

Explorations 1

A Music History Overview



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19 18 17 16 15 14 13 12 11 10 1 2 3 4 5 6 7 8 9 10



Acknowledgements

The authors would like to thank the following people for their valuable assistance in preparing this publication:

Dr. Laura Beauchamp-Williamson, Editor

Elaine Rusk, Director of Publishing, The Frederick Harris Music Co., Limited

Aimee Velle, Project Administrator

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How to Use this Book

This book is the first in a three-volume series intended to support students and teachers preparing for The Royal Conservatory of Music and National Music Certificate Program history examinations as outlined in the *Theory Syllabus*, 2009 edition. These books will also be of interest to students and music lovers whose goal is simply to explore music history for the sake of becoming better-informed musicians.

Volume 1 serves as an introduction to the history of Western music and is intended to prepare students for the RCME/NMCP History 1 Examination. Representative composers and works from four of the major periods in music history—Baroque, Classical, Romantic, and the Modern Era—are presented. Emphasis is placed on developing familiarity with the lives and musical styles of selected composers and exploring a wide variety of musical genres and forms.

We recommend that students attend lectures or classes given by a qualified teacher. Students should make it a priority to listen to recordings of the works studied—not doing so would be like studying art history without viewing a single painting! Whenever possible, it would be beneficial for students to examine musical scores while completing listening activities.

More than ever before, the Internet offers limitless possibilities for exploration. With the click of a mouse, we can access specialized information about composers and performers, images, videos, and audio recordings. Many recordings and videos are available free of charge; others can be viewed or downloaded for a nominal fee.

This volume contains a variety of activities that require both writing and listening. Terms necessary to understand and describe music are introduced in segments entitled “Building a Musical Vocabulary.” For each major composer, the heading “The Life and Music of . . .” is used. Specific compositions to be studied are identified by the heading “Required Listening.” Other listening activities involve the identification of musical or stylistic elements in familiar works from the era being examined. At the end of each unit a style summary is provided, as well as an activity entitled “Review and Reflection.” These concluding sections will help students synthesize the information presented while inviting personal opinions.

Since we believe that the study of music history should be both interesting and enjoyable, we have included additional items and activities to enhance the learning experience and provide a broader perspective. Anecdotal facts and stories are inset and framed by brackets, while “Webquests” provide direction for navigating the Internet. “Supplemental Activities” are optional; they are intended to enrich the study of music history by inviting students to gain a more personal experience with the material. Recommendations for additional listening appear after each section devoted to a specific composer.

For a list of recommended resources that includes books, encyclopedias, websites, videos, and DVDs, please consult Appendix A. Appendix B lists recommended listening materials for all required pieces in this volume.

Preparing for the History 1 Examination

This book will be your most valuable resource as you navigate the course requirements of History 1. The information and activities in this volume will enable you to successfully complete all components of the examination.

Terms and Definitions

All terms required for examinations are marked with an asterisk (*). When new terms are introduced, key words and phrases are provided so that you can formulate definitions in your own words. Your completed definitions for these terms should be compiled in the Glossary at the back of the book. This Glossary is organized alphabetically and will be a useful resource when studying.

Composer Outlines

The outlines of composers' lives and musical careers will provide you with the information needed to formulate a complete account. To prepare for your examination, we recommend you use these outlines to practice writing biographical sketches in paragraph form. You may wish to maintain a binder or notebook for this purpose. A complete account would include biographical information followed by a summary of the composer's musical style, list of principal genres cultivated, and titles of major works.

Required Listening

The listening activities in this volume will prepare you to describe musical works in detail using appropriate terminology. Using the background information provided, details from listening guides, related terms, and your own impressions, you will be able to write complete and thorough descriptions of the required works included in this volume.

Decades of combined teaching and examining experience have helped us to shape this material. This book will help you develop a familiarity with the musical styles of the Baroque, Classical, Romantic, and Modern Eras. As a result, you will be able to perform and listen to music with a deeper understanding.

Janet Lopinski, Joe Ringhofer, Peteris Zarins

Unit One

The Materials of Music

“Music creates order out of chaos: for rhythm imposes unanimity upon the divergent, melody imposes continuity upon the disjointed, and harmony imposes compatibility upon the incongruous.”

Yehudi Menuhin

Every successful journey requires careful preparation. As we embark on our exploration of music history, it is important that we establish some basic terminology. When you discuss music in conversations or describe it in writing, it is important to use vocabulary that is commonly accepted among musicians.

Building a Musical Vocabulary

The elements of music are like building blocks. The study of music history takes on another dimension when we understand how these components are put together. The manner in which a particular composer assembles the building blocks results in their unique personal style.

Rhythm

Just as the heartbeat creates a natural pulse in our bodies, rhythm makes music come alive. The following terms are fundamental in describing the rhythmic aspects of music.

Match each term to the appropriate definition below:

anacrusis
compound time

measure
meter

simple time
syncopation

a metrical unit containing a fixed number of beats; separated on the staff by bar lines

fixed patterns of strong and weak beats

time signatures in which each beat contains two subdivisions

time signatures in which each beat contains three (rather than two) subdivisions

a deliberate shifting of the musical accent to a weak beat

an upbeat, or the last beat of a measure anticipating the downbeat

Melody

What often attracts us to a musical composition and later lingers in our memories is the melody. While adjectives such as “beautiful,” “flowing,” and “elegant” may reflect the listener’s reactions, they do little to communicate the nature of a melody. The terms that follow are used to describe melodic characteristics.

Match each term to the appropriate definition below:

conjunct
disjunct
interval

motive
phrase

pitch
range

- _____ the highness or lowness of a particular sound
- _____ the distance between the highest and lowest notes of a melody
- _____ the distance between any two pitches
- _____ melodies that move mostly in a stepwise direction
- _____ melodies that contain many leaps and changes of direction
- _____ a series of consecutive pitches that form a musical unit, much like a sentence
- _____ a short melodic or rhythmic fragment used to build a melody

Harmony

Another dimension is added to music through harmony, which supports the melody and provides context. Melody and harmony are interdependent. Just as melody creates the horizontal or linear aspect of a musical fabric, harmony provides a vertical element, giving additional layers to the sound.

