

The HIGH BAROQUE:

Early Baroque	High Baroque
1600-1670	1670-1750

The HIGH BAROQUE:



Republic of Venice

The HIGH BAROQUE:



Grand Canal, Venice

The HIGH BAROQUE: VIVALDI CONCERTO



Antonio Vivaldi (1678-1741)

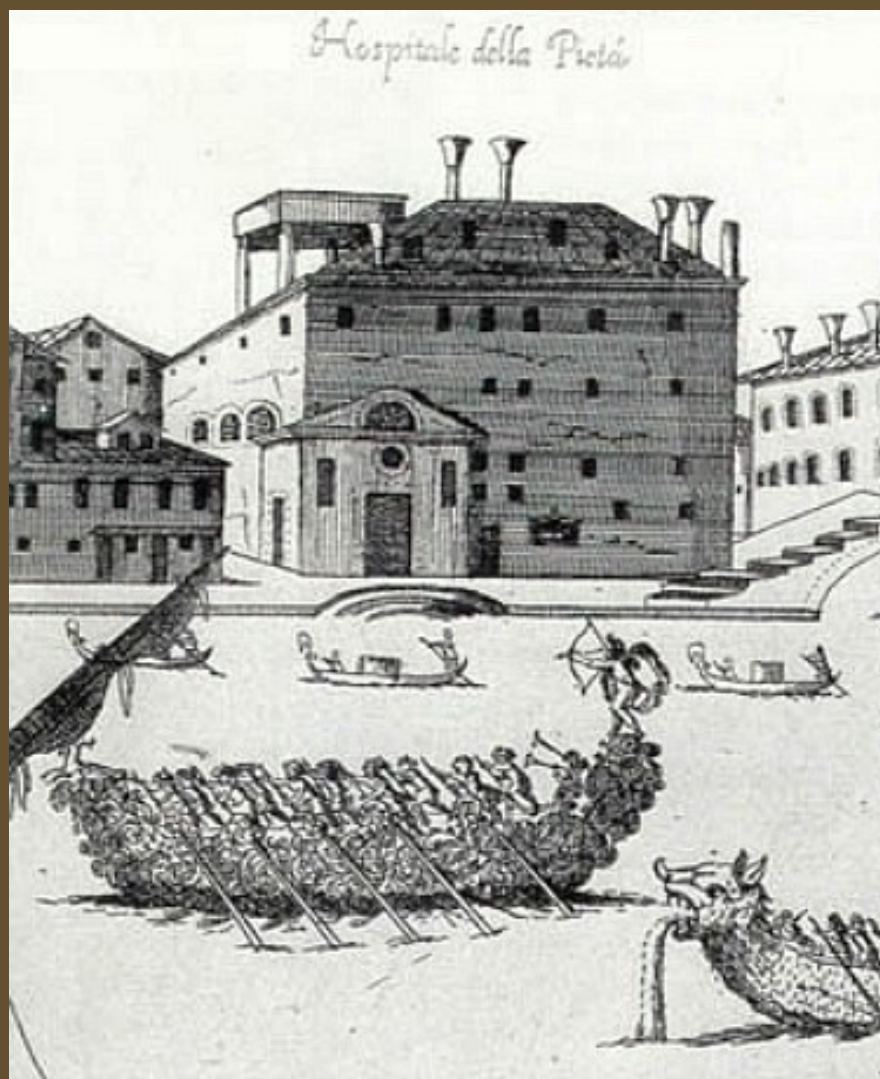
The HIGH BAROQUE: VIVALDI CONCERTO

Antonio VIVALDI (1678-1741)

