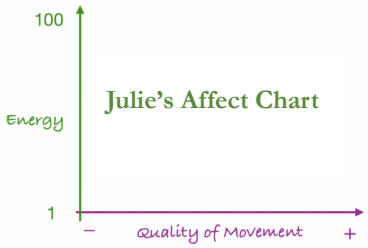
A Baroque Workshop with Julia Wedman
October 28, 2023. Victoria



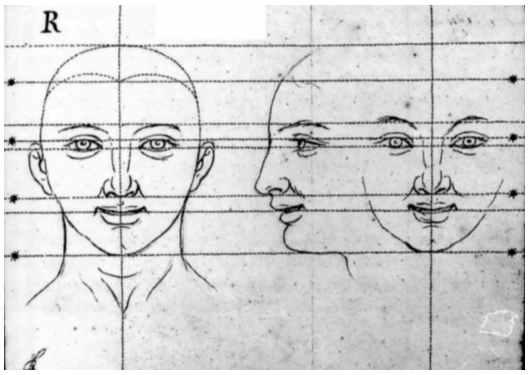
Embodying the music - How do I connect to the audience?

" Since a musician cannot move others unless he too is moved, he must of necessity be able to transport himself into all of the affections that he wants to arouse in his listeners; he makes the listeners understand his sentiments and thus moves them to share the same sentiments in the best way. In languishing, sad passages, he becomes languishing and sad. You see and hear it in him. The same thing occurs in the case of forceful, light or other kinds of ideas; there, too, he transports himself into these affections. He barely calms one before arousing the next, and thus he constantly alternates between the passions. He most certainly will observe this duty in pieces that are composed to be expressive, whether by him or by someone else. In the latter case he must feel within himself the same passions that the creator of the piece felt while producing it." Carl Phllip Emmanuel Bach – Essay on the True Art of Playing Keyboard Instruments (1787)

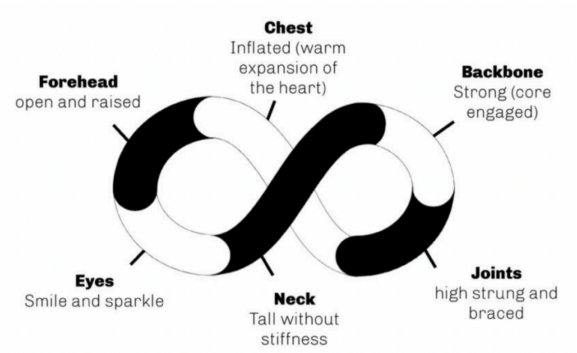
Using historical acting techniques to enhance body language both to help with technique and audience connection. Treatises on historical acting techniques: Aaron Hill, Charles Le Brun, Jelgerhuis, Gilbert Austin, John Walker, Grimarest, etc.

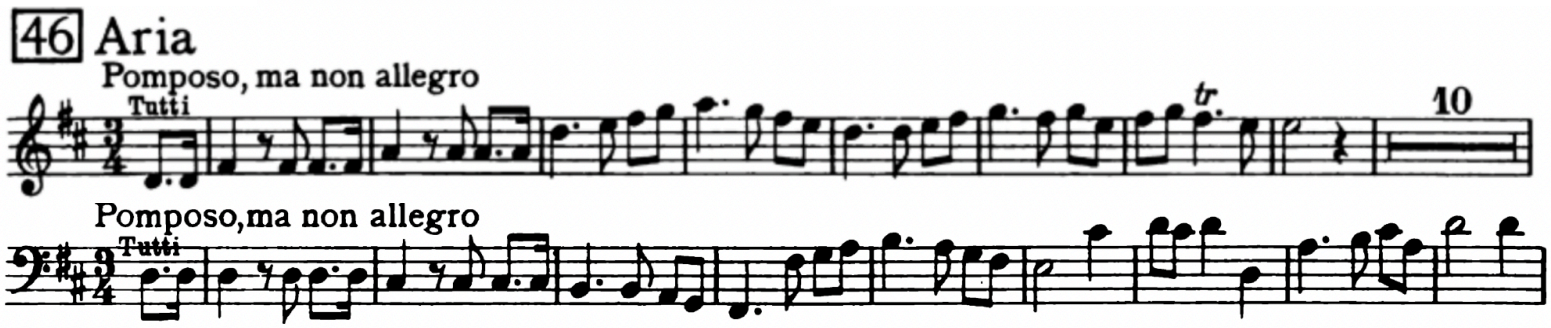
Joy

"Joy is Pride, possessed of Triumph. It is a warm and conscious expansion of the heart, indulging sense of present pleasure, and comparing it with past affliction: It cannot, therefore, be expressed without vivacity, in look, air, and accent." Aaron Hill, Essay on the Art of Acting (1753) (Hill staged the premiere of Handel's Rinaldo in London, 1711)