Match each term to the appropriate definition below:

cadence
chord
chromatic

consonance
diatonic
dissonance

harmonic rhythm
triad

- _____ a combination of three or more pitches that create a unit of harmony
- _____ a three-note chord that consists of a root, third, and fifth
- _____ melodies/harmonies built from the notes of a major or minor scale
- _____ melodies/harmonies that include all the notes available within the octave; from the Greek word for “color”
- _____ an agreeable combination of tones that provides a sense of relaxation and stability
- _____ a combination of tones that sounds discordant, thus creating restlessness and a sense of instability
- _____ the rate (frequency) of chord changes per measure
- _____ a specific combination of two chords that provide moments of rest at the ends of phrases, much like punctuation

Texture

The terms below are all related to musical texture. Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*counterpoint

- combination of two or more melodic lines

*monophonic texture

- single line of unaccompanied melody

*homophonic texture

- single line of melody supported by a harmonic accompaniment

*polyphonic texture

- combination of two or more melodic lines, also referred to as counterpoint

Additional Terms

An understanding of the terms listed below will also enhance your study of musical compositions:

dynamics

- the level of volume in music
- traditionally indicated with Italian terms or symbols

timbre

- tone-color
- the quality of sound specific to a voice or instrument for example, the silvery sound of a celesta, the nasal tone of an oboe

tempo

- the speed at which music is performed
- traditionally indicated with Italian terms

genre

- the classification of a composition type
- includes categories such as sonata, symphony, and opera

opus

- Latin for “work”
- usually abbreviated op.
- indicates the order in which a composer’s works were published

Performing Forces

A musical composition is brought to life through performance. Each voice, or instrument, can be identified by its own unique timbre. Certain combinations of instruments and voices have emerged as favorites. In your exploration of music history you will encounter many of these conventional ensembles, which include choirs, orchestras, and smaller groups.

Voice Types

The oldest and most natural instrument is the human voice. Voice types are designated according to their range.

Identify the four principal voice types:

High female voice _____

Low female voice _____

High male voice _____

Low male voice _____

You should also be aware of these additional voice classifications:

baritone: a male voice with a range that straddles the tenor and bass ranges

mezzo-soprano: a female voice with a range that straddles the soprano and alto ranges

coloratura soprano: a high female voice trained to execute rapid passages demanding great agility

ONE OF the most dazzling arias for coloratura soprano is the Revenge Aria (“Der Hölle Rache”) sung by the Queen of the Night in Act II of Mozart’s *The Magic Flute* (*Die Zauberflöte*). This role was premiered by Mozart’s sister-in-law Josepha Weber (later Hofer), who requested that her arias allow her to display her high F’s. Explore the many fine performances of this virtuosic aria available on the Internet.

Ex. 1.1 Mozart, “Der Hölle Rache kocht in meinem Herzen” (“The vengeance of hell boils in my heart”) from *Die Zauberflöte*, K 620, Act II: mm. 32–47

Allegro assai

mei - ne Toch - ter nim - mer - mehr

so

bist du mei - ne Toch - ter nim - mer - mehr.

Keyboard Instruments

In your exploration of music history you will encounter several types of keyboard instruments. Familiarize yourself with the unique features and sound of the following instruments by searching online for pictures and recordings.

organ: A keyboard instrument dating back to the Middle Ages often associated with church music. Sound is generated by air passing through pipes or reeds.

harpsichord: A keyboard instrument popular from the late 16th through 18th centuries. Sound is generated by small quills inside the instrument that pluck the strings.

clavichord: A small keyboard instrument popular from the late 16th through 18th centuries. Sound is generated by small metal tangents that strike the strings inside the instrument.

piano: A keyboard instrument invented in the early 18th century. Sound is generated by hammers inside the instrument that strike the strings.

synthesizer: A device (usually played with a keyboard) that generates and modifies sounds electronically. Robert Moog popularized the synthesizer in the 1960s.

Webquest

Instrument makers have always taken pride in crafting instruments that were both musically and visually stunning. Today's leading piano manufacturers have continued this tradition, designing unique and original keyboard instruments. Look on the Internet for pictures of the following: *Pegasus* and *Otmar Alt* (Schimmel); *Suspension* (Seiler); *Porsche* (Bösendorfer); *Karl Lagerfeld* (Steinway); *Modus* (Yamaha)

Orchestral Instruments

The orchestra is a large ensemble consisting of many contrasting instruments. The instruments of the orchestra are classified into four families or groups: strings, woodwinds, brass, and percussion.

Strings	Woodwinds	Brass	Percussion
violin	piccolo	trumpet	timpani (kettle drums)
viola	flute	French horn	bass drum
cello	oboe	trombone	snare drum
double bass	clarinet	tuba	cymbals
harp	bassoon		castanets
	contrabassoon		triangle
	bass clarinet		xylophone
	English horn		glockenspiel
			celesta
			wood block
			whip
			tambourines

Within each family of instruments, there is diversity and variety not only in size but also in construction. Provide examples of the instruments described below:

- single-reed woodwind instruments _____
- double-reed woodwind instruments _____
- pitched percussion instruments _____
- non-pitched percussion instruments _____
- lowest-sounding instrument in the brass family _____
- highest-sounding instrument in the woodwind family _____
- brass instrument with a slide _____
- plucked string instrument with pedals _____

Chamber Music Ensembles

Music written for small ensembles with one player per part is referred to as chamber music. This term reflects the intimate settings in which the music was first performed. Historically, chamber music was presented in the salons of patrons who had sponsored the works.

Listed below are four standard chamber music ensembles. Identify the instruments included in each:

