

## **EXPLANATION 3.9: THE BAROQUE IN SPAIN**

### **3.9.1. THE 17TH CENTURY**

Renaissance music went into the Spanish Baroque without brusqueness. In the religious aspect, music did not allow for great innovations, and neither did there exist an important musical press, so what was composed did not transcend beyond the local sphere.

#### **3.9.1.1. RELIGIOUS MUSIC**

Psalms, motets and masses were composed, being Sebastián Durón the last of the masters of the Baroque of the 17<sup>th</sup> century. As a musical resource polychorality is used, that is to say, several choirs singing at the same time, even being able to have five the used choirs at once. Juan Bautista Comes stands out in this resource. Another genre was the sacramental auto. They were religious plays, written in one act, of allegorical or doctrinal theme. They used to be performed outdoors at Corpus Christi festivities. Very little is known of them because the music has been lost.

#### **3.9.1.2. THEATRICAL MUSIC: ZARZUELA AND ÓPERA**

As for secular music there is an increase of the stage music, especially zarzuelas and music for theater, that had great apogee in this century, with works of Lope de Vega, Calderón de la Barca and Tirso de Molina. In these theatre plays music fragments were interspersed which later evolved in stage music forms as tonadilla and zarzuela.

The zarzuela started in Madrid under the auspices of Felipe IV, who hired professional comedians for his distraction after hunting. They were short plays, short in which there were important singing parts. With Calderón de la Barca the zarzuela is transformed into a play in two acts with singing and acting parts. The themes dealt with are similar to those of the opera: mythology, legendary facts with demigods and monarchs. Its main composer is Sebastián Durón.

On the other hand, in 1627, there were opera texts by Lope de Vega ("La Selva sin amor", music by Piccini) and Calderón ("La púrpura de la rosa", music by Juan Hidalgo). The operatic genre did not succeed in the 17<sup>th</sup> century. With Juan Hidalgo the opera "Celos aún del aire matan" of 1660 is the first opera whose music is preserved, although in 1622 "The glory of Niquea" by Mateo Romero was staged but its music been lost.

#### **3.9.1.3. OTHER COMPOSERS OF OTHER GENRES**

The most important composers were:

- Francisco Correa de Araujo and Juan Cabanillas, in organ music.
- Juan Bautista Comes, in polychorality and villancicos.
- Gaspar Sanz, in baroque guitar.

### 3.9.2. THE 18TH CENTURY

The music of the 18<sup>th</sup> century is still produced in the same centers as in Renaissance, with the exception of the public theaters, that is, in the Church, the Court, the houses of the nobility (Casa de Alba, Benavente) and the Theaters. With the illustrated movement at the end of the Baroque and the advent of the Bourbons Kings (Felipe V, Fernando VI, Carlos III) there is a regeneration of cultural life in Spain permeated by foreign influences, especially from Italy.

#### 3.9.2.1. OPERA AND OTHER GENRES

The opera "La guerra de los Gigantes", in 1702, by Sebastián Durón, is the last Spanish opera composed before the invasion of the Italian opera that would dominate the entire 18<sup>th</sup> century.

Other genres include:

- Religious music the main composers are: José de Torres, Antonio Literes, and Francisco de Nebra.
- Instrumental music with the Italians that settled in Spain: Luigi Boccherini (quintets) and Domenico Scarlatti (sonatas) who was master of Queen M<sup>a</sup> de Bragança. Also the Spaniard Father Antonio Soler, master of infants, with works for organ, quintets and sonatas.
- The guitarist Santiago de Murcia, author of the last guitar book published by the tablature system.
- The castrato Farinelli, in the Spanish court of Fernando VI.

### COMPREHENSION TEXT QUESTIONS 3.9

1. **What resource is used in religious music and what does it consist of?**
2. **Name two composers of religious music of the 17<sup>th</sup> century.**
3. **What are the one act religious plays called?**
4. **What were the three authors who stood out in the theater?**
5. **With what king is the zarzuela created and in what place were they represented?**
6. **Explain what a zarzuela is.**
7. **What was the first Spanish opera that was performed in Spain, which was its author?**
8. **In which instrument does Gaspar Sanz stand out?**
9. **Name three centers of music production in the 18<sup>th</sup> century**
10. **Name three composers of 18<sup>th</sup> century religious music.**
11. **Who taught the king's children and in what genres?**
12. **What monarch did Farinelli sing for?**