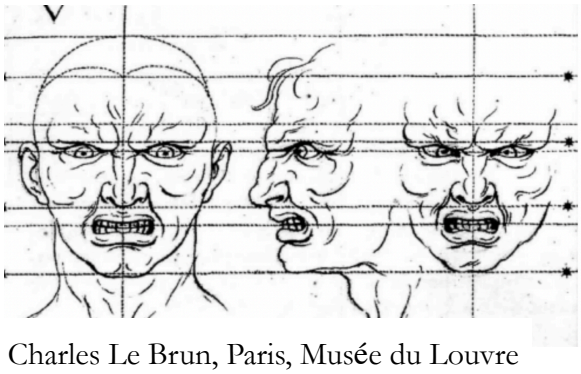


Charles Le Brun, Paris, Musée du Louvre



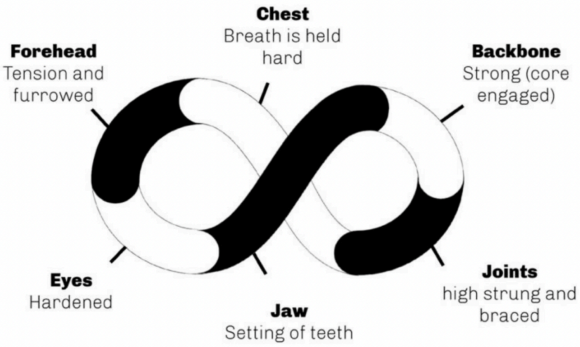


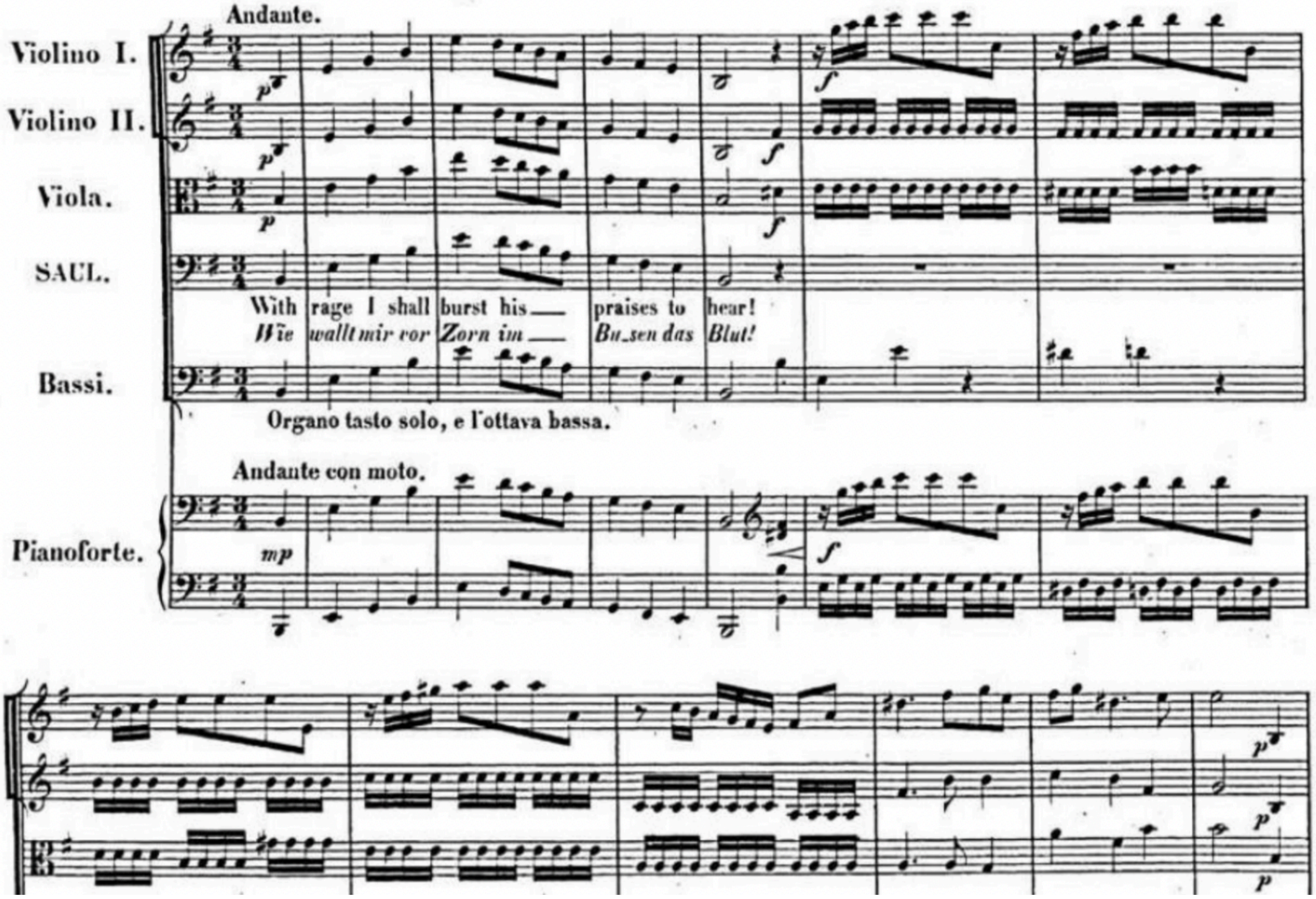
Anger



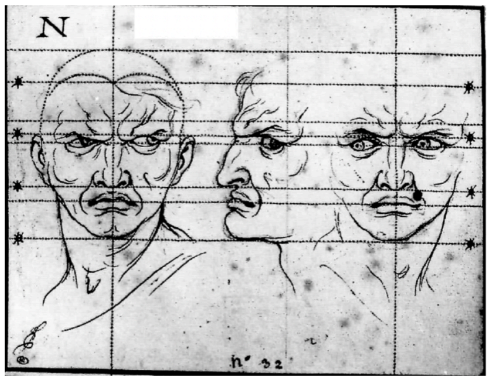
Charles Le Brun, Paris, Musée du Louvre

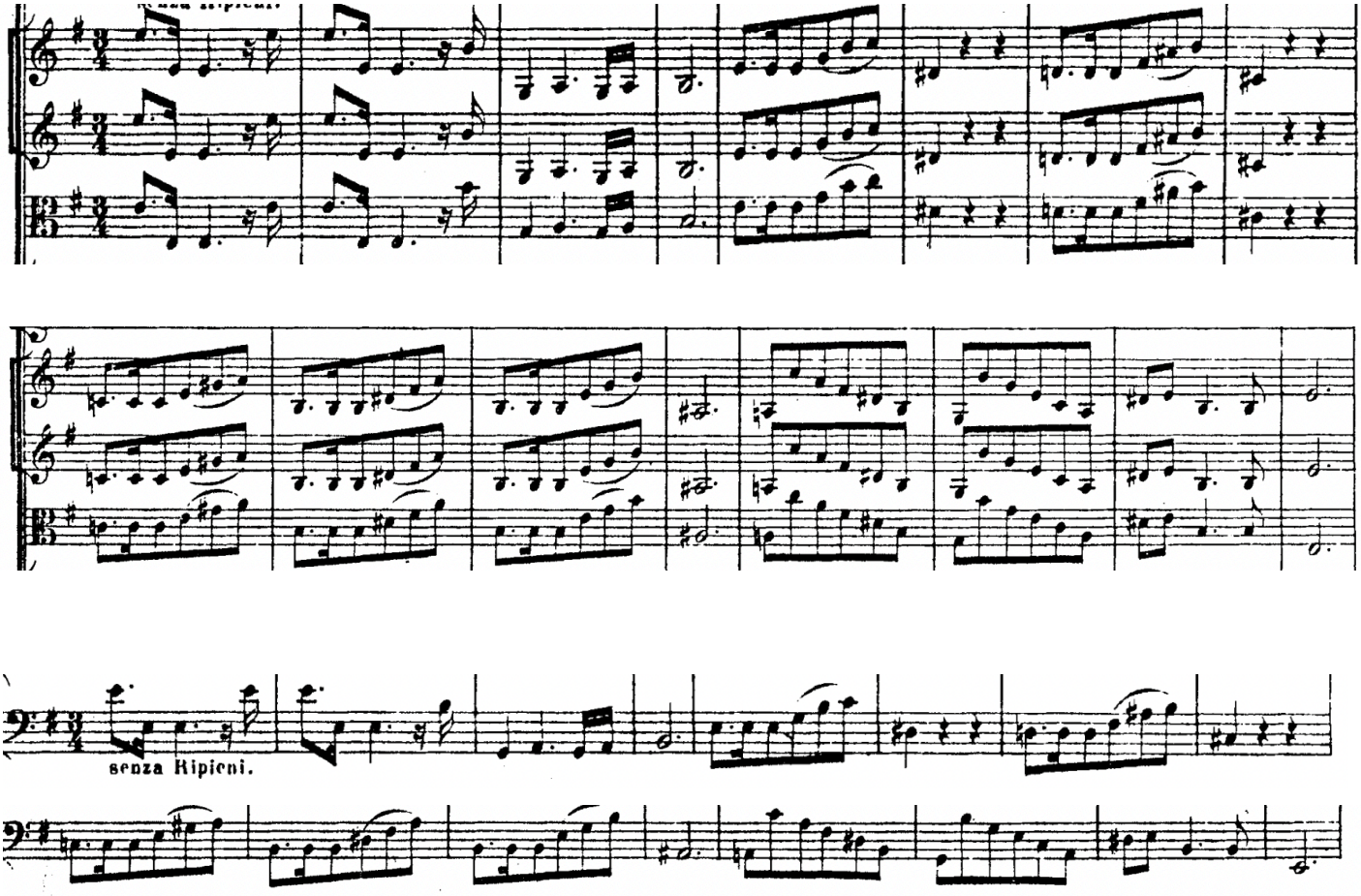
"Anger is pride provoked beyond regard of caution. It is a fierce and unrestrained effusion of reproach and insult: It must therefore be expressed, impatiently, by a firey propension in the eye, with a disturbed and threatening air, and with a voice strong, swift, and often interrupted by high swells of choaking indignation. (Aaron Hill Essay on the Art of Acting)



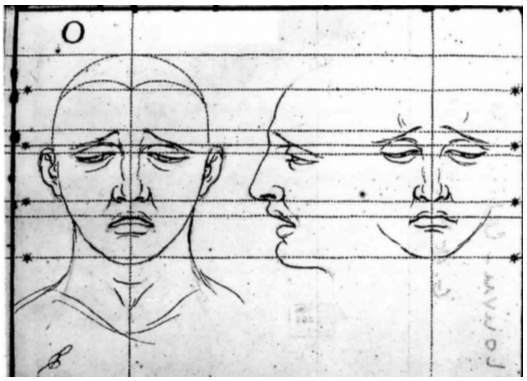


“**Jealousy**, is doubtful Anger, struggling against faith and pity. It is a painful softness in the heart, resisted by a vindictive disposition in the spirits: Ir cannot, therefore, be expressed without a doubtful variation, in both look and air, divided and suspended, betwixt wavering passions.” (Aaron Hill Essay on the Art of Acting).





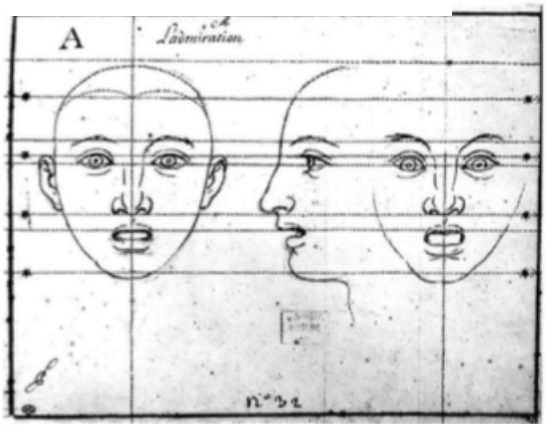
Grief



Charles Le Brun, Paris, Musée du Louvre

"Grief is Disappointment, void of Hope. It is a mournful, and unstruggling resignation of defence, to apprehension of calamity: and therefore must require, to express it rightly, a sad look, careless air, and voice un-rais'd, and indolent." Aaron Hill Essay on the Art of Acting (indolent – wanting to avoid exertion or activity)

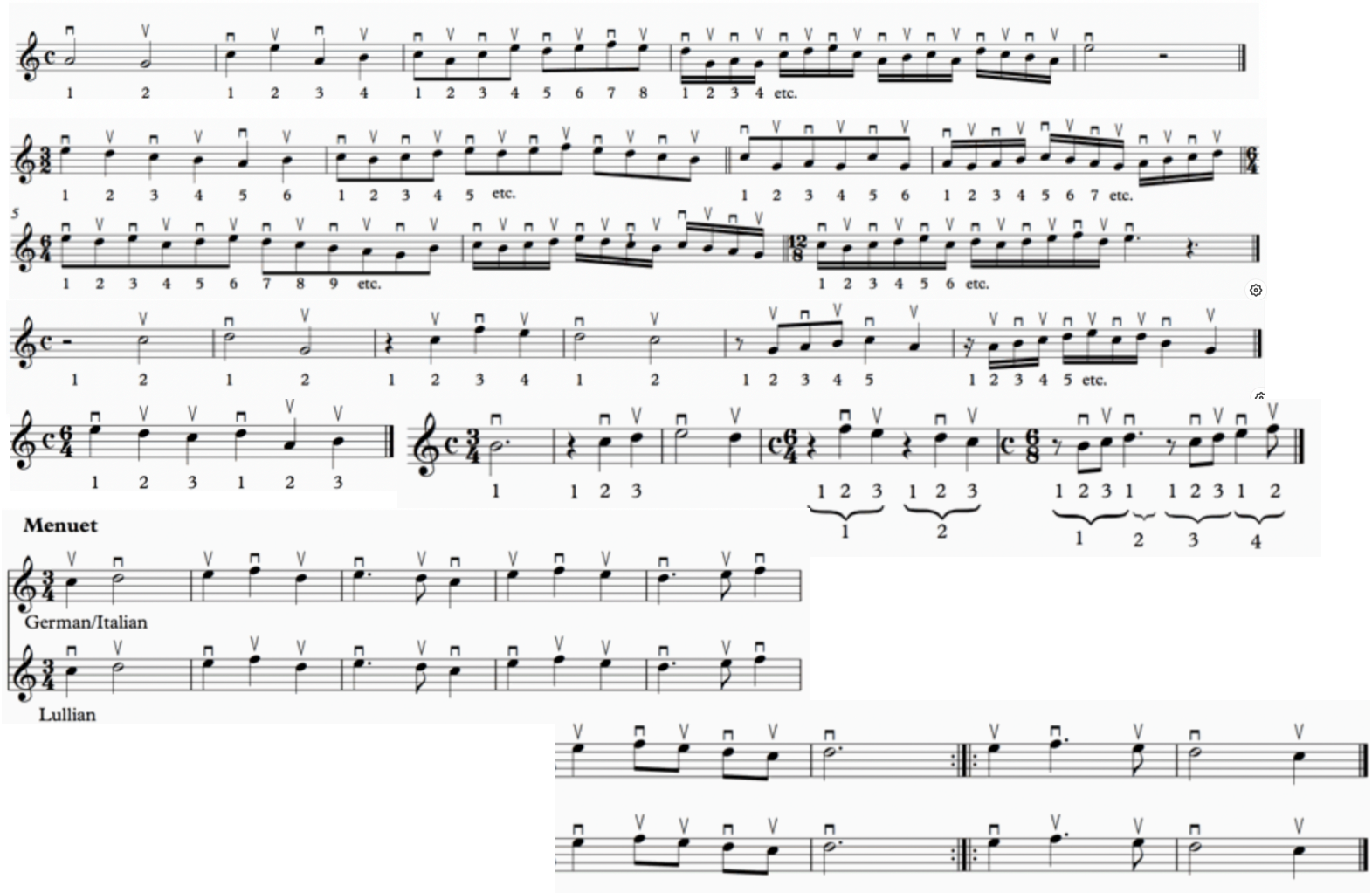
Wonder



Charles Le Brun, Paris, Musée du Louvre

"Wonder, is inquisitive Fear. It is an ebb of spirits, rushing back upon the heart; but leaving an alarm on the muscles, that invigorates them toward defence and oposition: No actor can imitate this Passion with ints natural propriety and force, without dividing its idea, into the following two degrees of distinction: the first degree is Amazement, the second is Astonishment. (Aaron Hill Essay on the Art of Acting).

The use of the bow:

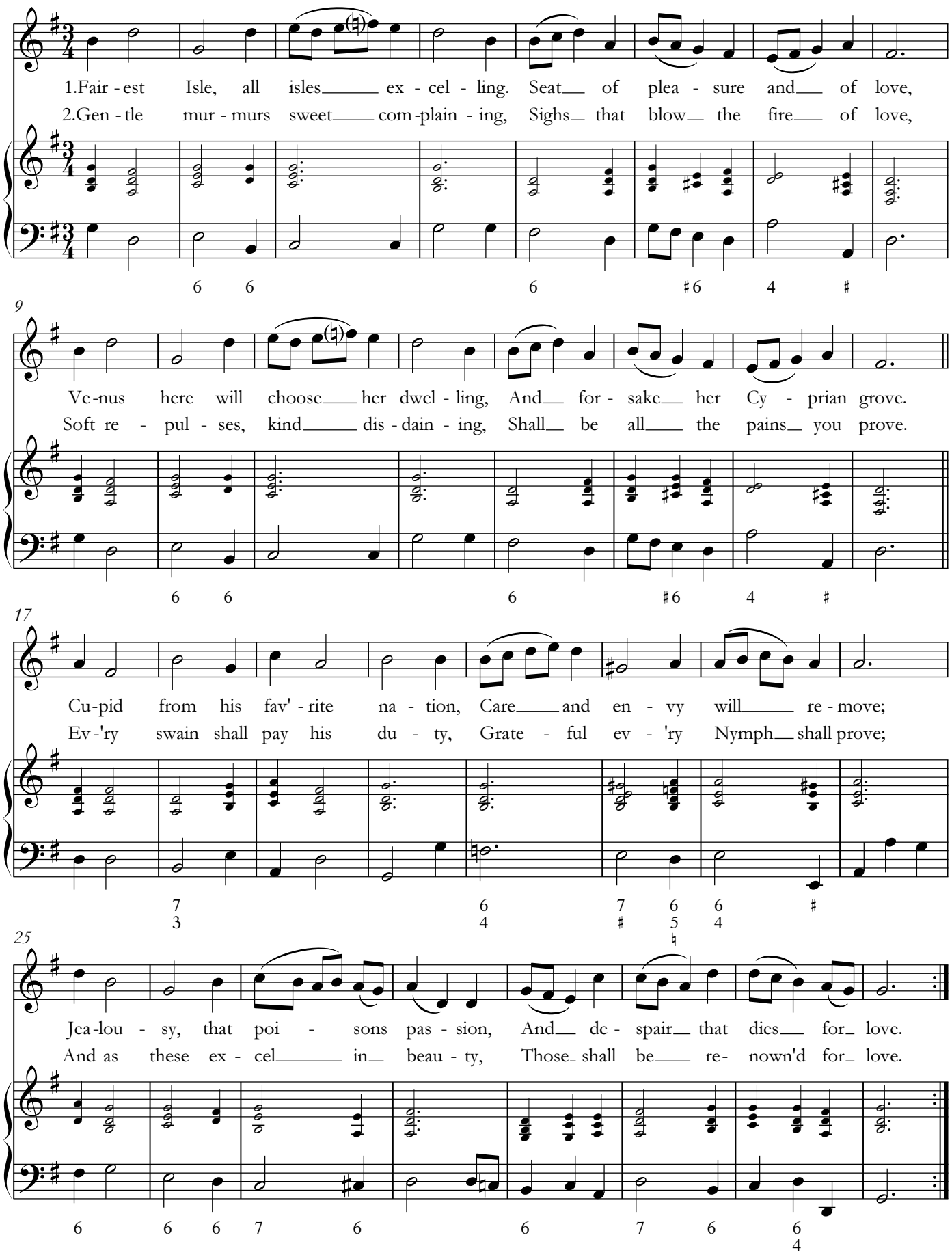


G

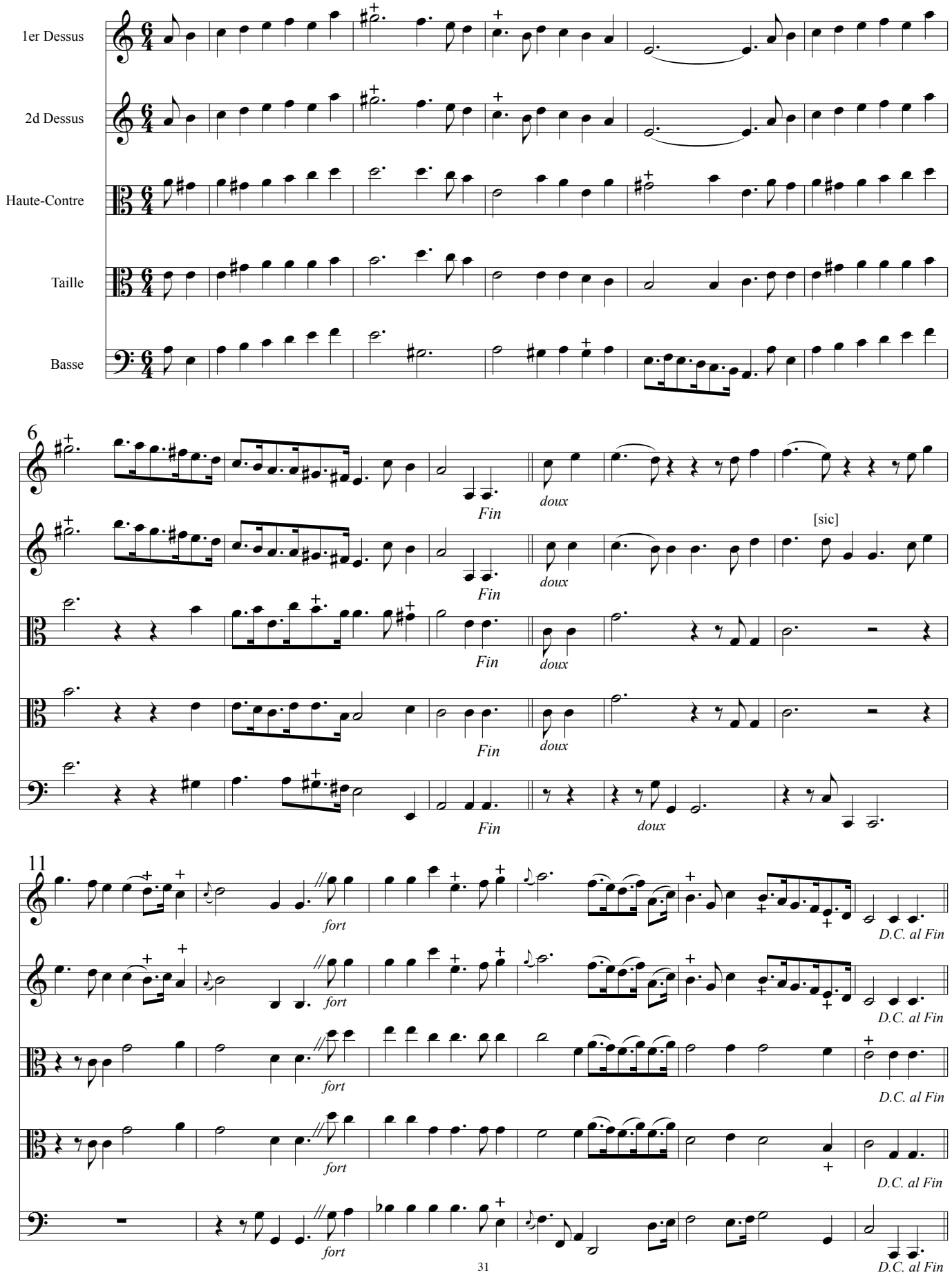
Fairest Isle

John Dryden
from *King Arthur*, Act V

Henry Purcell (1659-1695)
ed. S J Pirttijarvi



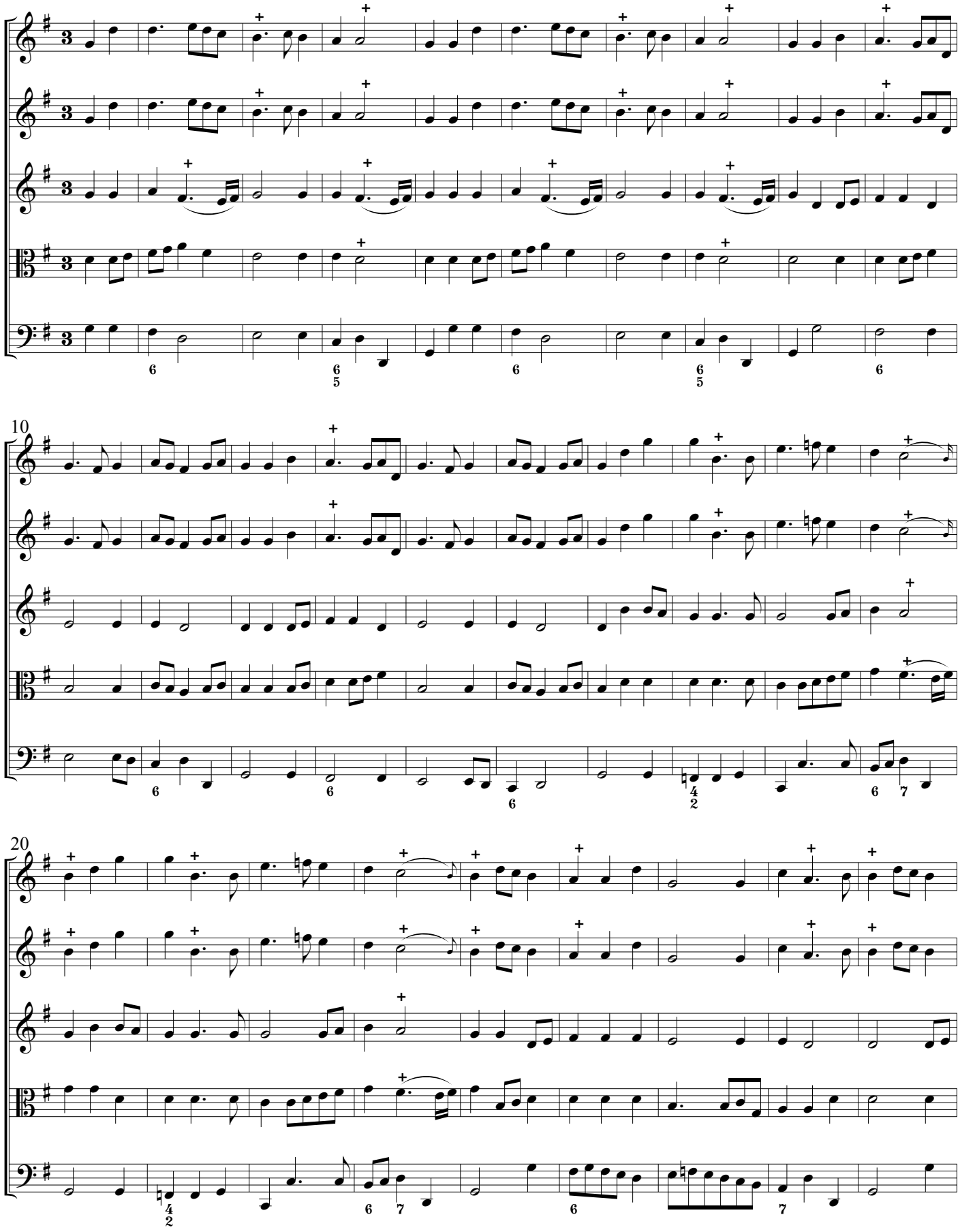
9. Loure [pour les Phrigiens]