string quartet _____

piano trio _____

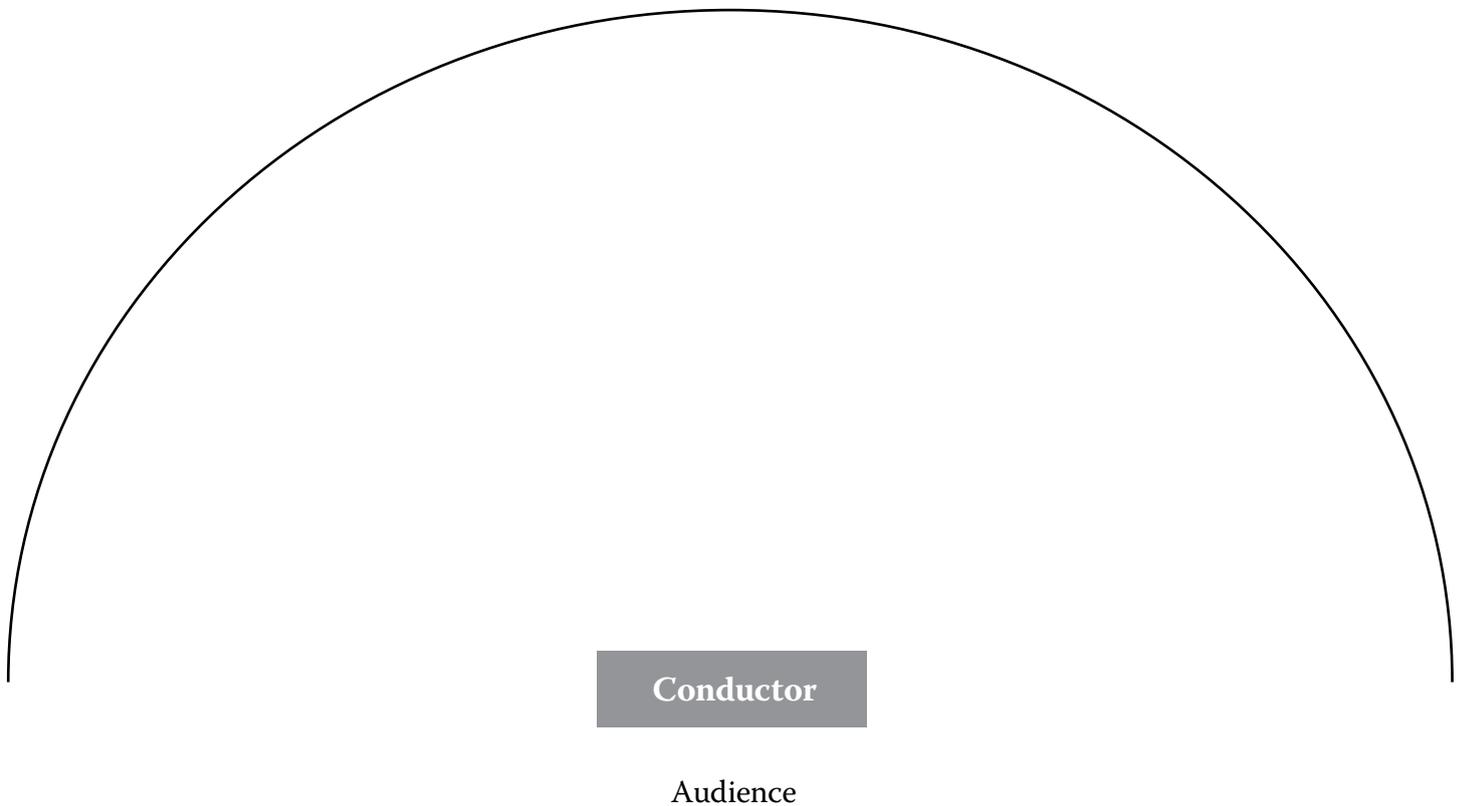
woodwind quintet _____

brass quintet _____

SUPPLEMENTAL ACTIVITY:

Seating Plan of an Orchestra

Although the instruments of each family are generally grouped together, the actual arrangement of those families on the concert stage may vary from orchestra to orchestra. In the space provided, draw the seating plan of a standard symphony orchestra.



Webquest

Would you recognize the major instruments if you heard them? Do you know what they look like and where they are located in the orchestra? Look on the Internet for pictures and sound clips of instruments and diagrams of orchestra layouts. Use key words and phrases like symphony, orchestra, instrument families, and orchestra layout to define your search.

RECOMMENDED LISTENING:

The Young Person's Guide to the Orchestra

The noted English composer Benjamin Britten (1913–1976) was commissioned by the British Broadcasting Corporation (BBC) to create a large-scale orchestral work that would introduce young audiences to the instruments of the orchestra. This work is an excellent point of departure for your study of music history because it will help you become familiar with orchestral instruments.

Background Information

Genre: orchestral work

Date of composition: 1946

Subtitle: *Variations and Fugue on a Theme of Purcell*

Source of main theme: dance tune by English Baroque composer Henry Purcell (1659–1695)

Performing forces: symphony orchestra

Listening Guide

Listen to a recording or watch a video performance of *The Young Person's Guide to the Orchestra*.

Part One: Theme

Ex. 1.2 Britten, *The Young Person's Guide to the Orchestra*, 1st mvt: mm. 1–8

Allegro maestoso e largamente

f

Key: D minor

Tempo: *Allegro maestoso e largamente*

Time signature: $\frac{3}{2}$

The principal theme is stated six times, with full orchestra featured in the first and sixth statements. Name the orchestral family featured in each of the remaining sections:

1. full orchestra
2. _____
3. _____
4. _____
5. _____
6. full orchestra

Part Two: Variations

Part two consists of thirteen short variations, each introducing a different instrument. Identify the solo instrument(s) featured in each variation.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. various percussion instruments—identify four

Part Three: Fugue

THE FUGUE was a form favored by composers in the Baroque era, most notably Johann Sebastian Bach. The term derives from the Italian word “fugere” meaning “to flee.” A fugue is a complex contrapuntal work dominated by a single theme called the subject. If you are a piano student you may have encountered fugues in your repertoire. You will learn more about the Preludes and Fugues of J.S. Bach in Unit Two.

Ex. 1.3 Britten, *The Young Person’s Guide to the Orchestra*, 3rd mvt: fugue theme

Allegro molto

Key: D major

Tempo: *Allegro molto*

Time signature: $\frac{2}{4}$

How does the order in which the instruments enter in this fugue resemble the order in which they appear in the thirteen variations?

After all the instruments have entered, which musical themes heard previously does Britten bring together to form the climax and conclusion of this work?

_____ and _____.

TIMELINE:

Four Major Style Periods in Music History

The timeline below shows the composers you will study in this workbook. Add titles of compositions you have played and place them in the appropriate era.

1600	1750	1825	1900	2010
Baroque	Classical	Romantic	Modern Era	
Antonio Vivaldi Johann Sebastian Bach George Frideric Handel	Franz Joseph Haydn Wolfgang Amadeus Mozart Ludwig van Beethoven	Franz Schubert Frédéric Chopin Hector Berlioz Georges Bizet Giacomo Puccini	Claude Debussy Igor Stravinsky Leonard Bernstein Alexina Louie	
<i>My Repertoire</i>	<i>My Repertoire</i>	<i>My Repertoire</i>	<i>My Repertoire</i>	

Review and Reflection

Name four prominent performers of your principal instrument. Search the Internet for information about them. Who is your personal favorite?

Look on the Internet for videos of performances by the world-class artists listed and fill in the information below:

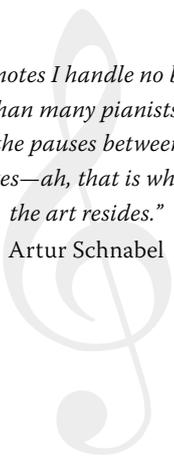
Cecilia Bartoli, mezzo soprano

Title of the piece: _____

Composer of the piece: _____

Overall impression: _____

“The notes I handle no better than many pianists. But the pauses between the notes—ah, that is where the art resides.”
Artur Schnabel



James Ehnes, violin

Title of the piece: _____

Composer of the piece: _____

Overall impression: _____

Lang Lang, piano

Title of the piece: _____

Composer of the piece: _____

Overall impression: _____

Jens Lindemann, trumpet

Title of the piece: _____

Composer of the piece: _____

Overall impression: _____

Yo-Yo Ma, cello

Title of the piece: _____

Composer of the piece: _____

Overall impression: _____

Unit Two

The Baroque Period

(ca 1600–ca 1750)

The Baroque period was a time of turbulence, contrasts, and change. These qualities are reflected in the art and music of the period. In the study of music history, the dates chosen to define the Baroque era represent major milestones: 1600 coincides with the birth of opera, while 1750 marks the death of J.S. Bach. In between, many new forms, genres, and textures emerged, and new instruments were developed. The crystallization of the major–minor system provided the harmonic backbone of Baroque style. Additionally, instrumental music began to stand shoulder to shoulder with vocal music.

