The HIGH BAROQUE:

J. S. BACH

Johann Sebastian Bach, 1685-1750
J. S. BACH was best-known during his lifetime as a keyboard virtuoso.

Born into family of musicians.
Lives a provincial life,
ever traveling out of Germany.

The youngest of eight children, Bach was educated by his brother, Johann Christoph.
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CAREER

Arnstadt 1707  Organist
Weimar  1708-1717  Organist, Konzertmeister
Cöthen  1717-1723  Kapellmeister
Leipzig  1723-  Kapellmeister, Teacher
Bach wrote in almost ALL the genres of music in the late Baroque EXCEPT the most important of that era, OPERA.

Bach tended to write in sets of compositions, systematically pursuing the invention of an idea, elaborating it through every possible permutation.
Bach’s compositions spring from his jobs:
Many secular compositions for his court positions at WEIMAR and CÖTHEN,
and religious music for his later position at LEIPZIG.

As a virtuoso keyboardist, Bach writes keyboard music through out his life.
Bach obtains his first position of organist at the Arnstadt Neukirche. Obtains permission to travel Lübeck to hear the organist Buxtehude… and stays away for 4 months!
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1708-1717 (Weimar)

Position at court of Weimar, first as organist, and then as Konzertmeister in 1714.

During his Weimar years Bach gets to know G. P. TELEMANN, who is working nearby in Eisenach. Bach marries Maria Barbara who has his first children.
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1708-1717 (Weimar)
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1708-1717 (Weimar)
Prelude and Fugue in A minor

Typical of Bach, the work has two paired sections:

1. Prelude (improvisatory)
2. Fugue (imitative)
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1708-1717 (Weimar)

Prelude and Fugue in A minor

The virtuosic prelude begins in the tonic, modulates through various keys, and returns to the tonic.

Vivaldi’s influence can be seen in the violinistic figuration and circle-of-fifths progressions
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1708-1717 (Weimar)

Prelude and Fugue in A minor

The form of the fugue subject also resembles the ritornello of a Vivaldi violin concerto

The fugue episodes have the character of the solo sections of a concerto
Bach biographer Forkel writes of Bach’s first exposure to Vivaldi during Bach’s Weimar years: it was

“Vivaldi taught him to think musically”
By the end of the seventeenth century, the FUGUE had supplanted other terms for pieces in imitative counterpoint.
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THE FUGUE

The **FUGUE** is part of a long line of development of pieces in *imitative counterpoint*.

The imitative process of the fugue is that of the *vocal motet*, with its series of *points of imitation*
The FUGUE is part of a long line of development of pieces in imitative counterpoint.

The imitative process of the fugue is that of the vocal motet, with its series of points of imitation.
For Bach, the fugue is a “non-canonic imitative piece”

Bach makes the points of imitation shorter, and all based on the same theme (monothematic) and most importantly sets these statements apart from each other with free contrapuntal episodes.
The theorist Zarlino stresses that in a fugue all the voices should enter on the \textit{FINAL} and \textit{DOMINANT} of the mode, giving the fugue a \textbf{TONAL STRUCTURE}.
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THE FUGUE
The Exposition
STATEMENT of the SUBJECT in tonic
The HIGH BAROQUE:

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THE FUGUE

The Exposition
The HIGH BAROQUE:

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THE FUGUE

The Exposition

ANSWER, the second entrance of the SUBJECT in the dominant, with the subject sometimes adjusted to fit the new key
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The Exposition
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*The Exposition*

**CODETTA** (‘little tail’)

A brief segment of free counterpoint that separates the first two thematic entries at the beginning of the exposition from the next two
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THE FUGUE

The Exposition
The HIGH BAROQUE:
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THE FUGUE
The Exposition

Third **STATEMENT** of the **SUBJECT** in tonic
Answered by the fourth entrance of
the **SUBJECT** in the dominant
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[Music notation image]
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THE FUGUE

The Development

These STATEMENTS are alternated with EPISODES

periods of free modulational counterpoint

Similar to the soloist’s modulatory passages of a ritornello concerto
The STATEMENTS of the subject in the DEVELOPMENT SECTION usually vary the order of entrances and may use contrapuntal devices, such as retrograde motion, augmentation, etc. for variety.
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Counter-Exposition

Return to the **STATEMENTS** of the subject in the **TONIC** and **DOMINANT** similar to exposition
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Counter-Exposition  

STRETTO (‘tight’)  

The Answer begins before the end of the Statement, Overlapping the entries
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Coda

CODA (‘tail’)
The end of the composition after the last tonic statement of the subject
The HIGH BAROQUE:

<table>
<thead>
<tr>
<th>Phase</th>
<th>Ritornello</th>
<th>Subject</th>
<th>Range</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition 1-30</td>
<td></td>
<td>1-5</td>
<td>a minor</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>6-10</td>
<td>e minor</td>
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<td></td>
<td>Codetta</td>
<td>11-14</td>
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<tr>
<td></td>
<td>Subject</td>
<td>15-19</td>
<td>a minor</td>
<td></td>
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<tr>
<td></td>
<td>Codetta</td>
<td>20-26</td>
<td></td>
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<tr>
<td></td>
<td>Answer</td>
<td>26-30</td>
<td>e minor</td>
<td></td>
</tr>
<tr>
<td>Development 31-94</td>
<td>Solo</td>
<td>Episode</td>
<td>31-43</td>
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<td></td>
<td>Ritornello</td>
<td>Statement with echo</td>
<td>44-48</td>
<td>a minor</td>
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<tr>
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<td></td>
<td>Link</td>
<td>49-50</td>
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<td>Answer</td>
<td>51-55</td>
<td>e minor</td>
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<tr>
<td></td>
<td>Solo</td>
<td>Episode</td>
<td>56-60</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ritornello</td>
<td>Statement</td>
<td>61-66</td>
<td>C major</td>
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<tr>
<td></td>
<td>Solo</td>
<td>Episode</td>
<td>67-70</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ritornello</td>
<td>Statement</td>
<td>71-75</td>
<td>G major</td>
</tr>
<tr>
<td></td>
<td>Solo</td>
<td>Episode</td>
<td>76-77</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ritornello</td>
<td>Statement</td>
<td>78-82</td>
<td>d minor</td>
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<td></td>
<td>Solo</td>
<td>Episode</td>
<td>83-94</td>
<td></td>
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<tr>
<td>Counter-Exposition 96-138</td>
<td>Ritornello</td>
<td>Subject</td>
<td>96-101</td>
<td>a minor</td>
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<td></td>
<td>Link</td>
<td>102-112</td>
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<td></td>
<td></td>
<td>Answer</td>
<td>113-119</td>
<td>e minor</td>
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<td></td>
<td>Link</td>
<td>120-130</td>
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<tr>
<td></td>
<td>Subject</td>
<td>131-138</td>
<td>a minor</td>
<td></td>
</tr>
<tr>
<td>Coda 139-151</td>
<td></td>
<td>139-151</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The HIGH BAROQUE:

Baroque Ornamentation
Table of Ornaments

Tremblement simple
Tremblement appuyé
Cadence
autre

Double cadence
Autre Double cadence
sans tremblement
Sur un tierce

Pincé
autre
Chute ou port de Voix en descendant
Chute ou port de Voix en montant
Chute & Pincé

Tremblement & Pincé
Coulé sur une tierce
autre

Chute sur une notte
Chute sur 2 nottes
Arpege
autre
Nun komm, der Heiden Heiland  
from the Weißenfels hymnal of 1714

Nun komm, der Hei-den Hei-land, der Jung-frau-en Kind er-kannt, des sich wun-dert al-le Welt,

Gott solch Ge-burt ihm be-stellt.
BWV 659  Nun komm, der Heiden Heiland
Chorale Prelude for Organ à 2 claviers et pédale
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THE FUGUE

The Exposition

**STATEMENT** of the **SUBJECT** in tonic

**ANSWER**, second entrance of the subject in the dominant, with the subject sometimes adjusted to fit the new key

This continues until all voices have entered
The initial STATEMENTS of the subject in the EXPOSITION are followed by additional groups of statements, usually varying the order of entrances and using contrapuntal devices, such as retrograde motion, for variety.
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THE FUGUE

These **STATEMENTS** are alternated with **EPISODES**
periods of **free modulatory counterpoint**
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Expository Statement
S (i), A (V), T (i), B (V)
Episode
Statement: S (i), B (V)
Episode
Statement: A (iv)
Episode
Statement: B (i), A (i)
Episode:
Statement: A (V), T (V), B (V)
Episode:
Statement: T (i)
Toccata-like Coda
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1717-23 (Cöthen)
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J. S. BACH

1717-23 (Cöthen)

During his Cöthen years Bach writes much of his instrumental music including:

- Violin sonatas, Violin Partitas
- Cello sonatas, Viola da Gamba sonatas
- Brandenburg Concertos
- *Clavier Büchlein* for A.M. Bach, W.F. Bach
- Begins writing *The Well-Tempered Clavier*
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1717-23 (Cöthen)  
In 1717 Bach becomes Kapellmeister to Prince Leopold of Cöthen  
During these years he tries to contact Handel, but they never meet.  
He marries Anna Magdalena Wilcke in 1721 (a singer and a copyist of much of Bach’s work).
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1723-1750 (Leipzig)

St. Thomas Church, Leipzig
In 1722 Bach applies for the position of Kantor in Leipzig, a prestigious position that meant economic stability (though Bach considered it a social step down from his court positions).
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1723-1750 (Leipzig)  

G. P. TELEMANN was the Leipzig city council’s first choice. Bach was third, with city council stating that Bach was “merely mediocre.”
To the end of his life Bach worked in Leipzig
Bach works as Kantor of the 4 main Leipzig
churches, and as music director of the
Thomasschule (with its 4 choirs),
as well as supplying whatever music the town
council wanted.
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Lutheran church services in Bach’s time included:

* Latin motets
* Congregational singing of chorales
* Organ music (chorale preludes/postludes)
* Cantatas performed after the reading of the Gospel, and after the Sermon
Bach composed 1 cantata for each Sunday as well as for special feasts, adding up to 60 cantatas annually.