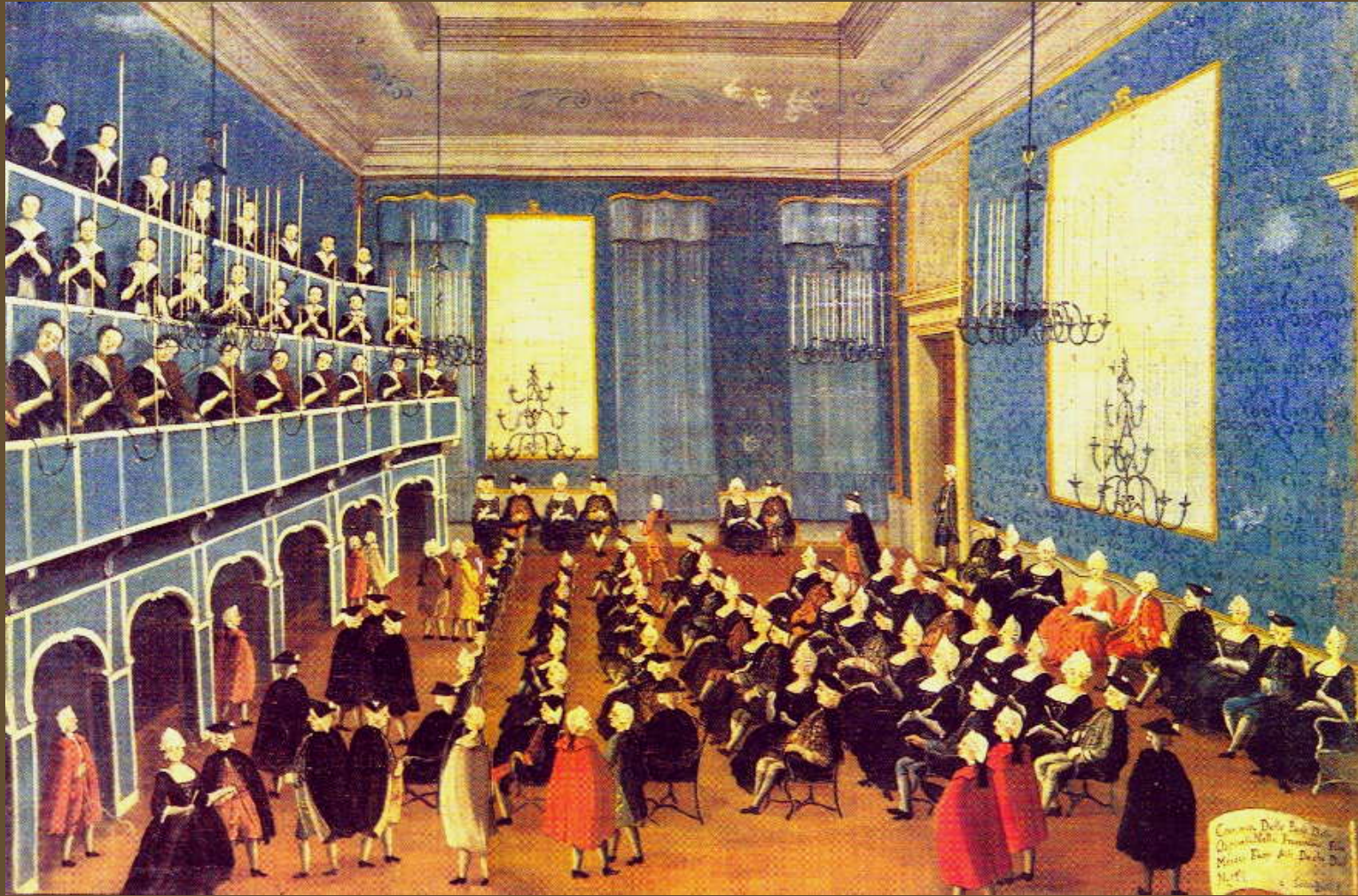
Born in Venice, trains and works there.
Ordained for the priesthood in 1703.

Works for the **Pio Ospedale della Pietà**, a charitable organization for indigent, illegitimate or orphaned girls. The students were trained in music and gave frequent concerts.

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Thus, many of Vivaldi's concerti were written for soloists and an orchestra made up of **teen-age girls**.

The HIGH BAROQUE: VIVALDI CONCERTO

It is for the Ospedale students that Vivaldi writes
over **500 concertos**,
publishing them in sets like Corelli, including:

Op. 3 *L'Estro Armonico* (1711)

Op. 4 *La Stravaganza* (1714)

Op. 8 *Il Cimento dell'Armonia e dell'Inventione*
(1725)

Op. 9 *La Cetra* (1727)

The HIGH BAROQUE: VIVALDI CONCERTO

In addition, from 1710 onwards Vivaldi pursues career as **opera composer**.

His music was virtually forgotten after his death.

His music was not re-discovered until the “Baroque Revival” during the 20th century.

The HIGH BAROQUE: VIVALDI CONCERTO

Vivaldi constructs

The Model of the Baroque Concerto Form
from elements of earlier instrumental composers

- *The *Concertato* idea
- *The *Ritornello* as a structuring device
- *The works and tonality of Corelli

The HIGH BAROQUE: VIVALDI CONCERTO


The term “**concerto**” originates from a term used in the early Baroque to describe pieces that alternated and contrasted instrumental groups with vocalists (*concertato* = “to contend with”)

The term is later applied to ensemble instrumental pieces that contrast a **large ensemble** (the *concerto grosso* or *ripieno*) with a **smaller group of soloists** (*concertino*)



The HIGH BAROQUE: VIVALDI CONCERTO

Corelli creates the standard concerto grosso instrumentation of a string orchestra (the *concerto grosso*) with a string trio + continuo for the *ripieno* in his Op. 6 Concerti Grossi.