Patronage of the arts was an essential factor in shaping the lives and careers of composers in the 18th century. Throughout history, artists and musicians relied on the generous support of patrons from different segments of society: the aristocracy, the church, and the state. In exchange for their services, artists were often provided not only with monetary compensation, but also with security, lodging, and opportunities to develop artistically.

Webquest

Be a virtual tourist and visit some of the great buildings of the Baroque era.

Search online for: Château de Versailles, Basilica di Santa Maria della Salute, and Bernini's altar at Santa Maria Vittoria. In these icons of Baroque architecture and design, notice the ornate decoration and grandiose opulence. These are characteristic features of Baroque architectural style.

Building a Musical Vocabulary

The terms listed below are all related to Baroque music.

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*Baroque

- from the Portuguese *barroco* meaning irregularly shaped or misshapen pearl
- first used as a derogatory term in reference to the overly ornate art of the era
- now applied to art, architecture, and music of the 17th and early 18th centuries

major–minor tonality

- music based on major (Ionian) and minor (Aeolian) scales
- gradually replaced the modal language that had been favored up to this time
- serves as the foundation for musical composition

*figured bass

- a type of musical shorthand developed in the Baroque era
- numbers are placed below the bass line to show harmonic progression
- performed or “realized” by the *basso continuo*
- provides the structure for guided improvisation

***basso continuo**

- Baroque performance practice
- generally involves two performers—one playing the notated bass line, one realizing the harmonies as indicated by the figured bass
- harmonies usually played on harpsichord or organ
- provides harmonic framework

***equal temperament**

- method of tuning keyboard instruments
- all semitones within the octave are divided equally; created enharmonic equivalents (C sharp/D flat)
- allowed music to be performed “in tune” in all keys

homophonic texture** (see Glossary)polyphonic texture** (see Glossary)***terraced dynamics**

- Baroque practice of changing dynamics abruptly
- results in stark contrast rather than gradual change

***the “Affections”**

- a Baroque philosophy inspired by ancient Greek and Roman writers and orators
- refers to emotional states of the soul
- in Baroque music, a single “affection” (one clear emotion) is usually projected through an entire composition or movement
- vocal music depicted the emotions of the text or dramatic situation
- was a reaction against the complex polyphony of Renaissance music
- also referred to as the “Doctrine of Affections”

***word painting**

- musical pictorialization
- music mirrors the literal meaning of the words
- achieved through melody, rhythm, or harmony

idiomatic writing

- the unique technical capabilities of an instrument are highlighted
- opposite of “generic”
- developed in Baroque period

***binary form**

- two-part form (AB)
- Section A generally ends with open cadence
- frequently used in Baroque dances and keyboard pieces

***ternary form**

- three-part form (ABA)
- Section B generally creates contrast in key and/or material
- often used in Baroque arias

Listening for Elements of Baroque Style

Choose two of the following pieces. Listen to a recording or watch a video performance and identify the stylistic features present in each piece by checking the appropriate box below.

1. Canon in D Major, by Johann Pachelbel
2. *Harmonious Blacksmith* from Suite No. 5 in E Major, HWV 430, by George Frideric Handel

3. Concerto for Two Violins and Orchestra in D Minor, BWV 1043, by Johann Sebastian Bach
4. “Let the Bright Seraphim” from *Samson*, HWV 57, by George Frideric Handel

Selection no. 1

Title: _____

Musical Feature	Yes	No	Comment
<i>basso continuo</i>			
major–minor tonality			
counterpoint			
idiomatic writing			
improvisation			
virtuosity			
ornamentation			
terraced dynamics			
motoric (driving) rhythm			
dance rhythms			
word painting			

Selection no. 2

Title: _____

Musical Feature	Yes	No	Comment
<i>basso continuo</i>			
major–minor tonality			
counterpoint			
idiomatic writing			
improvisation			
virtuosity			
ornamentation			
terraced dynamics			
motoric (driving) rhythm			
dance rhythms			
word painting			

Vivaldi and *The Four Seasons*

Some pieces of music are instantly recognizable, and *The Four Seasons* is certainly one of them. Among the thousands of concertos written in the Baroque period, and the hundreds written by Vivaldi himself, this work has earned a special place in the repertoire. It is one of the most widely recorded Baroque musical compositions.

The Musical Style and Contributions of Antonio Vivaldi (1678–1741)

Vivaldi was an Italian violinist, conductor, and highly prolific composer. A colorful figure in the musical life of Venice, Vivaldi was also an ordained Catholic priest. Because of his red hair, he was nicknamed “il prete rosso” (the red priest). Although he regarded himself primarily as a composer of opera, his fame today rests largely on his contributions to Baroque concerto repertoire. Vivaldi’s brilliant, idiomatic writing for strings advanced the art of performance to new heights of virtuosity.

Musical Style

- contributed to the development of the three-movement concerto structure
- leader in establishing *ritornello* form
- developed idiomatic writing for strings
- exploited string virtuosity through technically demanding writing, including rapid passagework, string crossings, *arpeggio* figurations, double stops
- incorporated programmatic writing, descriptive titles
- frequent use of sequences
- fond of asymmetrical phrase lengths

VIVALDI’S CAREER unfolded against a backdrop of fine instrument makers, or luthiers, most notably in the town of Cremona in Italy. Master builders included members of the Amati and Guarneri families, and Antonio Stradivari. Vivaldi composed hundreds of concertos to showcase these new instruments. Experts still speculate on how the craftsmanship, design, wood, secret formulas for varnish, and even the climate of the time combined to create their remarkable sound. Today these fine instruments sell for millions of dollars at auction. Renowned cellist Yo-Yo Ma once left his multi-million dollar 1733 Stradivarius cello in the trunk of a New York City cab. Fortunately the instrument and owner were reunited!

“Vivaldi played a solo accompaniment excellently, and at the conclusion he added a free fantasy which absolutely astounded me, for it is hardly possible that anyone has ever played, or ever will play in such a fashion.”

