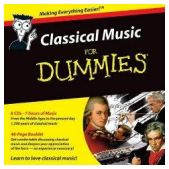
Classical Music For Dummies (2010) CD1 - Middle Age, Renaissance, Baroque



01. Chant Gregorien - Puer Natus in Bethleem - Les Moines de Silos 02. Palestrina - Missa Papae Marcelli - Sanctus (extr) - Willcocks,King's - Colege Choir Cambridge 03. Monteverdi - Madrigaux - 8e livre - Hor che'l ciel e la Terra (extr.) - Rooley 04. Lully - Bourgeois genrilhomme - Marche pour la ceremonie des Turcs - Savall 05. Charpentier - Te Deum H. 146 - Prelude - Christie 06. Couperin - Le Tic-toc-choc ou Les Maillotins - Cziffra 07. Rameau - La Poule - Cziffra 08. Pachelbel - Canon - Parrott 09. Purcell - Music for a while - Daniels,Ogden 10. Vivaldi - Gloria RV 589 - Gloria in excelsis Deo - Muti 11. Vivaldi - Mandoline RV 425 - 1er mvt - Allegro - Biondi,Scoramuzzino 12. Vivaldi - 4 Saisons - Printemps RV 269 - 1er mvt Allegro - Biondi 13. Vivaldi - 4 Saisons - Ete RV 315 - 3e mvt - Presto - Biondi 14. Bach - Jesus que ma joie demeure - Choral Cantate BWV 147 - Lipati 15. Bach- Passion selon St-Jean BWV 245 - 1. Herr unser Herrscher (extr) - Parrott 16. Bach - Clavecin bien tempere - Livre I - Prelude en Ut BWV 846 - Zacharias 17. Bach - Suite pour violoncelle 1 BWV 1007 - Prelude - Rostropovich 18. Bach - Brandebourgeois 2 BWV 1047 - 1er mvt - (Allegro) (extr.) - Age of Enlightnment 19. Bach - Clavier 4 BWV 1056 - 2e mvt - Adagio - Fray,Fray 20. Bach - Toccata & Fugue BWV 565 - Toccata - Rogg 21. Bach - Suite 3 BWV 1068 - 2. Air - Ledger 22. Jean-Chretien Bach - Adriano in Siria - Tutti nemeci, e rei - Rhorer,Jaroussky 23. Scarlatti - Sonate en Fam Kk 519 - Pletnev 24. Haendel - Messie HWV 56 - II - 39. Halleluja ! - Parrott,Taverner Choir 25. Haendel - Sarabande HWv 437 - Briger 26. Haendel - Feux d'artifice HWV 351 - 4. La Rejouissance - Menuhin 27. Haendel - Zadok le pretre HWV 258 (extr.) - Andrew Davis 28. Pergolesi - Stabat Mater - Stabat Mater dolorosa - Biondi,Reschman,Daniels

Medieval or Gothic (9th to 14th centuries):

Over the years many human endeavours have had the benefit of language. In particular a written language can convey a lot of information about past events, places, people and things. But it is difficult to describe music in words, and even more difficult to specify a tune. It was the development of a standard musical notation in the 11th century that allowed music to be

documented in a physical form. Now music could be communicated efficiently, and succeeding generations would know something about the music of their ancestors.

Hildegard von Bingen - from a self-portrait It was the demands of the church that required a musical notation, and so the earliest written music was largely Church Music. The plainchant of this time was still unaccompanied, but new developments were starting to appear. The singing might alternate between two parts for solo singers or choirs, or two parts might be sung together in a style called Organum. In early Organum a second part simply followed the main part at a fixed interval so that the two parts moved in parallel. Later the supporting parts became more independent of the main one and this freedom led to early forms of harmony. Outside of the church's influence, Minstrels and Troubadours were entertaining in the castles of Europe, with music and song a key part of their unwritten repertoire.

Composers from this period were usually monks, and mostly their names were not written down. Among the few names we do know about today are Hildegard von Bingen (a nun and Abbess) and Guillaume de Machaut. Two examples of Gregorian Chant originating from this period are the Dies Irae (Day of Wrath) and the Pange Lingua (Tell Tongue

Renaissance (15th and 16th centuries):

The Rennaissance period is well-known as a time of rapid development in all forms of learning and the arts. There was a new self-sustaining freedom of expression which spread throughout much of Europe, and incubated many new ideas and schools of thought. The church was still very powerful and its influence was everywhere, yet the reformation brought a degree of freedom to religious thinking and changes to the demands for music during services. Martin Luther who was a central figure in the German Reformation was himself a composer. He encouraged the use of hymns during services and some hymns which we recognise today were written in this period. A shift in power also meant that the secular needs of the Royal Courts were as important as those of the church in sponsoring new musical material. So as well as music for the Mass, there were Motets and Madrigals setting texts and verse to music, as well as a number of dance forms. Music styles became more complex with multiple parts for different instruments and further developments in harmony. Instruments such as the recorder and lute were common as well as early versions of today's instruments. The creativity of this period was given further impetus by the invention of the printing press which brought standardisation to the

previously hand-written forms of musical notation, and allowed many more copies to be made.

Key composers of this period include Thomas Tallis, William Byrd, John Taverner, Josquin des Prez and Giovanni Palestrina.

Baroque (1600 - 1750):

In the arts the word Baroque often implies elaborated decorated. This is certainly true of some of the music of the period, but there were also many fundamental changes in its structure. The church's influence continued to decrease, and some composers of the day had a degree of freedom beyond their normal duties of composing for religious and secular occasions. In terms of style, further advances were made in turning the earlier "organum" into the modern harmony of today. Harmony was often indicated by the use of a figured bass to accompany a melody. A figured bass is a baseline with harmonies stated but not fully written out, giving scope for a degree of improvisation.

Instrumental suites consisting of a number of movements based on dances, and concertos created the basis for the classical forms to come. Some preludes and all fugues used multiple independent parts in a technique known as polyphony or counterpoint, and the rise of opera married song and story-telling into a new art form. Replacing the modal system, a new form of keyboard tuning was introduced based on splitting octaves into 12 equal intervals. Called Equal Temperament or Well-Tempered, this enabled different keys to be used without distortion, and it was easier to modulate between keys.

All of these separate developments made this a time of rapid change which laid the foundation for the Classical period to come. Key composers of the Baroque era include Johann Sebastian Bach, George Frideric Handel, Johann Pachelbel, Georg Phillip Telemann, Jean-Philippe Rameau, Henry Purcell, Arcangelo Corelli, Antonio Vivaldi, Domenico Scarlatti, Allesandro Scarlatti, Tomaso Albinoni, Claudio Monteverdi, Marc-Antoine Charpentier and Francois Couperin. ---Jim Paterson, mfiles.co.uk

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