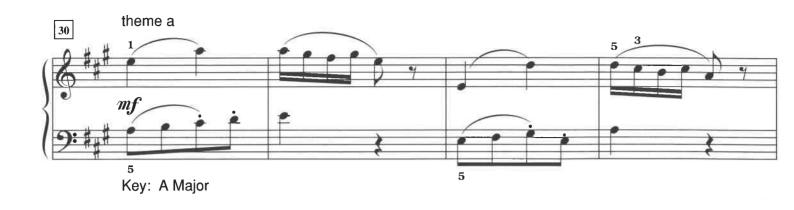
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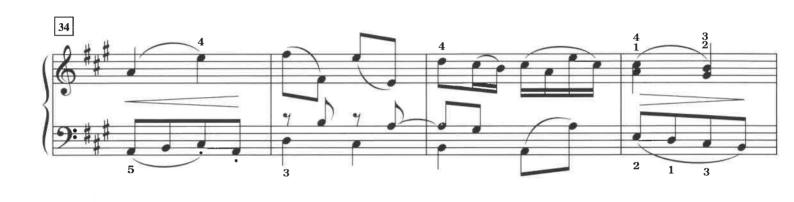


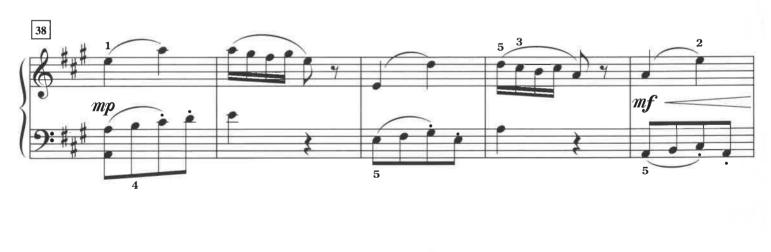


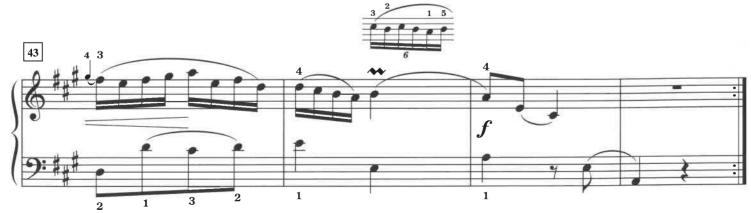












Giovanni Battista Pescetti was born in Venice and his first opera, a collaboration with Baldasarre Galuppi, was produced there in 1728. Pescetti settled in England in 1738; one year later, nine of his harpsichord sonatas were published in London. He became the director of the Covent Garden Theater, but his final years were spent in Venice as organist at St. Mark's Cathedral.

Pescetti's *Sonata in C Minor* is in typical **binary form.** It begins in C minor, modulates to E-flat major at the end of the **A** section (the relative major) and concludes in C minor.

# Sonata in C Minor







(a) The editor suggests playing the short appoggiaturas in measures 59 and 66 as a "crush," on the beat almost simultaneously with the main note. See page 10 for explanation.

<sup>24</sup> The Baroque Spirit, Book 1

#### Dance: Gavotte

Originally a French folk dance, the **gavotte** became a **popular instrumental form** and was a regular part of formal court balls during the Baroque period. A joyful dance in duple meter, it had "springing" steps and needed a spacious feeling and moderate tempo for performance.

**Arcangelo Corelli**, a composer, violinist, violin teacher and director of ensembles, worked for a series of patrons in Rome. He was the first composer to gain fame as a composer of only instrumental works.

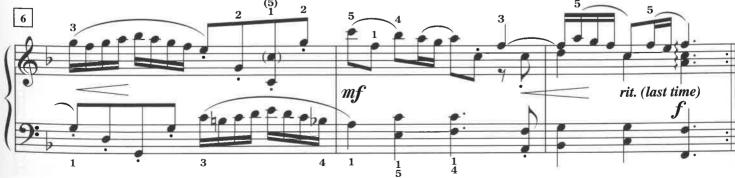
The best violinist of his day, he brought string playing to new heights, requiring new levels of bowing and fingerboard techniques in his compositions. Some of his collections of sonatas, trios and concertos were published in over 40 editions. Among the first "classics," they were studied, played and imitated throughout Europe.