Friedrich Armand
von Uffenbach, 1713

Genres and Titles

- concertos: over 400, both concerto grosso and solo concerto; mostly for violin, but also for bassoon, oboe, flute, recorder, viola, cello, and mandolin
- operas: over 40, including *Orlando Furioso*, *Griselda*
- sacred works: oratorios, including *Juditha Triumphans*; motets and *Gloria*

FOR CLOSE to forty years, Vivaldi served as violin master and choirmaster at the *Conservatorio Ospedale della Pietà* in Venice, Italy. This charitable institution for disadvantaged girls offered exceptional musical training. The school’s performances served as an integral part of musical life in Venice and were held in the highest regard throughout Europe. There are several eye-witness accounts of these performances, including this one by Charles de Brosses, from his *Lettres familières d’Italie*: “. . . there is nothing as pleasant than to see a pretty young nun wearing a white habit, with a bouquet of gardenias tucked behind her ear, playing and beating time with consummate grace . . .”

Building a Musical Vocabulary

The terms listed below are Baroque style features often associated with Vivaldi’s music.

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*ritornello form

- a structure employed in the first and third movements of the Baroque concerto
- the opening passage (*ritornello*) is re-stated throughout the movement

*ripieno

- Italian for “full” or “complete”
- a term used to denote the use of the full orchestra in the Baroque concerto

*ostinato

- Italian for “obstinate” or “persistent”
- a rhythmic or melodic pattern repeated for an extended period

*drone

- a sustained bass note that provides a rudimentary harmonic foundation
- common in folk music

programmatic writing

- music with a descriptive element, inspired by extra-musical associations, like a story or painting
- evolved into a significant feature of 19th-century instrumental writing (program music)

*solo concerto

- popular instrumental genre of the Baroque era for soloist and orchestra
- generally in three movements: fast – slow – fast
- frequently employed *ritornello* form
- intended to showcase the virtuosity of the soloist

REQUIRED LISTENING:

“La Primavera” (“Spring”) from *Le Quattro Stagioni* (*The Four Seasons*), op. 8, no. 1

This virtuosic concerto is a vivid example of Vivaldi’s idiomatic writing for strings, especially in the solo violin part. It is considered a programmatic work because poetic images are depicted graphically in the music.

Using the related terms, background information, and listening guide that follow, write your own description of “Spring” from *The Four Seasons*.

Background Information

Genre: solo violin concerto

Date of composition: 1725

Subtitle of collection: *Il cimento dell’armonia e dell’invenzione* (*The Contest between Harmony and Inspiration*)

Source of inspiration (program): sonnets, most likely written by Vivaldi, describing the four seasons of the year; portions of the text were printed above the corresponding passages in the original score

Performing forces: solo violin, strings, and *continuo*

Listening Guide

Listen to a recording or watch a video performance of “Spring” from *The Four Seasons*. If possible, follow a score while you listen.

First Movement

Key: E major

Tempo: *Allegro*Time signature: **C**Form: *ritornello* form

Poetic text associated with this movement:

Spring has arrived. The birds celebrate with festive song; murmuring streams are caressed by gentle breezes. Storm clouds darken the sky, bringing thunder and lightning. After the storm, the birds resume their joyful singing.

Ex. 2.1 Vivaldi, *The Four Seasons*, op. 8, no. 1, 1st mvt: *ritornello* theme: mm. 1–13

Giunt' è la Primavera
Allegro

Violin Solo

The musical score for the Violin Solo in E major, common time, measures 1–13. It begins with a forte (*f*) dynamic and a trill on the first note. The melody is characterized by rhythmic patterns of eighth and sixteenth notes. Dynamics shift to piano (*p*) in the second measure and back to forte (*f*) in the fourth measure. Trills are used as ornaments on several notes throughout the passage.

Poetic image: Spring has arrived.

Musical depiction: spirited rhythmic figures, bright character, celebratory dance-like quality

Ex. 2.2 Vivaldi, *The Four Seasons*, op. 8, no. 1, 1st mvt: mm. 13–15

VI. Solo

VI. I

VI. II

The musical score for Violins I and II in E major, common time, measures 13–15. The Violin I part features a solo section with a trill on a high note. The Violin II part features a solo section with repeated-note figures and trills. The music is characterized by high-pitched trills and repeated-note figures.

Poetic image: The birds celebrate with festive song.

Musical depiction: high-pitched trills, repeated-note figures

Ex. 2.3 Vivaldi, *The Four Seasons*, op. 8, no. 1, 1st mvt: mm. 31–32

Poetic image: Murmuring streams are caressed by gentle breezes.
 Musical depiction: violins play a rapid, undulating figure

Ex. 2.4 Vivaldi, *The Four Seasons*, op. 8, no. 1, 1st mvt: mm. 44–46

Poetic image: Storm clouds darken the sky, bringing thunder and lightning.
 Musical depiction: *tremolando* passages (quick repetition of notes) played by the violins evoke thunder; rising thirty-second note scales suggest lightning

Describe the technical challenges presented in the solo violin part:

Second Movement

Key: C sharp minor
 Tempo: *Largo*
 Time signature: $\frac{3}{4}$

Poetic text associated with this movement: The goatherd sleeps in a flowery meadow with his faithful dog beside him. The leaves rustle gently.

Ex. 2.5 Vivaldi, *The Four Seasons*, op. 8, no. 1, 2nd mvt: mm. 1–3

Large e pianissimo sempre

Musical depiction: The solo violin's languorous melody depicts the sleeping goatherd. The violin's dotted-note figure in parallel thirds suggests the rustling leaves and the viola *ostinato* represents the barking dog.

Vivaldi was a skilled opera composer. How is that evident in this movement?

Third Movement

Key: E major

Tempo: *Allegro*

Time signature: $\frac{12}{8}$

Form: *ritornello* form

Poetic text associated with this movement: Nymphs and shepherds dance gaily to the festive sound of rustic bagpipes as they welcome Spring.

Ex. 2.6 Vivaldi, *The Four Seasons*, op. 8, no. 1, 3rd mvt: mm. 1–3

VI. Solo

Musical depiction: The bass notes suggest the drone of bagpipes, while the lilting compound meter creates a dance-like character.

What rustic elements are suggested in this movement?

The chart below summarizes the musical features of the three movements:

Musical Feature	First Movement	Second Movement	Third Movement
Tempo	<i>Allegro</i>	<i>Largo</i>	<i>Allegro</i>
Key	E major	C sharp minor	E major
Time signature	C	$\frac{3}{4}$	$\frac{12}{8}$
Form	<i>ritornello</i> form	two-part structure	<i>ritornello</i> form
Instruments	string orchestra and solo violin	reduced orchestration (no cello or <i>continuo</i>)	string orchestra and solo violin
Poetic images	joyful spring, birds singing, murmur of breeze, thunder and lightning	sleeping goatherd with faithful dog barking at his side	nymphs and shepherds dancing to the sound of bagpipes

Webquest

There is a great diversity in the available interpretations and transcriptions of Vivaldi's *Four Seasons*. We recommend you watch a video of English violinist Nigel Kennedy, who has a highly individual approach to this work. Look also for an interview in which Kennedy shares his perspectives on Vivaldi and classical music in general.