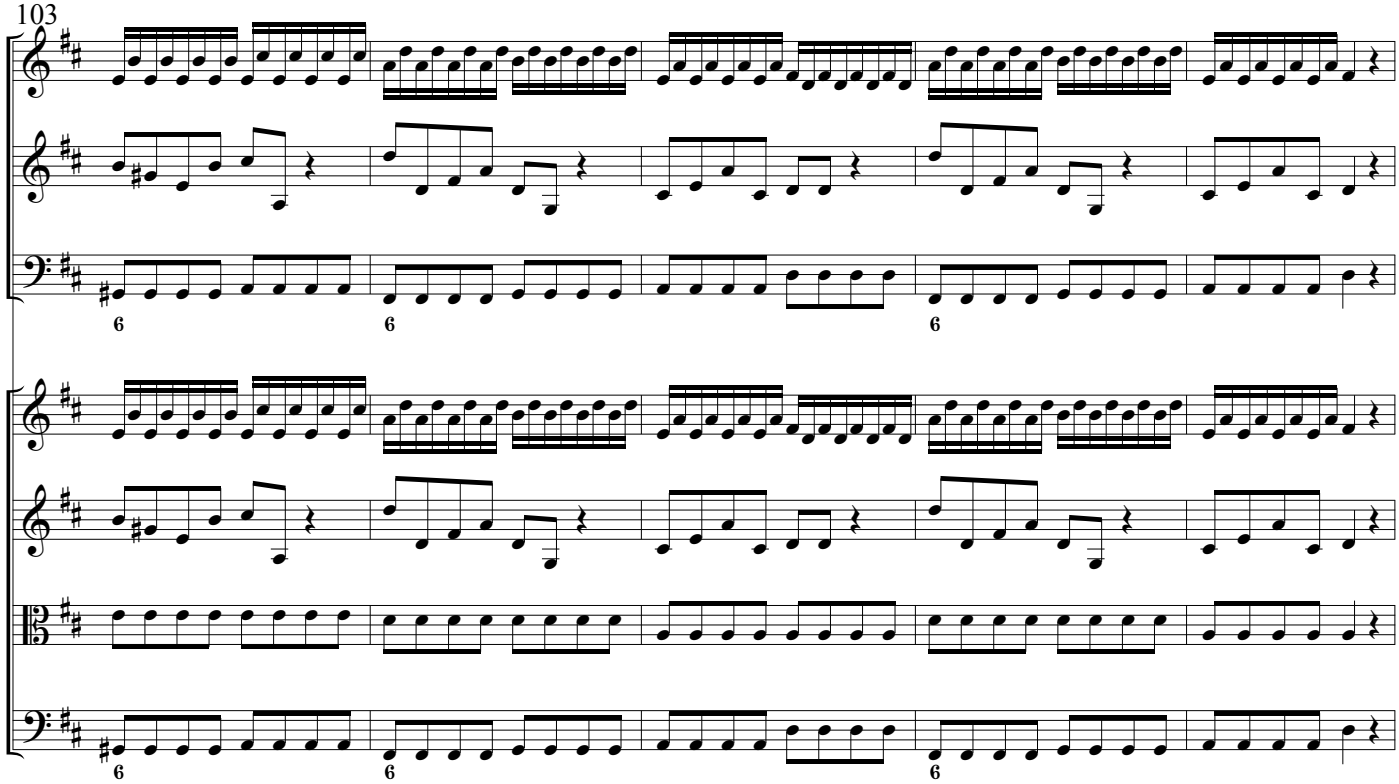


Chaconne

Score

Marais

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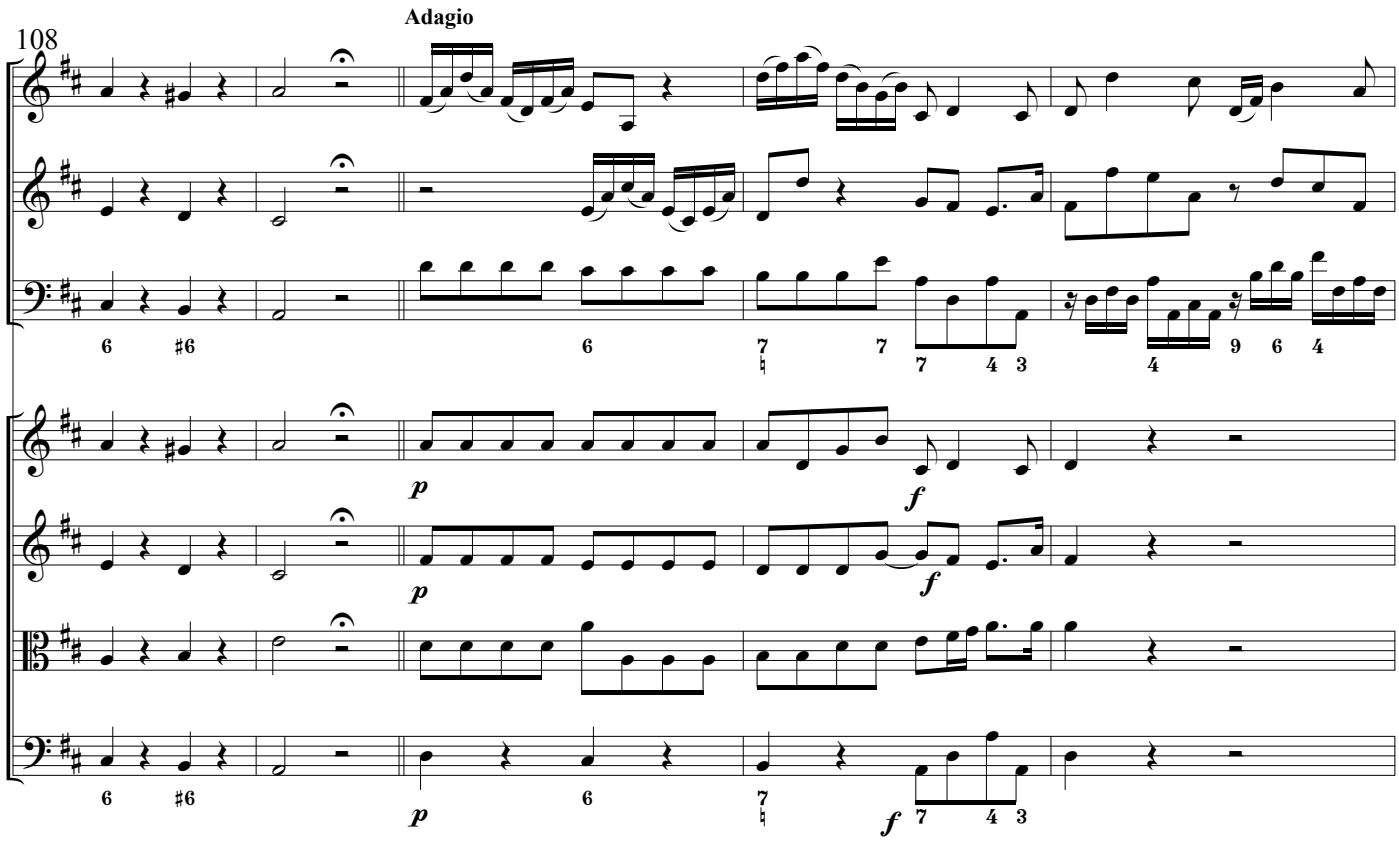
108
Adagio
p
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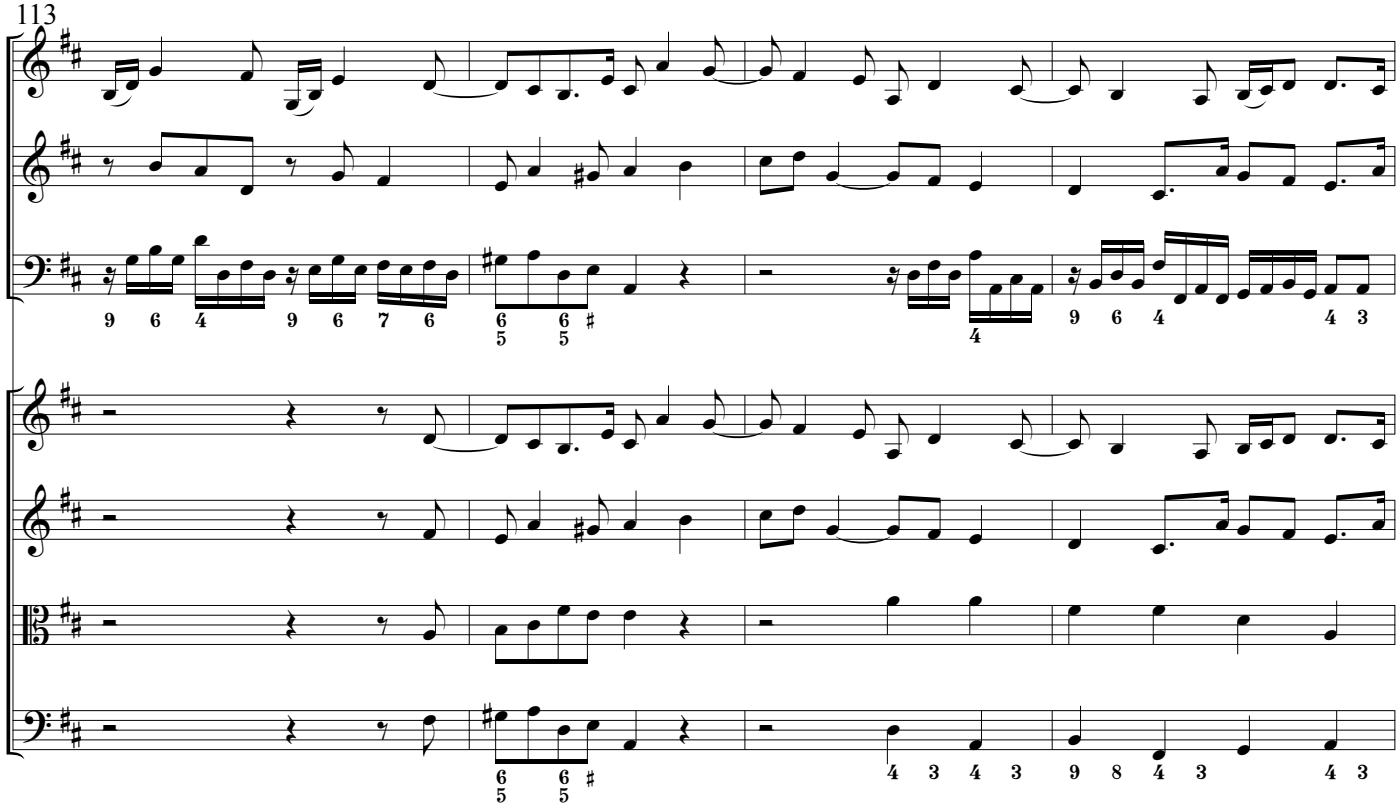
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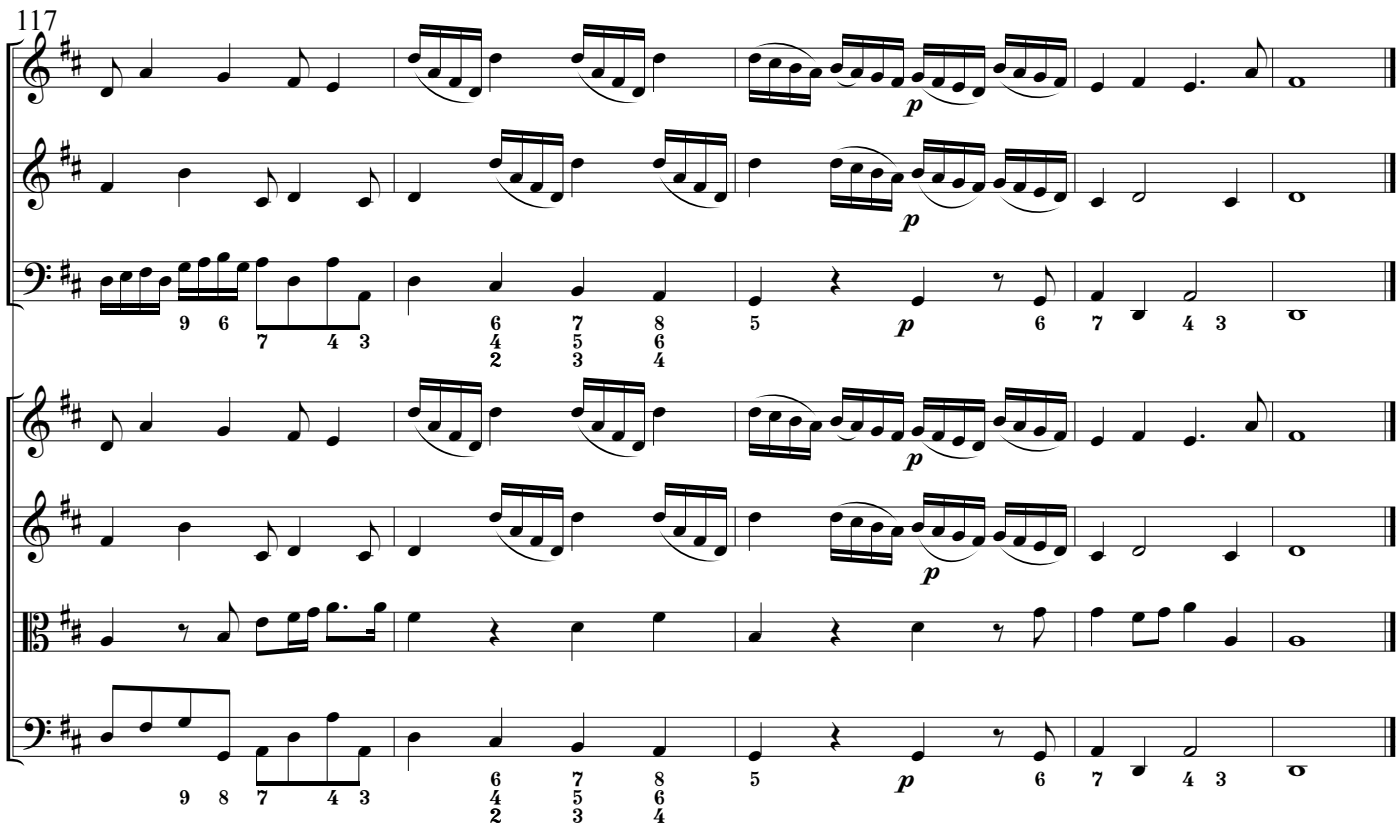
117
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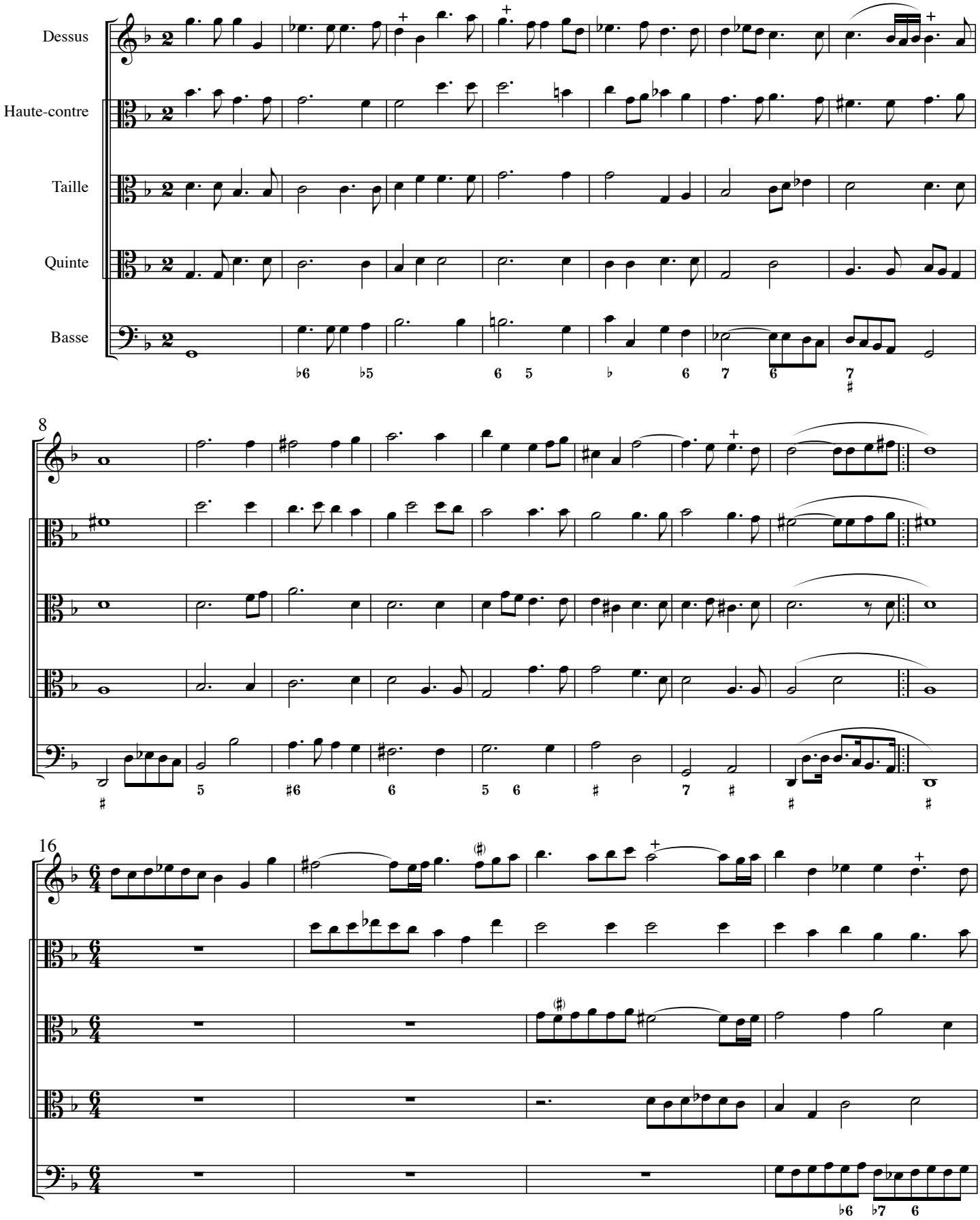
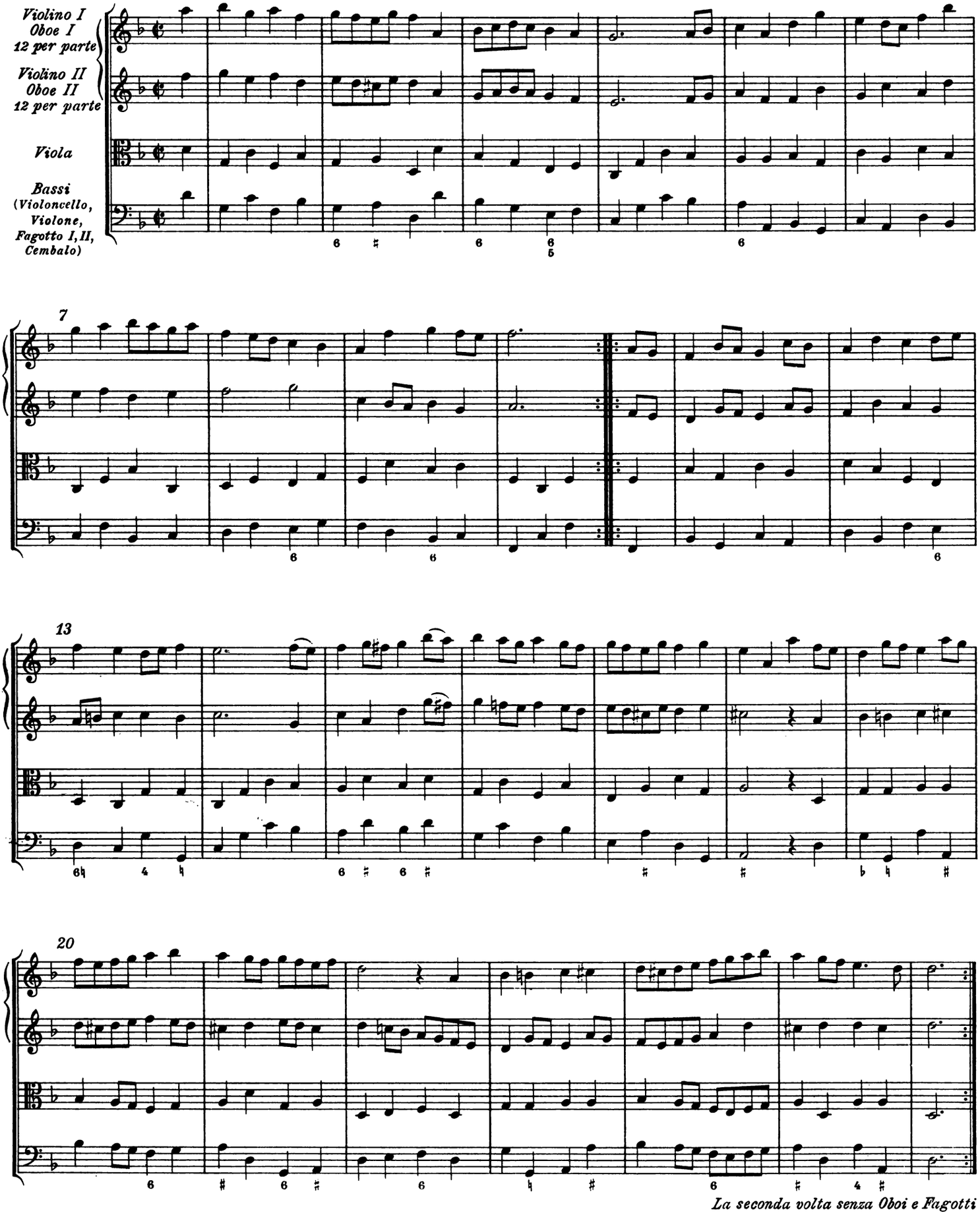
Score

