

— *Man & Music* —

THE LATE
BAROQUE
ERA

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From the 1680s to 1740

EDITED BY GEORGE J. BUELOW



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Softcover reprint of the hardcover 1st edition 1993 978-0-333-51603-4

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First published in the United Kingdom 1993 by
The Macmillan Press Limited
Houndmills, Basingstoke, Hampshire RG21 2XS
and London

Associated companies in Auckland, Delhi, Dublin, Gaborone, Hamburg, Harare, Hong Kong, Johannesburg, Kuala Lumpur, Lagos, Manzini, Melbourne, Mexico City, Nairobi, New York, Singapore, Tokyo

ISBN 978-1-349-11305-7 ISBN 978-1-349-11303-3 (eBook)
DOI 10.1007/978-1-349-11303-3

British Library Cataloguing in Publication Data
Late Baroque Era: From the 1670s to the Mid-18th Century. –
(Man & Music Series; Vol. 4)
I. Buelow, George J. II. Series
780.9

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Illustration Acknowledgments

The publisher would like to thank the following institutions and individuals who have kindly given permission for the use of illustrations appearing in this book:

Österreichische Nationalbibliothek, Vienna: 1, 49, 50, 53; Museo Civico d'Arte Antica, Turin: 2; Zentralbibliothek, Zurich: 3; Sotheby's, London: 4; Biblioteca Universitaria, Turin: 5; Civico Museo Bibliografico Musicale, Bologna: 6; Museo di Roma/photo Oscar Savio: 7; Biblioteca Apostolica Vaticana, Rome: 8, 17; Montreal Museum of Fine Arts (Adaline Van Horne Bequest)/photo Brian Merrett: 9; Biblioteca Museo Correr, Venice: 10, 11, 14; Galleria dell'Accademia, Venice/photo Alinari, Florence: 12; Istituto di Storia dell'Arte, Fondazione Giorgio Cini, Venice: 13; Staatliche Kunstsammlungen, Dresden: 15; Edizione Scientifiche Italiane: 16; Civico Museo d'Arte Antica, Milan/photo Saporetti: 18; Musée du Louvre, Paris/photo Réunion des Musées Nationaux: 19; National Gallery, London: 21; National Gallery of Scotland, Edinburgh: 22; Musée de Versailles/photo Réunion des Musées Nationaux: 23; Bibliothèque Nationale, Paris/photo Giraudon: 24; Archiv für Kunst und Geschichte, Berlin: 25; Staats- und Universitätsbibliothek, Hamburg/Freie und Hansestadt Hamburg: 26; Staatsarchiv, Hamburg: 28; Kupferstichkabinett, Dresden/photo Deutsche Fotothek, Sächsische Landesbibliothek: 29; 31–34 (Sax.Top.200); Schloss Fasanerie, Fulda/Kurhessische Hausstiftung, Kronberg: 35; Staatliche Kunstbibliothek, Berlin: 36; Stadtgeschichtliches Museum/Rat der Stadt Leipzig: 37, 38, 39; Scheide Library, Princeton University: 41; Museum für Kunst und Gewerbe, Hamburg: 42; Stadtarchiv/Rat der Stadt Leipzig: 43; Deutsches Theatermuseum, Munich: 44, 45, 51; Residenz Museum, Munich/photo Mansell Collection, London: 46; Universitätsbibliothek, Munich: 47; Kunstsammlungen Veste Coburg: 48; Národní Muzeum, Prague/photo Olga Hilmerová: 52; British Library, London: 54; Trustees of the British Museum (Department of Prints and Drawings), London: 55; National Portrait Gallery, London: 56, 57; Board of Trustees of the Victoria and Albert Museum, London: 58; Rijksmuseum, Amsterdam: 60; National Gallery of Victoria (Felton Bequest, 1940–50), Melbourne, Australia: 61; Polish Academy of Sciences: from J. Lilejko, *Zamek warszawski 1569–1763 (The Warsaw Castle)* (Warsaw, 1984): 63; Gosudarstvennoe izdatelstvo literatury po stroitelstvu i arkhitekture: from *Russkaya arkhitektura pervoy poloviny XVIII (Russian Architecture of the First Half of the 18th Century)*, ed. I Grabar (Moscow, 1954): 64; Akademiia Nauk SSSR/Institut Istorii Iskustv Ministerstva Kultury SSSR: from *Russkoye iskusstvo pervoy chetverti XVIII veka (Russian Art from the First Quarter of the 18th Century)* (Moscow, 1974): 65