RECOMMENDED LISTENING FOR:

Vivaldi

The Four Seasons, op. 8

To fully appreciate Vivaldi's descriptive writing, listen to the other three concertos that complete *The Four Seasons* ("Summer," "Autumn," "Winter"). Follow translations of the texts if possible.

"Agitate da due venti" from *Griselda*

In his lifetime, Vivaldi was best known as a composer of operas. This aria demonstrates the extreme virtuosity demanded of the singer and the artistry required in executing the astonishingly difficult passagework. You can find a stunning performance of this aria online performed by Cecilia Bartoli. Take note of how she captivates the live audience with her passionate performance and her dazzling embellishment of the *da capo* (return of the opening section).

Bach and *The Well-Tempered Clavier*

The Bach family provided generations of musicians to Northern Germany, but the best-known and most-respected family member was Johann Sebastian. His music represents the ultimate in Baroque craftsmanship and the culmination of hundreds of years of polyphonic writing. He passed on this legacy to his own children, several of whom had successful musical careers. Although Bach did not invent any new genres, he perfected the existing forms of his day while absorbing international influences.

"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

J.S. Bach

The Life and Music of Johann Sebastian Bach (1685–1750)

Use the outline below to write an account of the life and music of J.S. Bach.

Family Background and Education

- born in Eisenach, Germany
- music was the family profession for five generations; father was a court trumpeter
- orphaned at age ten; musical training continued by oldest brother, Johann Christoph
- academic studies included Latin, Greek, theology
- sang in choirs, became accomplished violinist and virtuoso organist
- trained in instrument building and repair

Life and Musical Career

Early Career: Arnstadt, Mülhausen (1703–1708)

- held various positions: court violinist, chamber musician, and organist
- granted leave from his position at Arnstadt to meet famous organist Dietrich Buxtehude in Lübeck; walked over 200 miles each way. Totally inspired, he stayed an extra three months without authorization.

1705

THE MEETING in Lübeck went so well that Bach was offered the position held by Buxtehude—quite a feather in the cap of a young twenty-year-old! Bach declined the offer when he learned that it came with strings attached—marriage to Buxtehude's aging daughter! Two other prominent composers, George Frideric Handel and Johann Mattheson, declined the same offer.

- married Maria Barbara Bach (distant cousin) shortly after arriving in Mülhausen; two of their children, Carl Philipp Emanuel and Wilhelm Friedemann, became successful musicians

1707

Weimar (1708–1717)

- court organist and chamber musician to the Duke of Weimar
- enjoyed increasing fame as an organist in this period—composed many organ works
- composed music for Lutheran church services—cantatas, chorale settings
- accepted a salary advance for a new position at Cöthen; this angered the Duke of Weimar, which resulted in a month in jail

1717

Cöthen (1717–1723)

- Kapellmeister to Prince Leopold of Cöthen, avid supporter of the arts
- Calvinist views of the court influenced musical activities: no music performed in churches
- many solo and chamber works composed during this period—suites, concertos, sonatas, solo keyboard works, including *The Well-Tempered Clavier*, Book One
- sudden death of Maria Barbara
- married Anna Magdalena Wilcke, a court singer; their sons, Johann Christian and Johann Christoph, became successful musicians

1720

1721

BACH'S PATRONS represented an eclectic mix of supporters, from royalty to the town council of Leipzig. The changing demands of his posts came with specific requirements, which is reflected in his compositional output. Bach constantly had to balance his own creative inspiration with the needs and expectations of his employers, which often lead to frustration and conflict.

“Since the best man could not be obtained, mediocre ones would have to be accepted.”

Leipzig mayor Abraham Platz, 1723, commenting on appointing Bach as the Cantor of St. Thomas School, Leipzig, when Christoph Graupner refused the post.

Leipzig (1723–1750)

- appointed Cantor of St. Thomas School
- many responsibilities: teaching, composing, directing choirs, and supervising musical activities in several churches
- became director of Collegium Musicum, a performing ensemble for university students
- important large-scale works written in this period: *Goldberg Variations*, *Art of Fugue*
- frequently traveled to test new keyboard instruments
- visited Frederick the Great at Potsdam, where son Carl Philipp Emanuel was employed; wrote a contrapuntal work based on a theme provided by the king (*The Musical Offering*)
- died July 28; likely cause was a stroke

1729

1747

1750

Musical Style and Contributions

- his music represents a high point in over 100 years of Baroque musical practice
- personal style synthesized the leading musical developments of this era
- composed works in virtually every genre of his day, except opera
- personal faith was a source of inspiration for his creative work; as a devout Lutheran, Bach dedicated all his works “To the Glory of God”
- great master of the contrapuntal art, as demonstrated in the fugues of *The Well-Tempered Clavier*
- absorbed influences of international styles—German (Lutheran chorale tradition, counterpoint); French (dance rhythms, ornamentation); Italian (operatic lyricism, *ritornello* form, idiomatic string writing)
- virtuoso organist, as reflected in his organ and keyboard works.
- he perfected existing forms rather than defining new ones

Genres and Titles

- keyboard works: collections for students (*Notebook for Anna Magdalena* and *Notebook for Wilhelm Friedemann*); two-part inventions; three-part inventions (otherwise known as *sinfonias*); *The Well-Tempered Clavier*; toccatas, 6 French suites, 6 English suites, *Italian Concerto*, *Chromatic Fantasy and Fugue*
- organ: chorale preludes, toccatas, passacaglias, fugues
- chamber music: six unaccompanied suites for cello; six unaccompanied sonatas and partitas for violin; sonatas for flute, viola da gamba, violin, and harpsichord
- orchestral works: six *Brandenburg Concertos*, four orchestral suites, violin concertos, harpsichord concertos
- vocal works: approximately 200 cantatas, passions (*St. Matthew Passion*, *St. John Passion*, Mass in B Minor)

“He possessed the most profound knowledge of all the contrapuntal arts, understood how to make art subservient to beauty.”

C.P.E. Bach, on his father’s music

THE NOTEBOOK for Anna Magdalena—which includes pieces by Bach and his contemporaries—was compiled to help Anna upgrade her keyboard skills so she could better supervise the musical studies of the Bach children. It includes some of the most beloved keyboard minuets of the era, which have become classics in the repertoire of piano students.

Building a Musical Vocabulary

The terms below are all related to the style of writing found in Bach’s *The Well-Tempered Clavier*.