Ouverture



Bourrée

2 fois



Menuet II

PRIMA VOLTA | SECONDA VOLTA | TERZA VOLTA

Tromba I — *Corno da caccia I* — *Tromba I, Corno da caccia I*

Tromba II — *Corno da caccia II* — *Tromba II, Corno da caccia II*

Tromba III — *Corno da caccia III* — *Tromba III, Corno da caccia III*

Timpani — *Timpani*

Violino I — *Oboe I* — *Violino I, Oboe I*

Violino II — *Oboe II* — *Violino II, Oboe II*

Viola — *Viola* *)

Violoncello, Violone, Fagotto I, II, Cembalo — *Fagotto I, II, Contrafagotto* — *Violoncello, Violone, Fagotto I, II, Contrafagotto, Cembalo*

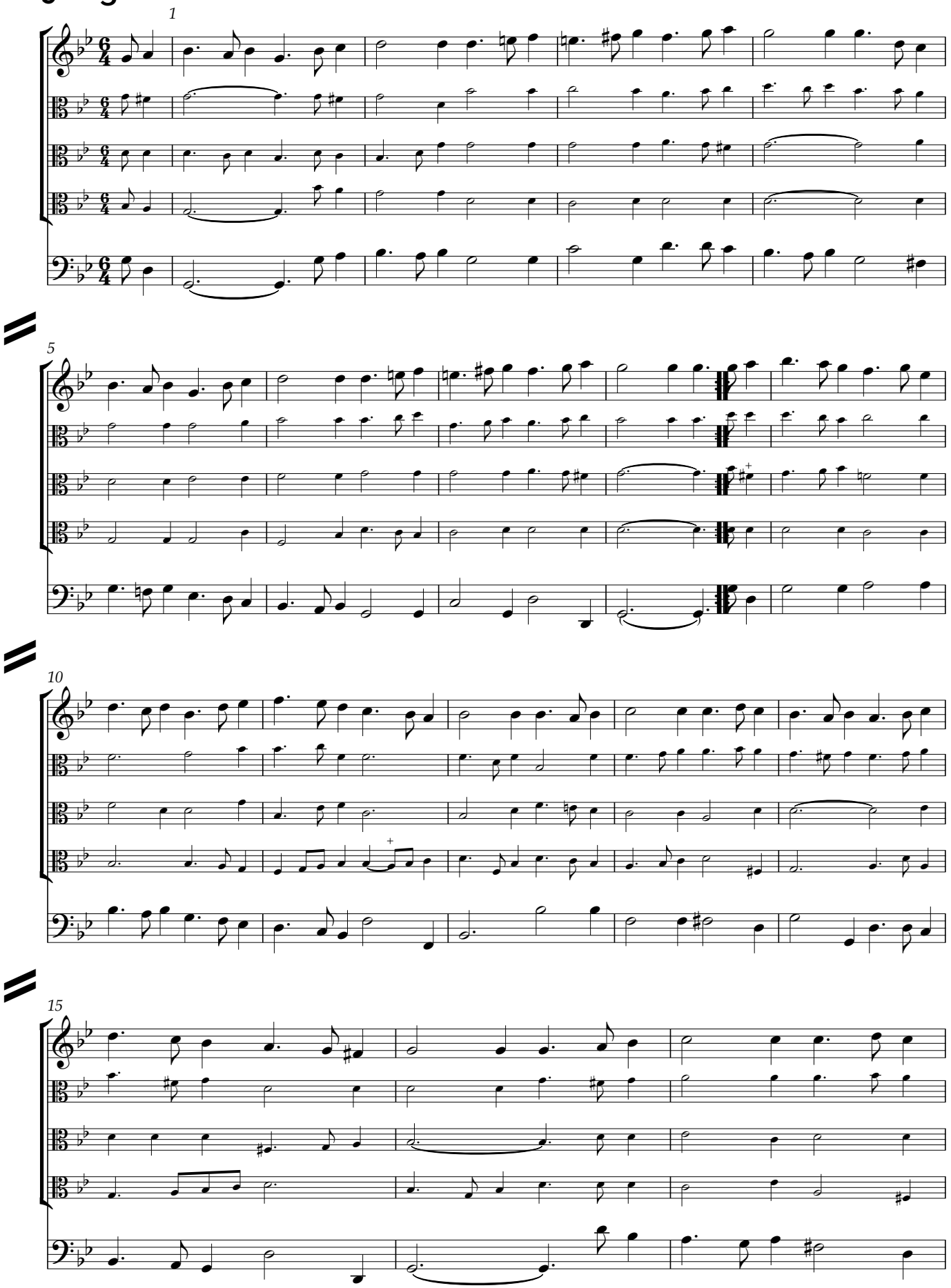
7

1. 2.

Fine

*) Vgl. Krit. Bericht.