Arcangelo Corelli (1653–1713)







<sup>(</sup>as indicated in parentheses).

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The



Selected, edited and annotated by Nancy Bachus



21 Intermediate to Early Advanced Piano Solos
Reflecting the Influence of 16 Great Composers on the Baroque Period





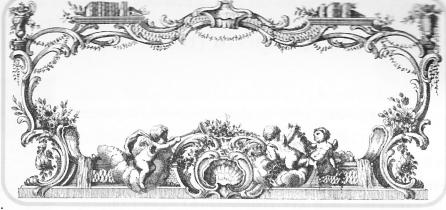


	5
Third Act: The Jugglers, Dancers	
The Flirt (under different dominos)	8
Jean-Philippe Rameau (1683–1764)	9
Menuet in G Minor	
Elisabeth-Claude Jacquet de la Guerre (ca. 1666-1729)	12
Rigaudon	. 12
(Jean Baptiste Loeillet (1680–1730)	14
Aire	
George Frideric Handel (1685–1759)	16
Impertinence	
Gavotte in G Major	
Sonata in A Major	
Denry Purcell (1659–1695)	22
Lilliburlero. A New Irish Tune Z. 646	
Carl Philipp Emanuel Bach (1714–1788)	
Polonaise in G Minor BWV Anhang 125	
Ohann Sebastian Bach (1685–1750)	26
Little Prelude in F Major BWV 927	
Bourrée in E Minor BWV 996	
Christoph (Johann) Graupner (1683–1760)	30
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Gigue  Omenico Scarlatti (1685–1757)  Sonata in D Minor (Gavotte) K. 64; L. 58  Sonata in C Minor K. 11; L. 352  Omenico Zipoli (1688–1720)  Sarabande  Carlos de Seixas (1704–1742)  Toccata in C Minor  Saldassare Galuppi (1706–1785)  Adagio  Chomas Arne (1710–1778)  Sonata No. 6 in G Minor	

A suite is a set of pieces, usually dance-like and in the same key.

Suites (viwies)

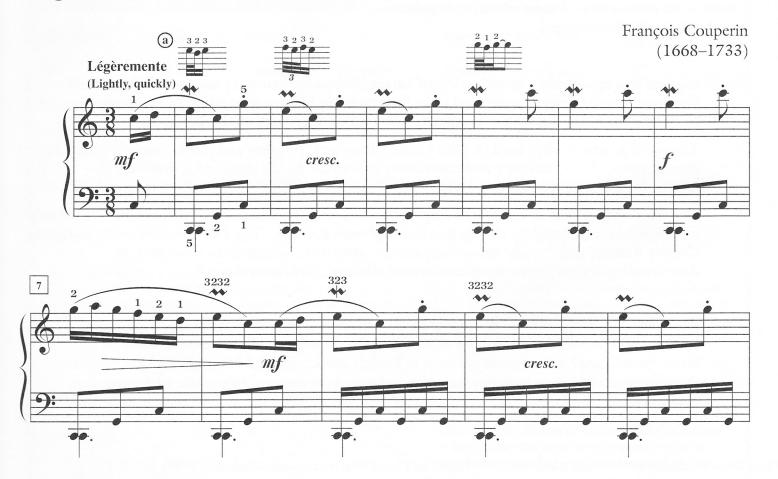
Couperin's suites
contain as many as 20
pieces in the same or
closely related keys,
which, unlike most
suites, are not intended
to be performed as a unit.