The HIGH BAROQUE: CONCERTO

CORELLI	VIVALDI
Sonata da Camera Sonata da Chiesa	Ritornello format
	
CONCERTO GROSSO	SOLO CONCERTO

The HIGH BAROQUE: CONCERTO

CORELLI	VIVALDI
Sonata da Camera Sonata da Chiesa	Ritornello format
	
CONCERTO GROSSO (G. F. Handel)	SOLO CONCERTO (J. S. Bach)

The HIGH BAROQUE: VIVALDI CONCERTO

The Vivaldi concerto is generally in
3 Movements:
Fast, Slow, Fast

The outer movements are constructed from a series
of **orchestral ritornelli** for the *ripieno*
alternating with **instrumental solos**
(i.e solo or *concertino*).

The HIGH BAROQUE: VIVALDI CONCERTO

Vivaldi's typical **Fast-Movement** structure is to alternate **5 ritornelli** with **4 solo episodes**

The ritornelli act as **STRUCTURING DEVICES** for the concerto form—
to open and close the movement in the **tonic**, to **stabilize the various keys** the soloist modulates to and to **restate the material of the ritornelli**.

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Orchestral ritornelli are usually **multi-motivic**

Re-statements of the ritornello during the course of a movement may use **ALL** or only a **FEW** of the motives that make up the opening ritornello.

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The soloist usually plays **virtuosic patternwork**, but may take up motivic material from the ritornello.

It is the soloist's structural "role" **to modulate to the different keys** in the process of the concerto movement.

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Ritornello Format

Ritornello 1	Solo 1	Ritornello 2	Solo 2	Ritornello 3	Solo 3	Ritornello 4	Solo 4	Ritornello 5
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The HIGH BAROQUE: VIVALDI CONCERTO

Allegro

Violino I

Violino II

Viola

Continuo

The image displays a musical score for four instruments: Violino I, Violino II, Viola, and Continuo. The tempo is marked 'Allegro'. The score is in common time (C) and features a repeating rhythmic pattern of eighth notes. The Violino I and II parts play a melodic line with eighth-note triplets. The Viola part plays a bass line with eighth notes and rests. The Continuo part plays a bass line with eighth notes and rests. The score is presented on four staves, with the instrument names listed to the left of each staff.

Opening Ritornello, Motive One

The HIGH BAROQUE: VIVALDI CONCERTO

4

VI.I

VI.II

Vla.

Cont.

6

6

The image displays a musical score for the opening Ritornello, Motive 2, from a Vivaldi concerto. The score is arranged in four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla.), and Continuo (Cont.). The Violin parts feature a rhythmic pattern of eighth notes, while the Viola and Continuo parts play a more melodic line with rests. The Continuo part includes figured bass notation (6) and a sharp sign (#). The score is set in 3/4 time and begins with a treble clef for the Violins and a bass clef for the Viola and Continuo.

Opening Ritornello, Motive 2

The HIGH BAROQUE: VIVALDI CONCERTO

8

VI.I

VI.II

Vla.

Cont.

6^b 7^b 6^b # 6^b 6

7 # 7 #

Detailed description: This image shows a musical score for the opening Ritornello, Motive 3. It consists of four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla.), and Continuo (Cont.). The score is written in treble clef for the strings and bass clef for the Continuo. The key signature is one flat (B-flat). The score begins with a measure number '8'. The first two staves (VI.I and VI.II) play a melodic line with eighth notes and quarter notes, featuring a trill-like figure. The Viola and Continuo parts provide harmonic support with chords and single notes. Below the Continuo staff, there are figured bass notations: 6^b 7^b 6^b # 6^b 6, 7 #, and 7 #.

Opening Ritornello, Motive 3

The HIGH BAROQUE: VIVALDI CONCERTO

Ritornello Format Movement I

Ritornello	Solo	Ritornello	Solo	Ritornello	Solo	Ritornello	Solo	Ritornello
1	1	2	2	3	3	4	4	5
i	i-III	i	i-v	v	v-i	i	i-V	V-i i

i (III

i - - - - - v) - - - - - i - - - - - (V - - - - - i)

(Solo interruption)
i-V

The HIGH BAROQUE: VIVALDI CONCERTO

Ritornello Format Movement III								
Ritornello 1	Solo 1	Ritornello 2	Solo 2	Ritornello 3	Solo 3	Ritornello 4	Solo 4	Ritornello 5
i	i-v	v	V	V-i	i-III	III-V-i	V-i	i

i - - - - - (v - - - - - V) - - - - - i - - - - - III - - (V - i)