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*prelude

- a short keyboard work in improvisatory style
- often paired with a fugue

*fugue

- a highly structured, imitative contrapuntal composition
- a single theme or subject prevails

*subject

- the initial statement of the main theme of a fugue
- in the tonic key

*answer

- the second statement of the main theme in a fugue
- usually in the dominant key

*real answer

- an exact transposition of the subject

*tonal answer

- a statement of the subject in which one or more intervals is adjusted to accommodate the harmony

*countersubject

- a recurring counter-melody
- accompanies entries of the subject and answer

*episode

- a passage within a fugue in which neither subject nor answer is present
- frequently sequential

augmentation

- thematic material presented in longer time values

***stretto**

- from the Italian *stringere*, meaning “to tighten”
- overlapping subject entries in close succession

inversion

- thematic material presented “upside down”

diminution

- thematic material presented in shorter time values

***pedal point**

- a sustained note over which harmonies change

***tierce de Picardie**

- a work in a minor key ends in the tonic major (raised 3rd)
- a common mannerism in Baroque music

SUPPLEMENTAL ACTIVITY:

Identifying Fugal Answers

In the musical excerpts below, identify each of the answers as real or tonal:

Ex. 2.7 Bach, *The Well-Tempered Clavier*, book 1, no. 6, Fugue in D Minor, BWV 851

Subject

Real Answer Tonal Answer

Ex. 2.8 Bach, *The Well-Tempered Clavier*, book 1, no. 2, Fugue in C Minor, BWV 847

Subject

Real Answer Tonal Answer

Ex. 2.9 Bach, *The Well-Tempered Clavier*, book 1, no. 5, Fugue in D Major, BWV 850

Subject

Real Answer Tonal Answer

Ex. 2.10 Bach, *The Well-Tempered Clavier*, book 1, no. 16, Fugue in G Minor, BWV 861

Subject

Real Answer Tonal Answer

REQUIRED LISTENING:

The Well-Tempered Clavier, Book One, Prelude and Fugue No. 21 in B flat Major

The Well-Tempered Clavier demonstrates a craftsmanship bordering on wizardry. Bach employed a vast array of contrapuntal devices and approaches throughout both volumes, and there is great variety from one piece to the next. This work is an enduring and monumental contribution to keyboard literature.

Using the related terms, background information, and listening guide that follow, write your own description of Prelude and Fugue No. 21 in B flat Major from *The Well Tempered Clavier*, Book One.

Background Information

Genre: keyboard music—preludes and fugues

Date of composition: Book 1—1722, Book 2—1742

Significance of title: “Well-tempered” refers to the newly invented tuning system for keyboard instruments that allows for pieces to be written in any key. “Clavier” is the German word for any keyboard instrument other than organ.

Structure: two books. Each book contains twenty-four preludes and fugues, which are organized in pairs of tonic major and minor keys. Both books begin with preludes and fugues in C major and C minor then move up chromatically by semitone, ending with B major and B minor.

Listening Guide

Listen to a recording of Prelude and Fugue No. 21 in B flat Major, book 1. If possible, follow a score while you listen.

Prelude

Key: B flat major

Tempo: no specific indication on score; style implies a quick tempo, in the manner of a *toccata* (a very fast keyboard work demonstrating a virtuosic, improvisatory character)

Time signature: **C**

Texture: homophonic and polyphonic

Structure: binary (AB) form

Section A

Ex. 2.11 Bach, Prelude in B flat Major: mm. 1–2

- broken chord passages played in breathless thirty-second notes and treated sequentially
- marked by frequent thirty-second note runs
- Section A ends in F major (dominant key) and proceeds immediately to the next section

Section B

Ex. 2.12 Bach, Prelude in B flat Major: mm. 11–13

- continues the *toccat*a-like style with the use of rapid *cadenza*-like runs that emerge from arpeggiated seventh chords
- virtuosity is highlighted throughout
- the improvisatory style stands in marked contrast to the controlled order demonstrated in the fugue that follows

Describe the predominant “affection” of this prelude in your own words:

Describe the technical challenges for the performer:

Fugue

Key: B flat major

Tempo: (moderately) fast; Bach gave no tempo indications anywhere in the score

Time signature: $\frac{3}{4}$

Texture: polyphonic

Number of voices: three

Type of answer: tonal

Countersubject: there are two countersubjects that are heard simultaneously throughout the fugue; they act as accompanying figures to the statements of the subject or answer

Fugal Exposition

Ex. 2.13 Bach, Fugue in B flat Major: mm. 1–5

- subject in B flat major presented in top voice (unusually long)
- comprised of two motives: the first is mostly disjunct, outlining the tonic–dominant seventh harmony, while the second is conjunct, outlining the same harmonies

Ex. 2.14 Bach, Fugue in B flat Major: mm. 5–8

- tonal answer in middle voice (F major)

Ex. 2.15 Bach, Fugue in B flat Major: mm. 9–12

- countersubject 2 in top voice
- subject in bass voice

Middle Section

In the middle section the following events take place:

- the first episode leads to G minor
- the subject appears in G minor followed by a tonal answer in C minor
- the second episode leads to E flat major and a partial (two-measure) entry of the tonal answer in that key
- a complete entry of the subject in E flat major

Final Section

- the final section concludes with a tonal answer reaffirming the home key of B flat major
- the final four measures act as a coda bringing the fugue to a strong close

Describe the predominant “affection” of this fugue in your own words:

Describe the technical challenges for the performer:

WHEN A composer's dates read “1807–1742” we sit up and take notice! The infamous “lost son of Bach,” otherwise known as P.D.Q. Bach, sprang from the extravagant imagination of American musicologist Peter Schickele. An entire industry has been built around the life and work of this fictitious composer who pokes fun at classical music traditions. On the recording entitled *P.D.Q. Bach: The Short-Tempered Clavier and Other Dysfunctional Works for Keyboard*, Schickele included Preludes and Fugues in all the major and minor keys “except for the really hard ones.” The subject of the first fugue is actually a melody you may recognize as “Chopsticks.” You may enjoy a visit to the P.D.Q. Bach website!

RECOMMENDED LISTENING FOR:

Bach

Cantata no. 140, “Wachet auf, ruft uns die Stimme,” BWV 140, first movement

For a taste of Bach’s superb choral writing, listen to the first movement of this cantata. You may recognize the chorale melody *Sleepers Awake* upon which it is based. Enjoy the glorious, majestic sound of voices blending with instruments in elaborate contrapuntal textures.

Tocatta and Fugue in D Minor, BWV 565

This dazzling, virtuosic organ toccata is among Bach’s best-known works. It has been featured in several movies, including Walt Disney’s *Fantasia*. The Toccata’s dramatic opening gesture captures the listener’s attention from the first notes! Listen for the effect of the diminished seventh chord built over the tonic pedal, which captures the essence of Baroque pageantry and flair.

