

The age of extravagance: Baroque painting and music, 1630-1730

Start date 15 February 2019**End date** 17 February 2019**Venue** Madingley Hall
Madingley
Cambridge**Tutor** Dr Lydia Hamlett
Evelyn Nallen**Course code** 1819NRX018**Director of Academic Centres** Sarah Ormrod**For further information on this course, please contact** Head of Academic Centre Administration, Zara Kuckelhaus
zara.kuckelhaus@ice.cam.ac.uk or 01223 746204**To book** See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biographies

Dr Lydia Hamlett is Academic Director in History of Art at the Institute of Continuing Education and a Fellow and Director of Studies at Murray Edwards College, University of Cambridge. She is writing a book on mural painting in Britain in the long seventeenth century (Routledge 2019). Lydia previously worked in the museums and heritage sectors, including at Tate, the Fitzwilliam Museum, Kettle's Yard and the National Trust. She co-founded, and is on the steering group for, the British Murals Network. Lydia's PhD (2006) was on ecclesiastical art and architecture in Venice in the Renaissance and she has supervised undergraduates at the University of Cambridge since 2003 on a broad range of subjects.

Evelyn Nallen teaches at the Royal Academy of Music and is possibly the only recorder player to have appeared on BBC Radios 1, 2, 3 and 4 and the World Service. She has performed throughout the UK, Australia and the U.S.A. Together with harpsichordist David Gordon, she formed the innovative early music/jazz group Respectable Groove; their take on Purcell's *Dido & Aeneas* integrates improvisation with written compositions. She devised and produced the ballet-within-a-play, *The Loves of Mars and Venus*, a work for an actor, 2 baroque dancers and 3 musicians, set in 1717 and first performed in 2017.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00 Dinner

20:30 The European Baroque in art and music: group activity

22:00 Terrace bar open for informal discussion

Saturday

07:30 Breakfast

09:00 What is the Baroque? Sharing the agony and the ecstasy in art and music

10:30 Coffee

11:00 British Baroque murals: painting and performance

12:30 Free

13:00 Lunch

14:00 Free

16:00 Tea

16:30 Exploring the creation of 'The Loves of Mars and Venus' (1717) by John Weaver, the first modern ballet, telling a story through dance, gesture and music. With renowned performers Chiara Vinci, dancer and singer, and David Gordon, harpsichord

18:30 Dinner

20:00 Dryden, Purcell and Antonio Verrio at Windsor Castle

21:30 Terrace bar open for informal discussion

Sunday

07:30 Breakfast

09:00 Mythology and the Baroque

10:30 Coffee

11:00 Beyond Baroque - the enduring influence of the movement (including group discussion)

12:30 Free

12:45 Lunch

The course will disperse after lunch

Course syllabus

Aims:

- To explore the Baroque in terms of style, historical context and theory, in relation to art and music;
- To bring the Baroque to life through images, music and dance;
- To highlight the Baroque style and its development in the British Isles.

Content:

Topics covered during the course of the weekend will relate to Baroque art and performance, including music and dance, both on the Continent and in the British Isles. The course will begin with an interactive activity on all aspects of the Baroque including a quiz focussed on images, musical excerpts and instrument demonstrations. On the second day, the styles and themes of the Continental Baroque will be discussed, especially in relation to Italy. The evolution of the Baroque will be charted across the West, specifically in the British Isles. This is a less well-known area of art-historical studies which presents many interesting questions about what the Baroque is and how we can refresh our knowledge of, and interest in, our heritage with reference to the latest research and practice. In the afternoon, we will explore the creation of 'The Loves of Mars and Venus' (1717) by John Weaver, the first modern ballet, telling a story through dance, gesture and music, with renowned performers Chiara Vinci, dancer and singer, and David Gordon, harpsichord. The evening talk will be a special guest lecture by Professor Andrew Pinnock, drawing together aspects of Restoration art and performance together in the case study of Windsor Castle. The third day will look back – to ancient mythology and classical themes in the Baroque– and forward– to how artists and musicians are looking to the Baroque in contemporary culture.

Presentation of the course:

A range including games, demonstrations, performance, lectures, lecture-seminars and class discussion.

As a result of the course, within the constraints of the time available, students should be able to:

- Gain refreshed knowledge, understanding and enjoyment of the topic of the Baroque;
- Interact with course leaders and students about on the topic of the Baroque;
- Demonstrate new knowledge and understanding in reference to the latest research on British Baroque art and music.

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

Author	Title	Publisher and date
NB: A comprehensive bibliography on Baroque art and music would be immense. Here are some books, including general ones and exhibition catalogues, which you may find instructive. There are also included publications that focus on recent research (including the Tate website, which is open access) that may be of more interest if you are already grounded in the subject.		
Nicholas Anderson,	<i>Baroque Music</i> ,	Thames & Hudson, 1994
Gauvin Alexander Bailey,	<i>Baroque & Rococo</i> ,	Phaidon 2012
Anna Beer,	<i>Sounds and Sweet Airs, the Forgotten Women of Classical Music</i> ,	Oneworld, 2017
Hugh Benham,	<i>Baroque Music</i> ,	Rhinegold Education, 2010
Manfred Bukofzer,	<i>Music in the Baroque Era</i> ,	J.M. Dent & Sons Ltd, 1948
Anthony Burton, Series ED.,	<i>A Performer's Guide to the Baroque Period</i> ,	ABRSM, 2002
Lydia Hamlett,	'A sketch for the Petworth House staircase identified: new light on the oeuvre and patronage of Louis Laguerre',	<i>The Burlington Magazine</i> (December 2016)
Lydia Hamlett,	'Rupture through Realism: Sarah Churchill and Louis Laguerre's Murals at Marlborough House', in M. Hallett, M. Myrone and N. Llewellyn (eds),	<i>Court, Country, City: British Art and Architecture, 1660-1735</i> (Yale Center for British Art, 2016)
Robert Harbison,	<i>Reflections on Baroque</i> ,	University of Chicago Press 2001
Howard Hibbard,	<i>Bernini</i> ,	Penguin 1990
John Walter Hill,	<i>Baroque Music</i> ,	W. W. Norton & Co, 2005
Helen Hills,	<i>Rethinking the Baroque</i> (Chapter 1),	Ashgate 2011
Vernon Hyde Minor,	<i>Baroque and Rococo: Art and Culture</i> ,	Laurence King Publishing 1999
Richard Johns,	'"Those Wilder Sorts of Painting" The Painted Interior in the Age of Antonio Verrio', in D. Arnold and D. Peters Corbett,	<i>A Companion to British Art: 1600 to the Present</i> , Blackwell 2013
Nigel Llewellyn et al.,	<i>Baroque: Style in the Age of Magnificence, 1620-1800</i> ,	V&A 2009
Genevieve Warwick,	<i>Bernini: Art as Theatre</i> ,	Yale University Press 2012

Website addresses

<https://www.tate.org.uk/art/research-publications/the-sublime/the-baroque-sublime-r1108500>

<https://www.weaverensemble.com>

<https://www.classicfm.com/discover-music/periods-genres/baroque/baroque-music-beginners-guide/>

Additional information

Venue

Details of how to find Madingley Hall can be found on our website:

<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

Refreshments

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on ice.admissions@ice.cam.ac.uk or +44 (0)1223 746262.

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 15 January 2019