9. Gigue



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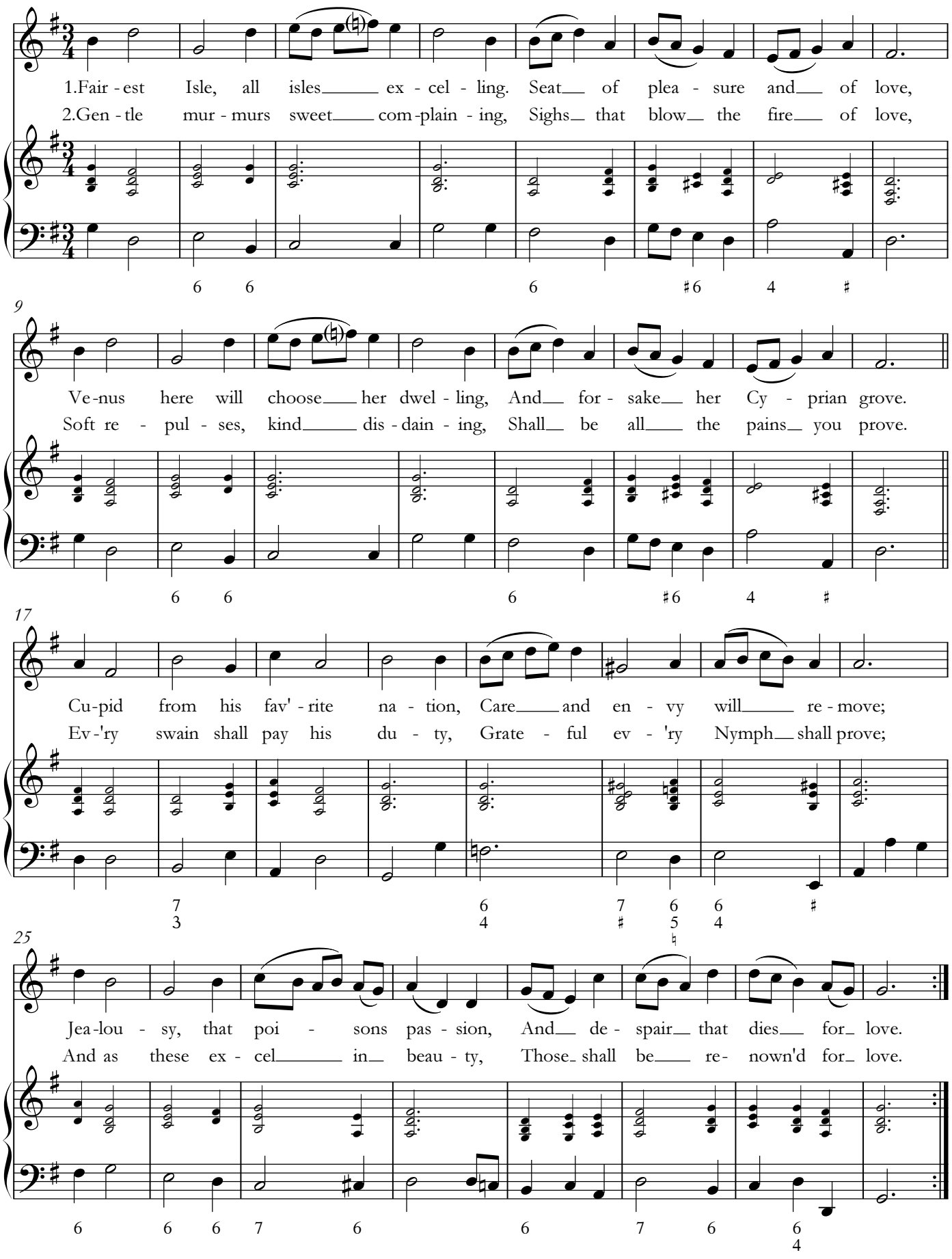

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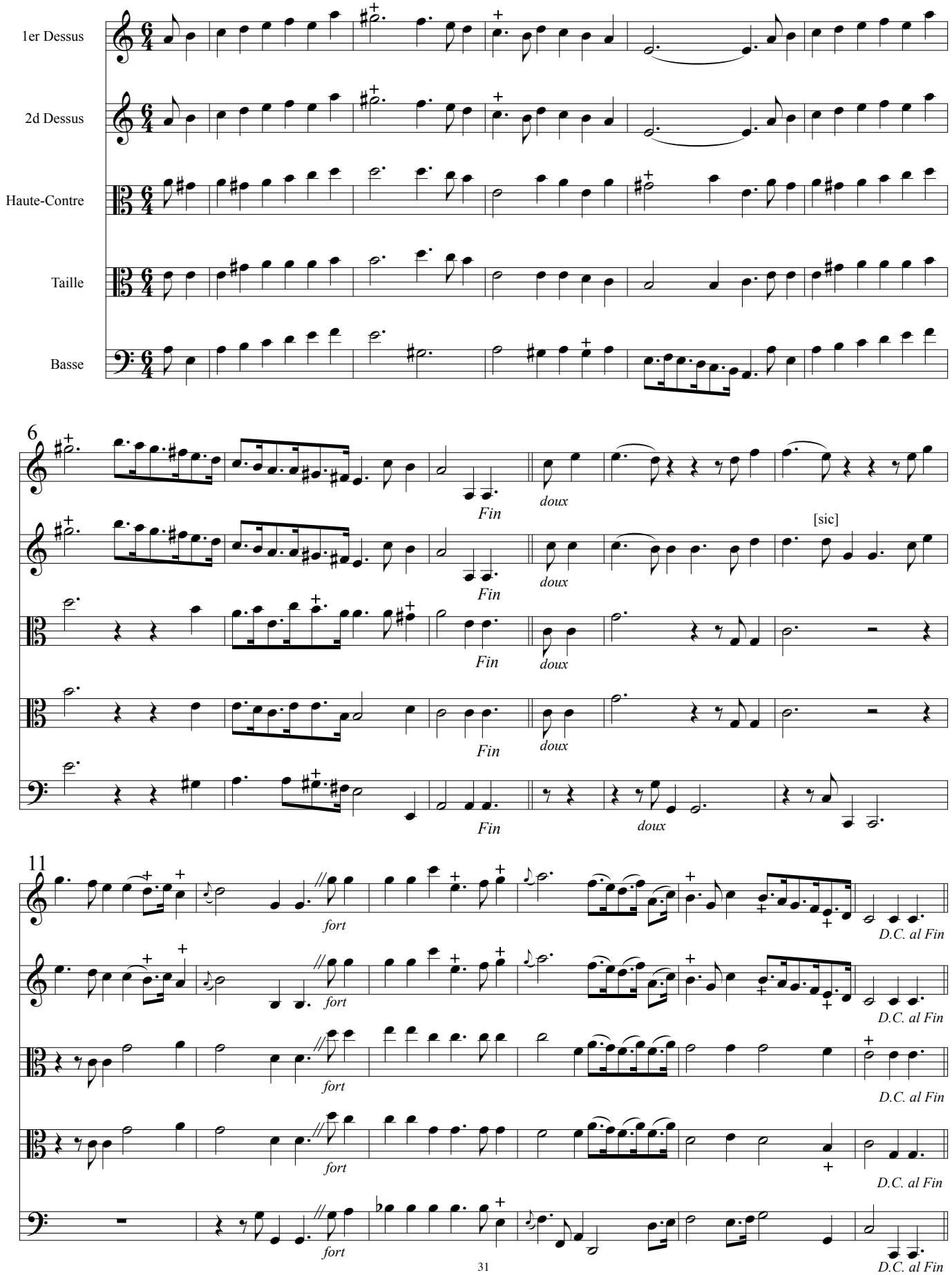
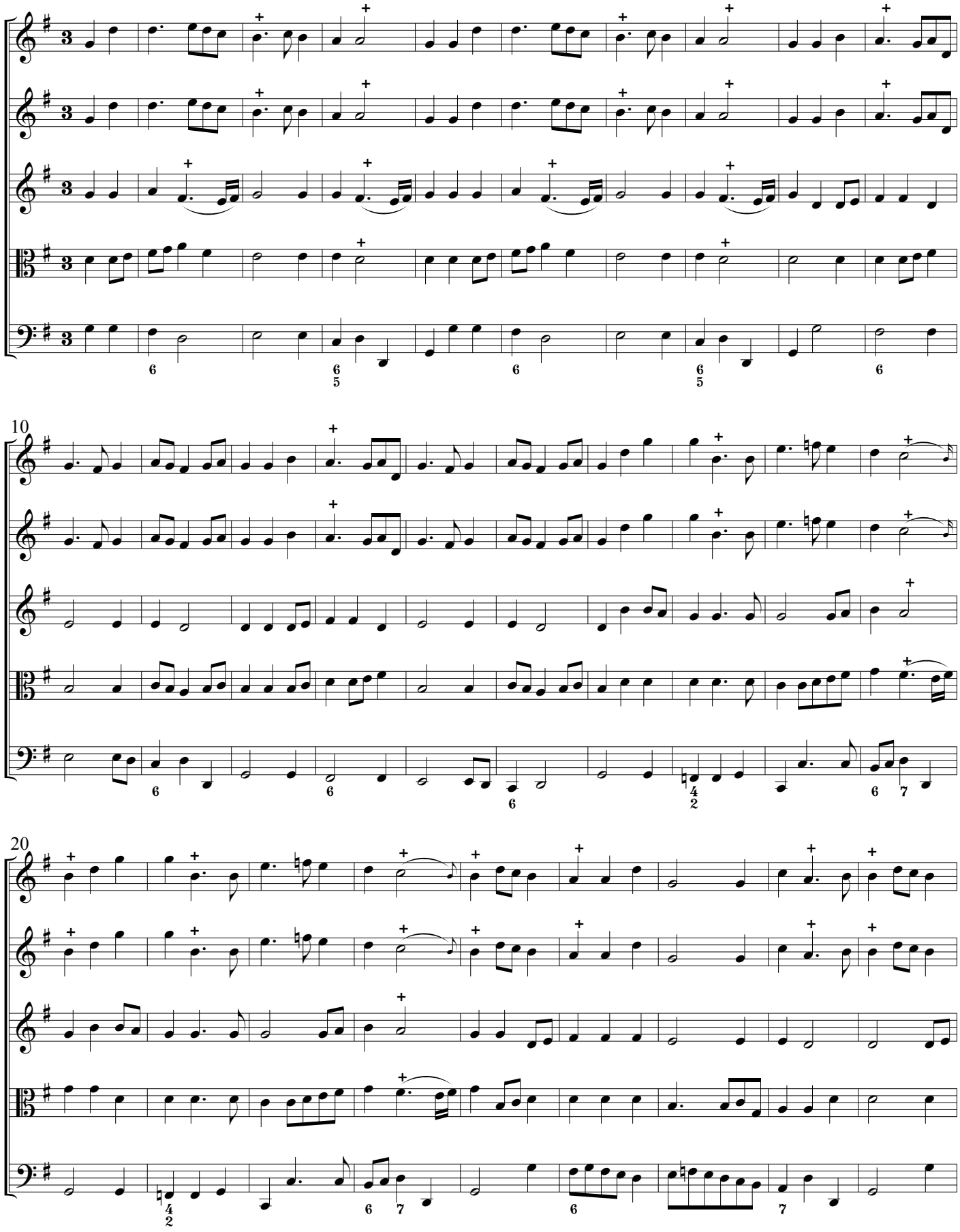
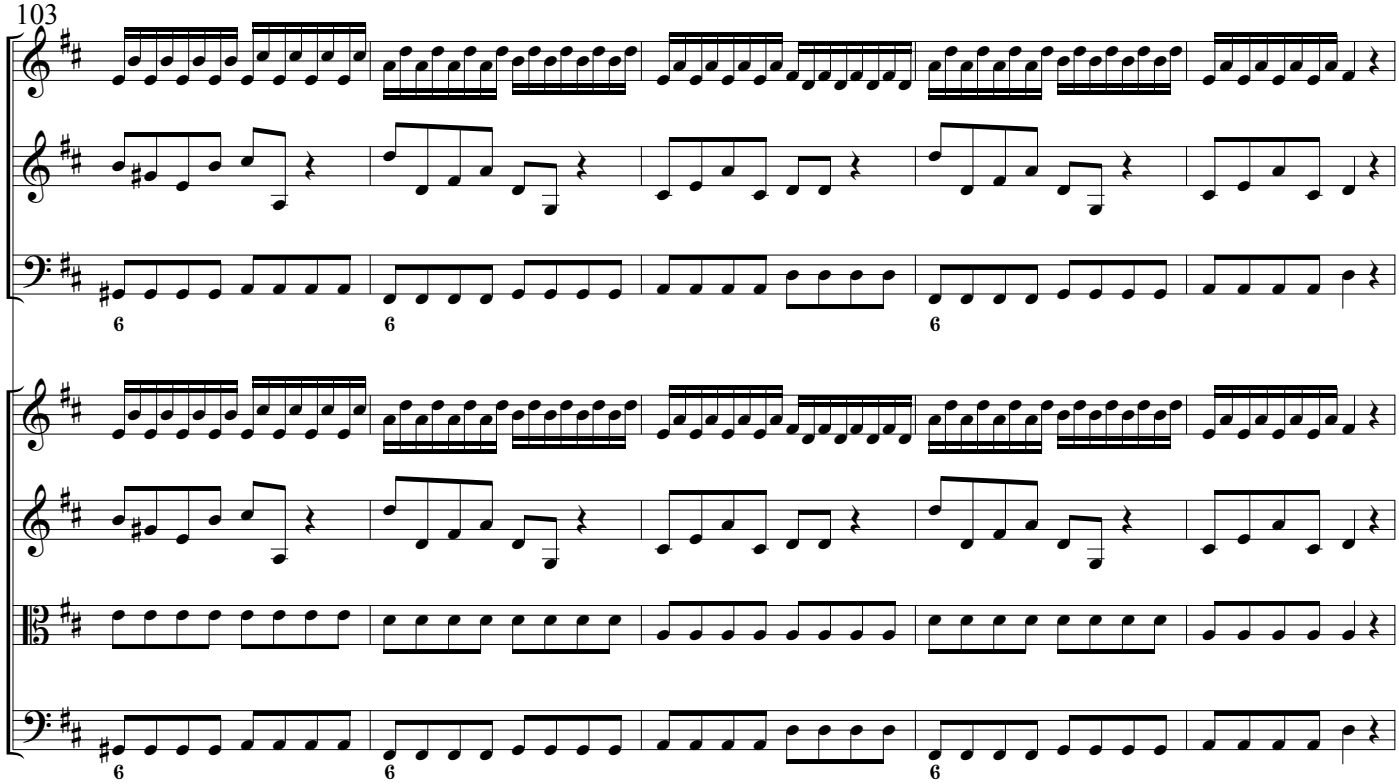


