

Intrada

§. 24.

Intraden brauchen die Italiäner gleichfalls an statt der Ouverturen in weltlichen Sachen. Es sind aber keine Intraden für den Beutel / sondern nur für die Ohren. Sie haben gemeiniglich zwey Reprisen, von einerley Tacte, als 6/8. 3/8. &c. ein pathetisches / zur Attention bequemendes / intonirendes Thema, und vollstimmiges Wesen / ohne Fugen, auch sind sie dabey kürzer zu fassen / als die Symphonien.

pp. 172-173 from Johann Mattheson's *Das Neu-Eröffnete Orchestre*, Hamburg, 1713

§ 24

The Italians also use *intradas* in place of [the term] *ouvertures* for secular compositions. *Intradas* are not intended for the bag [equivalent to an offering plate, hence a reference to sacred music], but rather only for the ears [for pleasing listeners at secular music events]. These [*intradas*] generally have two reprises with the same type of beat like 6/8, 3/8, etc., a theme which is at the same time affective/affectual, conducive to gaining attention [of the listeners] and setting the tone [for what follows, or possibly even as an aid to getting the instruments in tune]. *Intradas* should have a fullness of harmony without resorting to fugues and should at the same time be shorter than *symphonies/sinfonias*.

§. 20.

Intrata, ist ein Italiänisches Wort / welches von intrare, hineingehen / herkömmt / und so viel / als einen Eingang oder Eintritt bedeutet. Man braucht dieselbe zu Sorgen und Freuden / kurz und lang / ohne und mit reprisen, wie es dem Componisten gefällt / und es die Umstände erfordern. Es ist sonst nichts anders / als ein Præludium. Entrée aber ist ein Tanz in genere; in specie aber ein excellenter Haupt-Tanz / der in Opern mehrentheils solo, oder auch von den besten Meistern zusammen getanget wird. Diese Art hat zwey repetitiones oder reprisen, und wird allemahl in gerader Mensur erscheinen; dahingegen die Intrate allerhand Tact-arten annehmen / und sich nach der vorhabenden Materie richten. Es wird auch wohl eine Entrée in Suiten gesetzt / allwo sie nur gespielt und nicht getanget wird: als wie die Menuetten und andere species, die nicht allemahl tanzbar sind; doch solten sie ihre Caractères nicht verlihren. Wer keine Theatra frequentirt / kann den Unterscheid nicht so leicht wissen / zumahl die Worte einerley bedeuten.

p. 98 from Friederich Erhard Niedt's *Musicalische Handleitung: Zur Variation des General-Basses...*, Hamburg, 1721 (revised by Johann Mattheson)

§ 20

Intrada is an Italian word which is derived from *intrare*, 'to go into', which means as much as an 'entrance, introduction'. The *intrada* is used for times of fear and worry as well as joy and pleasure. It may be short or long and with or without reprises, just as the composer wishes and the circumstances demand. Otherwise it is nothing but a *prelude*. An *entrée*, however, is generally a dance; but more specifically it is an excellent main dance form which is most often a solo dance or one that is danced by a dance troupe consisting of the best dancers. This type [of *intrada* known as an *entrée*] has two repetitions or reprises and always appears in a 'straight' or 'even-numbered' [2/4, 4/4, etc.] time signature; on the other hand, the *intrada* can be set with all different kinds of time signatures and can be adjusted to suit the intended material [needed for a given situation]. Sometimes an *entrée* is composed as part of a *suite*; but there it is purely instrumental music and no dance is performed as in the case of *minuets* and other types of dances to which no dancing takes place and yet these should not lose their character as dances. Whoever has not attended a theater performance will not be able to define easily the difference between the two [types] since both terms are virtually synonymous.

Intrada, Intrata, Entrate (ital.) ist ein Præludium oder Symphonie, so gleichsam statt einer Vorbereitung zu den folgenden Instrumental-Pièces dienet, gleichwie bey den Frangosen die Overture, wird kurz und lang, ohne und mit Reprisen, deren gemeinlich zwo von einerley Tact-Art, als 6/8 3/8 u. d. g. sind, gesetzt, hat übrigens ein pathetisches und vollstimmiges Wesen ohne Fugen.

p. 330 from Johann Gottfried Walther's *Musicalisches Lexicon...*, Leipzig, 1732

Intrada, intrata, entrate (Italian) is a *prelude* or *symphony* [=sinfonia], as it were, serves in place of a preparation for the following instrumental pieces, just like the *ouverture* does for the French, and can be composed as either a short or long composition, with or without *reprises*, the latter being of the same type of time signature: 6/8, 3/8, etc. Moreover, such an *intrada* has a character of affect with full harmonies, but does not contain *fugues*.