Abbreviations

<i>AcM</i>	<i>Acta musicologica</i>
<i>AMw</i>	<i>Archiv für Musikwissenschaft</i>
<i>AnMc</i>	<i>Analecta musicologica</i>
<i>b</i>	born
<i>BJb</i>	<i>Bach-Jahrbuch</i>
<i>BurneyFI</i>	C. Burney: <i>The Present State of Music in France and Italy</i> (London, 1771, 2/1773)
<i>BurneyGN</i>	C. Burney: <i>The Present State of Music in Germany, the Netherlands, and the United Provinces</i> (London, 1773, 2/1775)
<i>BurneyH</i>	C. Burney: <i>A General History of Music from the Earliest Ages to the Present</i> (London, 1776–89)
<i>d</i>	died
<i>DTB</i>	Denkmäler der Tonkunst in Bayern
<i>DTÖ</i>	Denkmäler der Tonkunst in Österreich
<i>EDM</i>	Das Erbe deutscher Musik
<i>EM</i>	<i>Early Music</i>
<i>fl</i>	<i>floruit</i>
<i>Grove 6</i>	<i>The New Grove Dictionary of Music and Musicians</i>
<i>Grove O</i>	<i>The New Grove Dictionary of Opera</i>
<i>HawkinsH</i>	J. Hawkins: <i>A General History of the Science and Practice of Music</i> (London, 1776)
<i>HMT</i>	<i>Handwörterbuch der musikalischen Terminologie</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JRMA</i>	<i>Journal of the Royal Musical Association</i>
<i>Mf</i>	<i>Die Musikforschung</i>
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MT</i>	<i>The Musical Times</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RBM</i>	<i>Revue belge de musicologie</i>
<i>RdM</i>	<i>Revue de musicologie</i>
<i>RIM</i>	<i>Rivista italiana di musicologia</i>

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<i>RMFC</i>	<i>Recherches sur la musique française classique</i>
<i>RMI</i>	<i>Rivista musicale italiana</i>
RRMBE	Recent Researches in Music of the Baroque Era
<i>SIMG</i>	<i>Sammelbände der Internationalen Musik-Gesellschaft</i>
<i>TVNM</i>	<i>Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis</i>
<i>VMw</i>	<i>Vierteljahrsschrift für Musikwissenschaft</i>
<i>ZMw</i>	<i>Zeitschrift für Musikwissenschaft</i>

Preface

The *Man and Music* series of books – eight in number, chronologically organized – were originally conceived in conjunction with the television programmes of the same name, of which the first was shown by Granada Television International and Channel 4 in 1986. These programmes were designed to examine the development of music in particular places during particular periods in the history of Western civilization.

The books have the same objective. Each is designed to cover a segment of Western musical history; the breaks between them are planned to correspond with significant historical junctures. Since historical junctures, or indeed junctures in stylistic change, rarely happen with the neat simultaneity that the historian's or the editor's orderly mind might wish for, most volumes have 'ragged' ends and beginnings: for example, the Renaissance volume terminates, in Italy, in the 1570s and 80s, but continues well into the 17th century in parts of northern Europe.

These books do not, however, make up a history of music in the traditional sense. The reader will not find technical, stylistic discussion in them; anyone wanting to trace the detailed development of the texture of the madrigal or the rise and fall of sonata form will need to look elsewhere. Rather, it is the intention in these volumes to show in what context, and as a result of what forces, social, cultural, intellectual, the madrigal or sonata form came into being and took its particular shape. The intention is to view musical history not as a series of developments in some hermetic world of its own but rather as a series of responses to social, economic and political circumstances and to religious and intellectual stimuli. We want to explain not simply *what* happened, but *why* it happened, and why it happened when and where it did.

We have chosen to follow what might be called a geographical, or perhaps a topographical, approach: to focus, in each chapter, on a particular place and to examine its music in the light of its special situation. Thus, in most of these volumes, the chapters – once past the introductory one, contributed by the volume editor – are each

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devoted to a city or a region. This system has inevitably needed some modification when dealing with the very early or very recent times, for reasons (opposite ones, of course) to do with communication and cultural spread.

These books do not attempt to treat musical history comprehensively. Their editors have chosen for discussion the musical centres that they see as the most significant and the most interesting: many lesser ones inevitably escape individual discussion, though the patterns of their musical life may be discernible by analogy with others or may be separately referred to in the opening, editorial chapter. We hope, however, that a new kind of picture of musical history may begin to emerge from these volumes, and that this picture may be more accessible to the general reader, responsive to music but untrained in its techniques, than others arising from more traditional approaches. In spite of the large number of lovers of music, musical histories have never enjoyed the appeal to a broad, intelligent general readership in the way that histories of art, architecture or literature have done: these books represent an attempt to reach such a readership and explain music in terms that may quicken their interest.



The television programmes and books were initially planned in close collaboration with Sir Denis Forman, then Chairman of Granada Television International. The treatment was worked out in more detail with several of the volume editors, among whom I am particularly grateful to Iain Fenlon for the time he has generously given to discussion of the problems raised by this approach to musical history, and also to Alexander Ringer and James McKinnon for their valuable advice and support. Discussion with Bamber Gascoigne and Tony Cash, in the course of the making of the initial television programmes, also proved of value. I am grateful to Celia Thomson for drafting the non-musical part of the chronologies that appear in each volume and to Julie Anne Sadie for the musical part in the Baroque volumes, and to Elisabeth Agate for her invaluable work as picture editor in bringing the volumes to visual life.

London, 1993

STANLEY SADIE