Chaconne

Score

Marais

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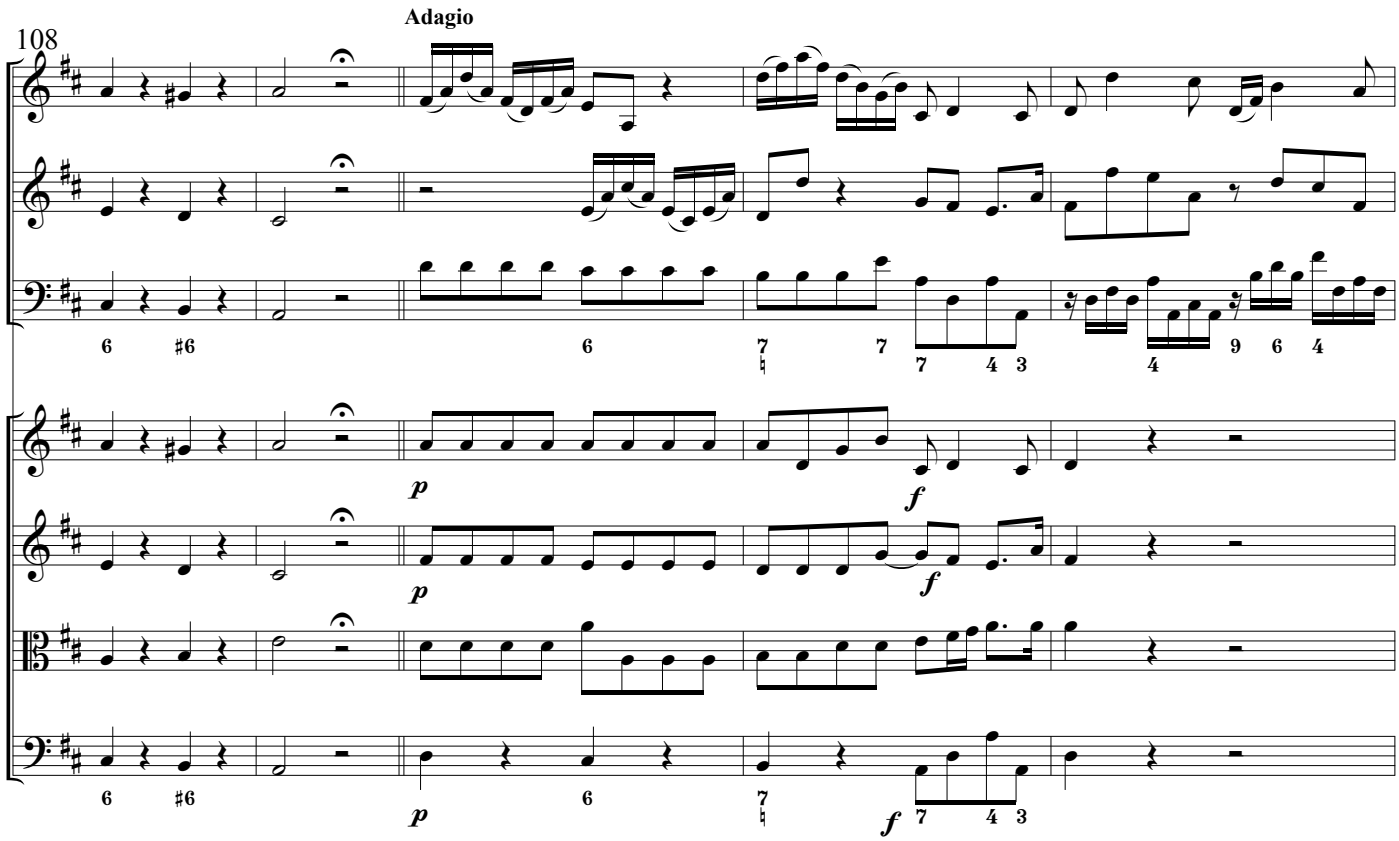
108
Adagio
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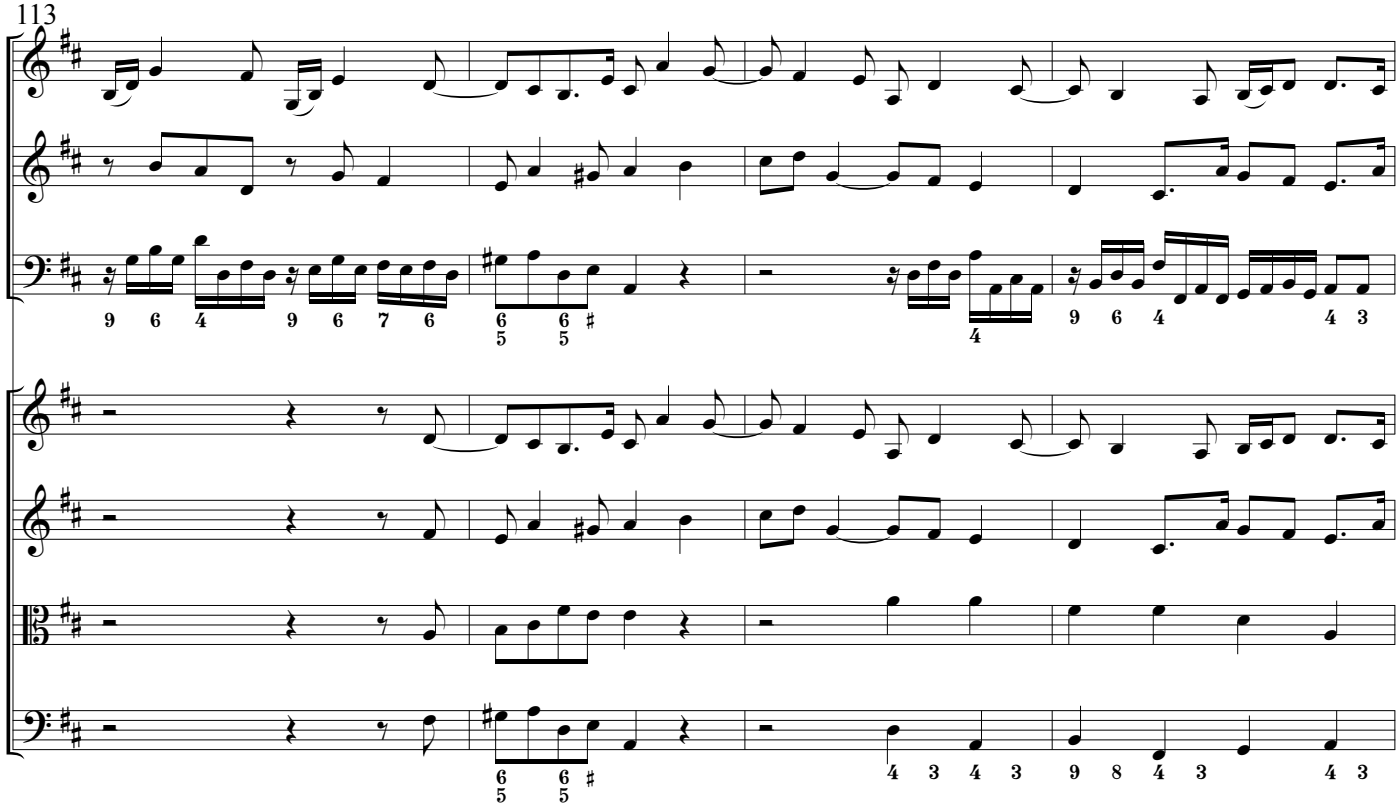
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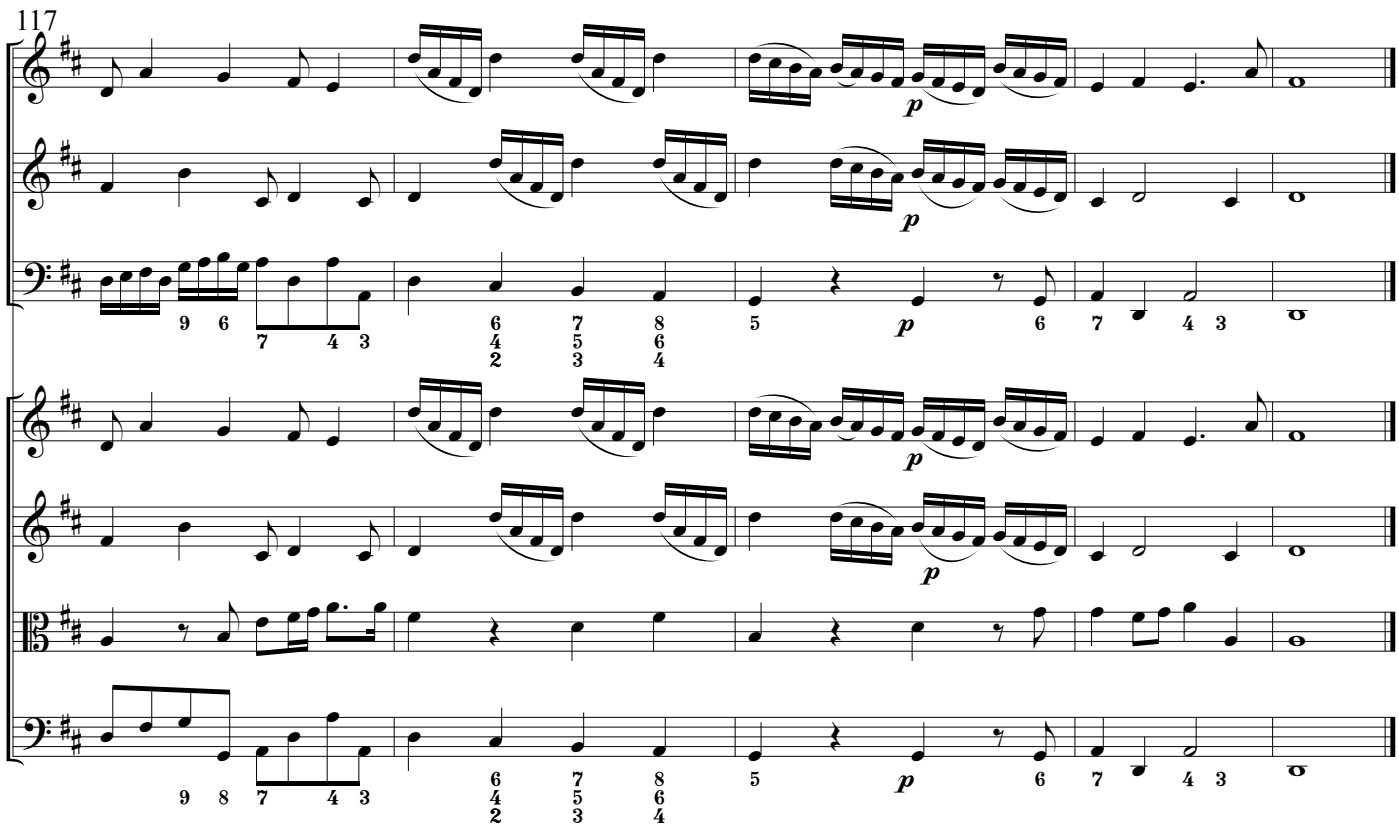
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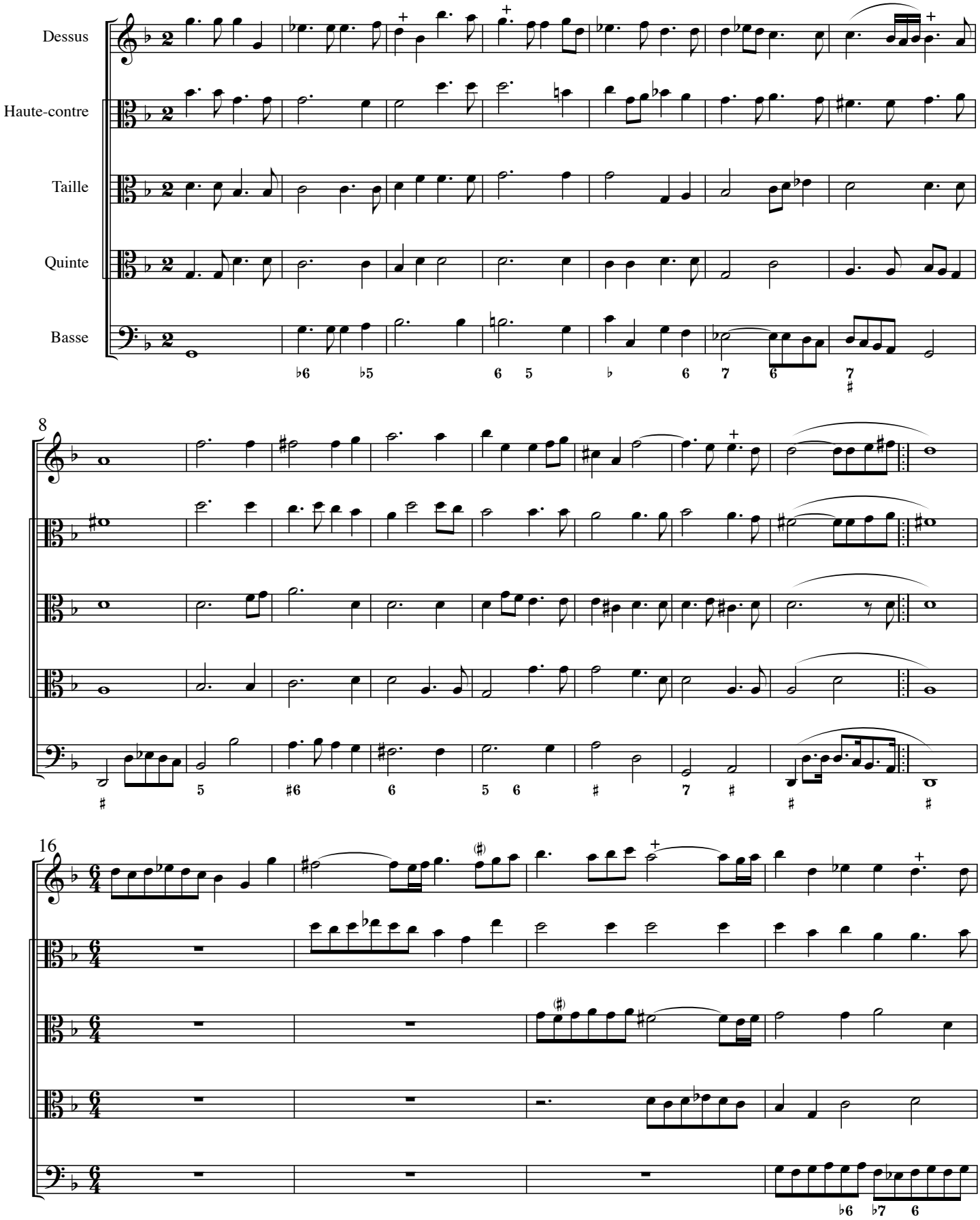
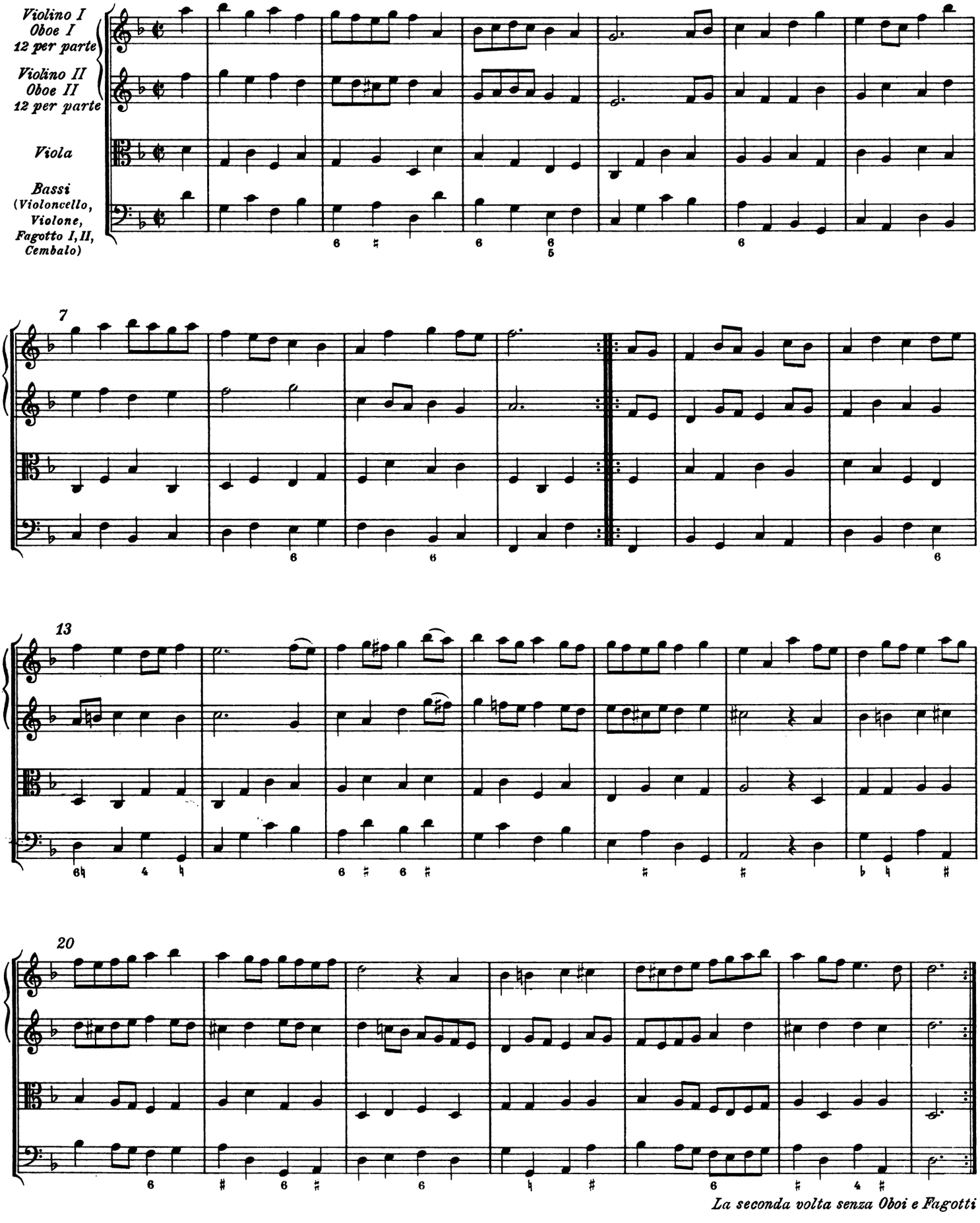
Score