Bach planned four years of cantatas, but only completed two years worth (around 120 multi-movement cantatas)
In 1700, Erdmann Neumeister (1671-1756), a theologian and poet, created a new type of sacred work that he called by the Italian term “cantata.”
Music in Lutheran services throughout the seventeenth century was chosen to reinforce the meaning of the day’s Gospel reading.

Neumeister wrote poetry to be added to these texts and which could be set as a series of recitatives, arias, and ariosos = CANTATA
A Bach’s church “cantata” (which he referred as “die Stück” or “the piece”) was each based on Lutheran chorale, Pertinent to a particular feast of the Christian year…

…and thus, Bach’s year-long cycles of cantatas.
Bach’s use of chorales for his cantatas varies:

1. Chorale as a final movement
2. Chorale used at the beginning and end
3. Chorale used throughout the cantata
J. S. Bach, *Nun komm der Heiden Heiland*, BWV 62

1. “Nun komm der Heiden Heiland”                  Chorale Fantasia
2. “Bewundert, o Menschen”                          Da Capo Aria (T)
3. “So geht aus Gottes”                             Recitative (B)
4. “Streite, siege, starker, Held!”                 Da Capo Aria (B)
5. “Wir ehren diese Herrlichkeit”                   Recitative (S+A)
6. “Lob sei Gott, dem Vater”                        Chorale
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Chorale tune and words by Martin Luther in 1524, and based on the Gregorian chant *Veni, redemptor gentium* by Saint Ambrose.

The chorale is used as prominent hymn for the first Sunday of Advent.
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The HIGH BAROQUE:

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Nun komm, der Heiden Heiland
from the Weißenfels hymnal of 1714

Nun komm, der Heiden Heiland,
der Jung-frauen Kind er-kannt,
des sich wun-dert al-le Welt.

Gott solch Geburt ihm be-stellt.
The opening chorus is based on *cantus firmus* treatment of the *chorale melody*,

and the final chorus is a *four-part harmonization* of the tune.
In between the chorale movements, Bach inserts recitatives and arias in an operatic style.
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The opening chorus mixes a variety of styles in a CHORALE FANTASIA

- The movement begins with a Vivaldi-like orchestral ritornello that features the chorale tune in the bass.
- The ritornello recurs in a concerto-like format.
- Between the ritornellos, Bach presents the four phrases of the chorale set in cantus-firmus style.
- The first and fourth phrases are preceded by the lower voices in points of imitation based on the chorale tune.
### The HIGH BAROQUE:
**J. S. BACH**

<table>
<thead>
<tr>
<th>Rit. 1</th>
<th>Rit. 2</th>
<th>Rit. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-16</td>
<td>(17-21) 22-25</td>
<td>25-32</td>
</tr>
<tr>
<td>B minor</td>
<td>B minor</td>
<td>B-minor &gt; E minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>E minor &gt; G major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G major &gt; D major</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rit. 4</th>
<th>Rit. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>43-46</td>
<td>(56-62) 63-66</td>
</tr>
<tr>
<td>D Major &gt; B minor</td>
<td>B minor</td>
</tr>
<tr>
<td></td>
<td>B minor</td>
</tr>
<tr>
<td></td>
<td>D.C.</td>
</tr>
</tbody>
</table>
The initial aria for tenor
“Bewundert, o Menschen”
is in the \textit{DA CAPO} (ABA) form.
The text muses on the mystery of the incarnation.

Bach sets the aria in a \textit{fast minuet} style
(a \textit{passepied})
<table>
<thead>
<tr>
<th>A</th>
<th>Bewundert, o Menschen, dies große Geheimnis: Der höchste Beherrischer erscheinet der Welt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Hier werden die Schätze des Himmels entdeckt. Hier wird uns ein göttliches Manna bestellt, O Wunder! die Keuschheit wird gar nicht beflecket.</td>
</tr>
</tbody>
</table>
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DA CAPO ARIA FORM

Ritornello
TEXT A
Ritornello
TEXT A
Ritornello

TEXT B

*da capo*
The HIGH BAROQUE:
J. S. BACH

DA CAPO ARIA FORM

Ritornello
TEXT A
Ritornello
TEXT A
Ritornello

TEXT B
\textit{da capo}

‘A’ begins and ends in tonic

‘B’ section ends on half cadence
DA CAPO ARIA

‘A’ SECTION

RITORNELLO I in the tonic (I or i)
The vocal (A) section based on opening MOTTO

RITORNELLO II in a secondary key (V or III)
Second setting of A'

RITORNELLO III
brings the section to a close in the tonic.
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The final movement, a 4-part harmonization of the chorale tune, praises Father, Son, and Holy Spirit.