The following is an entry from Oxford Music Online (Oxford University Press, 2009)

Intrada [entrada]

(from Sp. *entrada*).

An instrumental piece, generally for an ensemble, used to announce or accompany an entrance, to inaugurate some festive event, or to begin a suite. *Intradas* were also sometimes found within *suites* followed by a *courante* or a *galliard*, and *Kirchen-Intraden* served as intonations for choral pieces (e.g. those by Michael Altenburg, 1620). The term seems first to have been used in the sense of a contrapuntal entry, as in Valderrábano's *Fantasia sobre la entrada de una baxa (Silva de sirenas, 1547)*, but shortly afterwards it is found with the meaning of a polyphonic *prelude* in Venegas de Henestrosa's *Libro de cifra nueva (1557)*.

The term was also used for the stock piece that preceded and concluded the performance of a trumpet ensemble *sonata* during the 16th and early 17th centuries in Italy, the Holy Roman Empire and Scandinavia, as well as for a monophonic piece otherwise known as a *toccata*. The trumpet ensemble equivalent of the instrumental *intrada* appeared towards the end of the 16th century but was known as the *Aufzug*. The influence of the *Aufzug* is seen in a collection consisting exclusively of five- and six-part *intradas* published in Helmstaedt in 1597 by Alessandro Orologio, an Italian trumpeter active in various German cities. Reimann divided the secular *intrada* as cultivated in 17th-century Germany into four types: a processional type in march rhythm with fanfare motifs and repeated notes; a slower and more solemn pavan type; a faster dance type in triple metre; and a song type, homophonic and of a popular cast. *Intradas* are found later in collections of orchestral *suites*. Related types occur in Italy, France and England in connection with ballet and ballroom dances (Purcell's 'entry-tunes' and 'trumpet tunes', Italian *balli*, and the *entrées* of the French *ballet de cour*). The *intrada* went out of fashion towards the end of the 17th century, though the term continued to be applied sporadically by such composers as Gluck (*Alceste*), Mozart (*Bastien und Bastienne*) and Beethoven (op.25).

Bibliography

MGG2 (W. Braun)

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Margarete Reimann, in her *MGGI* article on the *intrada*, p. 37200 (Bärenreiter, 1984) concludes her long article on the *intrada* with:

»Erst die Barockrenaissance des 20. Jahrhunderts bescherte ihr eine Neubelebung, die sie vornehmlich als feierlichen Eingang zu größeren Komplexen auch in Orgelfolgen (Ahrens, Pepping) oder als Aufzug mit Ballettiteln zu Spielzwecken weiterführt.«

“It was only during the Baroque Renaissance of the 20th century that the term *intrada* was revived. Particularly it is being used as a ceremonious entrance music leading into a greater complex of compositions as also in a sequence of compositions for organ (Ahren, Pepping) or as the name for an act from a theater production with ballet titles.”

Related to the *intrada* above is this:

Grove Music Online (Oxford University Press, 2009)

Aufzug (Ger.).

A type of trumpet ensemble music performed at German-speaking and associated courts for ceremonial processions, entrances and exits, at festive mealtimes and on other special occasions, also termed *Einzug*, *Intrada*, and (after 1740) *Marsch* or *Fanfare*. It first appeared about 1570, apparently in Dresden; it is related to the older, longer *Sonata* for five or six trumpets with timpani, which it had replaced at other German courts by about 1660, and to the *Intrada* for other instruments. The *Aufzug* contrasts *Clarino* melody (notated for the first time in this genre) with rhythmically active lower parts. The trumpet music in Praetorius's *In dulci júbilo ... cum Tubis* (1619) is modelled on the early *Aufzug*. By the 18th century the ensemble included three to six trumpets, normally with timpani; the repertory of the Portuguese *Charamela Real* from the 1760s for one to four choirs, each of six trumpets with timpani, marks the musical highpoint. Composers of *Aufzüge* include Schmelzer, Speer, Zelenka, C.P.E. Bach, Altenburg and Diabelli.

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