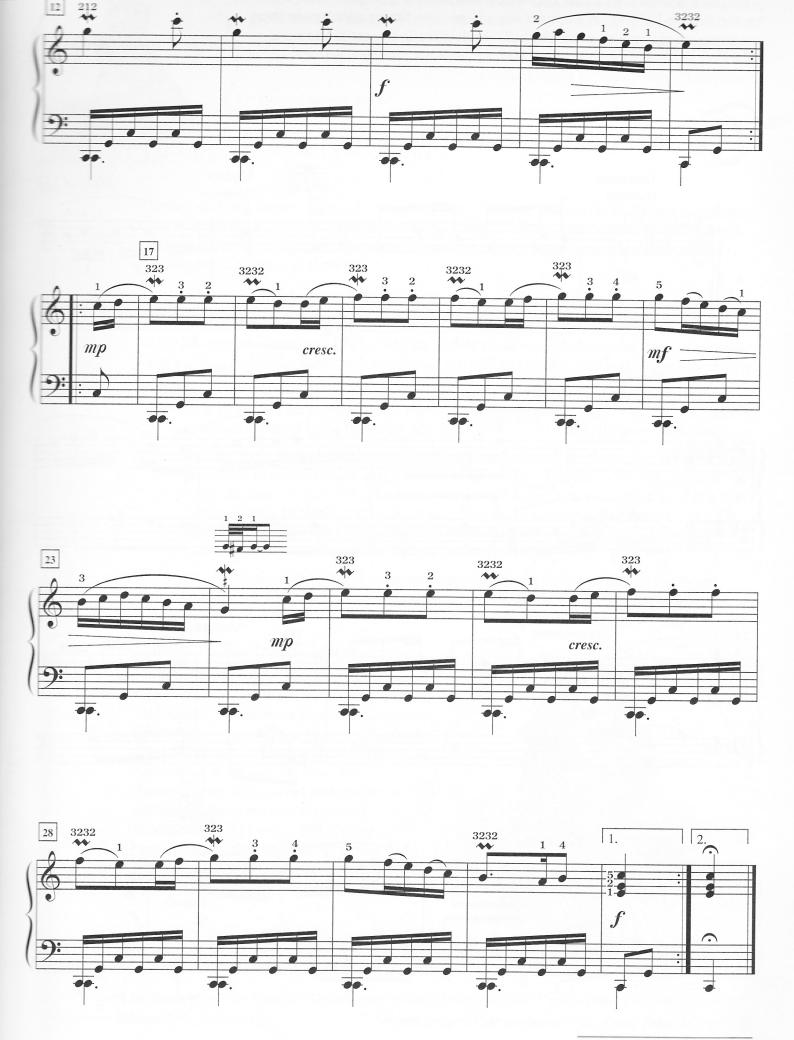
This title page published in 18th-century Paris illustrates the shell-like, curved designs so popular at this time

- These ordres are Couperin's personal
  version of the keyboard suite. Some were
  dance movements, but most were descriptive pieces with fanciful titles such as The
  Butterflies, The Ticking Clock and The Nightingale in Love.
- Rather than express his personal emotions, Couperin described what he saw. Some pieces contained hidden jokes while others were "character" portrayals of his family, his colleagues, members of the Court and even the King. They marked a new direction in music—moving away from serious music toward music intended for entertainment.
- This piece is from a set called *The Pageant of the Great and Ancient Musician's Guild*. The complete title is *Third Act: The Jugglers, Dancers, Tumblers: with Bears and Monkeys.*

# hird Act: The Jugglers, Dancers



(a) Although Couperin requested all ornaments be played in his music, the editor suggests students learn this piece without ornaments, then add as many ornaments as possible without interrupting the rhythmic flow.



or the French Follies). A domino was a large cape-like garment worn over costumes on the way to a masked ball. Each piece in the set is a satirical character study with such titles as *Modesty (under a pink domino)* and *Frenzy or Despair (under a black domino)*.

A lady wearing a domino to a masked ball

he Flirt (under different dominos)



(a) Keep the eighth note steady throughout the changing meters.

8 The Baroque Spirit, Book 2



The harpsichord music of French composer Jean-Philippe Rameau is identified as **galant** or **rococo** in style. Royal Composer to King Louis XV, in his day Rameau was famous as an opera composer, a performer on organ and harpsichord, and was widely known as a philosopher and musical theorist.

## Establishment of the major/minor tonal system

In his *Treatise on Harmony* (1722), Rameau made observations about the way composers were writing, and his insights and discoveries are still accepted as the basis for music theory.

- From the earliest harmonic music, composers, theorists and students of Western style music based harmonies on the relationship between intervals. Even in *basso continuo* (figured bass) harmony was identified by the intervals above the bass note.
- Rameau believed that all music is founded on harmony derived from natural principles of mathematics and the laws of acoustics. Instead of seeing separate intervals above a bass note, Rameau viewed the notes as a unit, what we call a **triad** (a chord built in thirds with a **root**), and he also wrote about its **inversions**. He identified the way chord progressions function, naming **tonic** and **dominant** harmonies, thus making **modulation** understandable.
- His theoretical studies and writings were vital in the development of harmonic thinking in Western music. He continued these studies until his death.