Ouverture



Bourrée

2 fois



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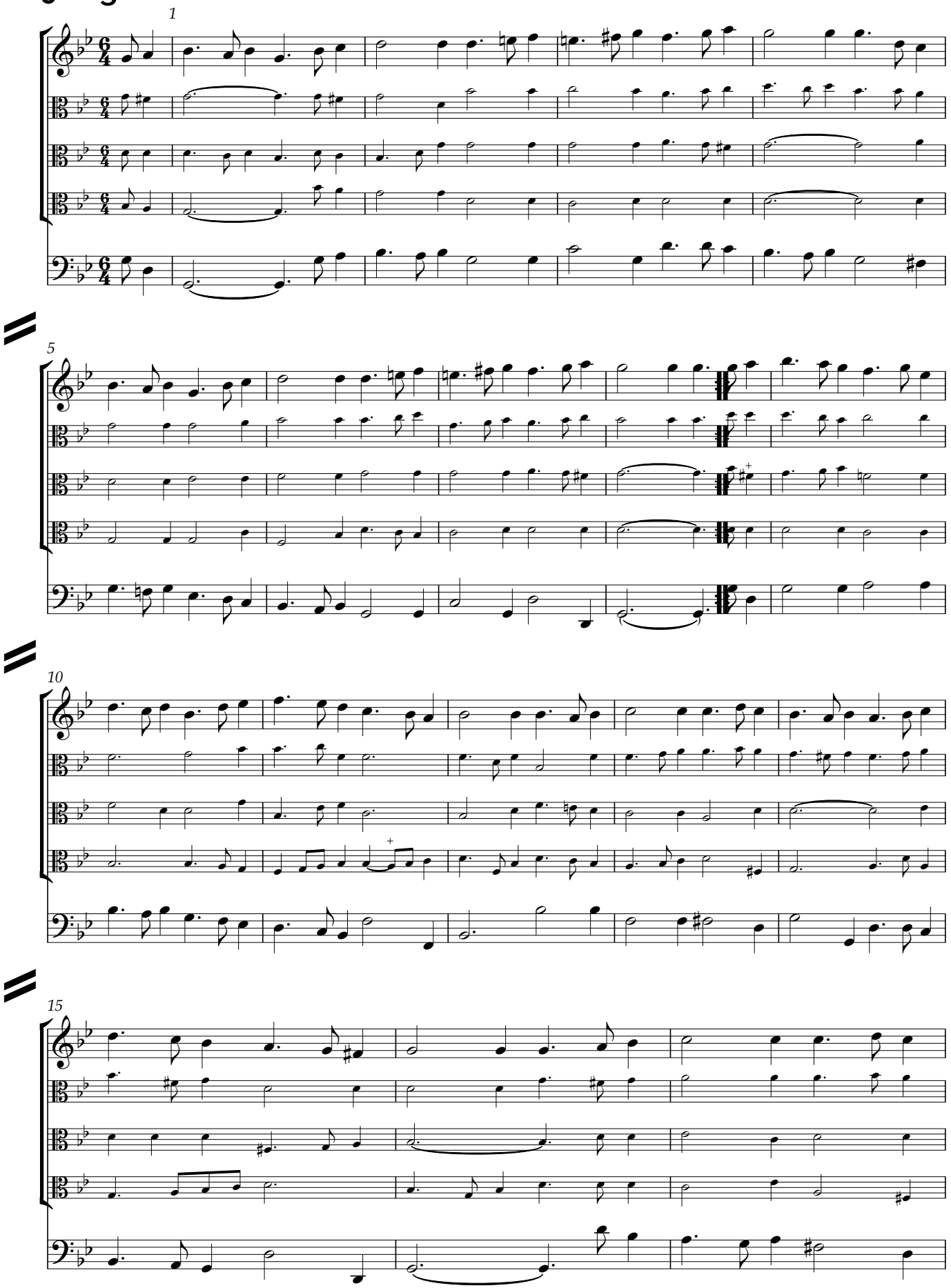
9. Gigue