## Rameau's Keyboard Music

Rameau wrote more than 65 keyboard pieces, which were published in four books during his lifetime. Most were dances or imitative pieces with descriptive titles like *Clouds of Dust Stirred up by Gusts of Wind, The Simpletons of Sologne*, or *The Hen*.

Rameau used such varied techniques as chromatic dissonance and unusual modulations, and expressed greater emotional depth and virtuosity than previous keyboard writers.



<sup>&</sup>lt;sup>6</sup>Derek Watson, ed. introduction and selection, *Dictionary of Musical Quotations* (Ware Hertfordshire: Cumberland House, Wordsworth Editions Ltd., 1994), 163.

The menuet was introduced by Jean-Baptiste Lully (1632–1687) to the Court of Louis XIV around 1650. Known as "the queen of dances," it became the most popular social dance of aristocratic society. This elegant dance had extremely small steps with a complex two-measure foot pattern, making an accent fall every six beats. The dance was usually performed by one couple at a time (after bowing to the King, or whomever was presiding) while others observed. The menuet has been described as a ritualistic courtship and inspired composers to write thousands of pieces in its form.

Menuet at a formal Court Ball





(2) The editor suggests playing a **Schneller** ("snap" or inverted mordent) in measures 7, 8, 15 and 16. This ornament **begins on the main note, on the beat** and was used in the Baroque period on fast moving notes when there was no time for a complete trill. It was also used to avoid striking consecutive notes, such as in a descending line. The Schneller should not be overused.

10 TI Down Chinit Pools



## lisabeth-Claude Jacquet de la Guerre (ca. 1666-1729)

For four years a wonder has appeared here [Paris]. She [Elisabeth [acquet] sings at sight the most difficult music. She accompanies herself, and others who wish to sing, at the harpsichord, which she plays in an inimitable manner. She composes pieces and plays them in all the keys asked of her, ... and she still is only ten years old.

Mercure galant (French newspaper), 1677

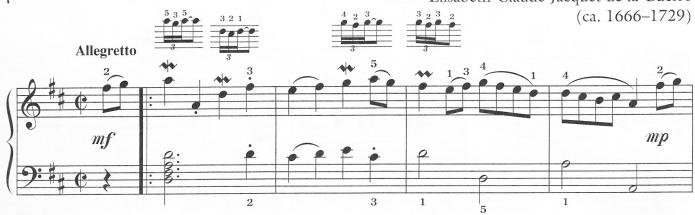
The Jacquet family was known as musicians and instrument builders. Elisabeth's father, Claude Jacquet(II) (n.d.-1702), was an organist and harpsichordist, and her grandfathers were outstanding harpsichord makers. Elisabeth is considered to be the greatest of this musical lineage.

- She appeared at the Court of Louis XIV who was so impressed with her talent that she was invited to live at Versailles where she was educated for several years. The King attended her performances and allowed her to dedicate compositions to him.
- Later, she married organist, Marin de la Guerre. They lived in Paris and she composed and performed in private homes and public theaters where, "all the great musicians and fine connoisseurs went eagerly to hear her."8
- Her compositions include harpsichord pieces, chamber music, songs, cantatas, a ballet and an opera, performed at the Royal Academy of Music in Paris. Many of these works were also published during her lifetime. Her Te Deum was performed in the Chapel of the Louvre to honor Louis XV's recovery from smallpox.
- A 1678 issue of the Mercure galant declared her to be "the marvel of our century."9 A commemorative medal with her portrait was issued shortly after her death and bore the inscription, "With the great musicians I competed for the prize."
- This Rigaudon (a dance) is from la Guerre's second book of harpsichord pieces, published in 1707. The title for the collection suggests they may be performed with violin accompaniment. In concerts at this time, violinists sometimes doubled the treble line, playing softly so as not to detract from the harpsichord part.



ABETH CLACK

Elisabeth-Claude Jacquet de la Guerre



<sup>7</sup>Carol Neuls-Bates, ed., Women in Music (New York: Harper & Row, 1982), 62.

<sup>&</sup>lt;sup>8</sup> New Grove Dictionary, "Jacquet de la Guerre, Elisabeth-Claude," 455.

<sup>&</sup>lt;sup>9</sup>Ibid., 455.