Ex. 2.16 Bach, Toccata in D Minor, BWV 565: mm. 1–3

Adagio

The image shows the first three measures of the Toccata in D Minor, BWV 565. The score is written for three staves: Treble Clef, Bass Clef, and a lower Bass Clef. The tempo is marked 'Adagio'. The music features a dramatic opening gesture with a diminished seventh chord over a tonic pedal.

Bach Works in *Celebration Series Perspectives*®:

- Musette in D Major, BWV Anh. 126 (Piano Repertoire 3—attr. J.S. Bach)
- Minuet in D Minor, BWV Anh. 132 (Piano Repertoire 4—attr. J.S. Bach)
- Allemande in G Minor, BWV 836 (Piano Repertoire 5)
- Little Prelude in C Major, BWV 939 (Piano Repertoire 5)
- Little Prelude in E Minor, BWV 941 (Piano Repertoire 6)
- Invention No. 1 in C Major, BWV 772 (Piano Repertoire 7)
- Invention No. 13 in A Minor, BWV 784 (Piano Repertoire 8)
- Little Prelude in D Major, BWV 925 (Piano Repertoire 8)
- Prelude and Fugue in C Minor, BWV 847 (Piano Repertoire 9)
- Sinfonia No. 6 in E Major, BWV 792 (Piano Repertoire 9)
- Sinfonia No. 7 in E Minor, BWV 793 (Piano Repertoire 9)
- Fantasia in C Minor, BWV 906 (Piano Repertoire 10)
- French Suite No. 5, BWV 816: Allemande and Gigue (Piano Repertoire 10)
- Prelude and Fugue in E flat Major, BWV 876 (Piano Repertoire 10)

SUPPLEMENTAL ACTIVITY:

Dueling Keyboards—Authentic versus Modern

Listen to two or more interpretations of Prelude and Fugue No. 21 in B flat Major from *The Well-Tempered Clavier*, Book One. Choose one performance on harpsichord and one on piano.

Recording 1

Artist _____

Instrument _____

Your comments _____

Recording 2

Artist _____

Instrument _____

Your comments _____

Which recording did you prefer, and why?

ALTHOUGH BACH and Handel, the two most celebrated composers of the Baroque era, never met, they were both treated for failing eyesight by John Taylor, a doctor with an unsavory reputation. In 1749, Taylor operated on Bach twice, which left the aging composer in total blindness. Bach's health began to fail and he died within the year. In 1751, Handel submitted to Taylor's knife. He too emerged from the surgery with no improvement to his vision.

Handel and *Messiah*

Handel's life and career exemplify the cosmopolitan spirit of the Baroque period. A virtuoso organist and violinist, an esteemed conductor, and a versatile composer, he absorbed aspects of German, Italian, French, and English styles. This international awareness led him to Italian opera, which for a time was the central focus of his creative work. Even as he moved on to explore other genres, Handel's operatic style remained intrinsic to his music.

The Life and Music of George Frideric Handel (1685–1759)

Use the outline below to write an account of the life and music of Handel.

Family Background and Education

- born in Halle, Germany
- father was a prosperous barber-surgeon; discouraged son's musical pursuits
- studied law at University of Halle
- pursued music professionally after his father's death

Life and Musical Career

Hamburg (1703–1706)

- worked as a violinist and harpsichordist in opera orchestra
- composed earliest operas: *Almira* and *Nero*

Italy (1706–1710)

- worked for Prince Ferdinand de Medici, Prince Francesco Maria Ruspoli and others
- absorbed aspects of Italian musical style and language; evident in operas, oratorios, concertos
- visited major cities—Florence, Rome, Naples, Venice—musical works performed there

Hanover (1710–1712)

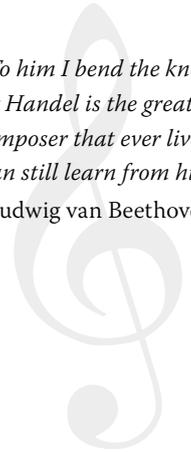
- appointed Kapellmeister (music director) to George Ludwig, Elector of Hanover (future King George I)
- elector allowed him to travel to London; visited there twice, eventually stayed

London (1712–1759)

- annual salary awarded by Queen Anne, the first of many royal commissions and patronage appointments
- death of Queen Anne; Elector of Hanover (Handel's former patron) proclaimed King George I **1714**
- other influential patrons included Earl of Burlington, Duke of Chandos
- co-founded The Royal Academy of Music to promote Italian opera in London **1719**
- composed, directed, and produced many London productions, including *Giulio Cesare*, *Tamerlano*, *Rodelinda*, *Alcina*, and *Serse*
- worked with leading singers of the day including Faustina Bordoni and Francesca Cuzzoni
- death of King George I; Handel commissioned to write music for the coronation of King George II **1727**
- became British subject
- premiere of John Gay's English-language ballad opera *The Beggar's Opera* a phenomenal success—sixty-two performances in first run **1728**
- public grew tired of Italian opera; Handel was unsure of his future

*"To him I bend the knee,
for Handel is the greatest
composer that ever lived.
I can still learn from him."*

Ludwig van Beethoven



- continued writing operas but also turned to other genres: oratorio, concerto, concerto grosso
- 1742 • *Messiah* premiered at benefit concert in Dublin, Ireland; great success
- eventually stopped writing operas; became very successful writing oratorios which were far less costly to produce, oratorios in the English language, which were more appealing to middle-class audiences
- 1753 • retired from public performance due to failing eyesight
- remained unmarried; gave generously to charity in later years
- continued to compose in final years, even when blind
- died April 14, famous and wealthy; interred at Westminster Abbey

PATRONAGE OF the arts sometimes proved to be a slippery slope, as demonstrated by Handel's relationship with Prince George Ludwig, Elector of Hanover. During his first visit to London Handel was welcomed by Queen Anne of England, who offered him a generous pension, enticing him to turn his back on an earlier commitment to the Elector. No one could have predicted that Queen Anne would die without an heir and that George Ludwig of Hanover would become King George I of England. Any hard feelings between Handel and his former patron were obviously put to rest; Handel continued to benefit from royal patronage throughout his career.

Musical Style

- cosmopolitan style; absorbed international currents of the day: German counterpoint, Italian opera, French overture
- alternation of homorhythmic passages (homophonic) with contrapuntal textures (polyphonic)
- use of very basic elements (chordal passages, scale figures) makes his style accessible and appealing
- conveys a sense of pageantry and dramatic theatrical style through grandiose gestures such as full SATB choral sound, bold contrasts of dynamics
- effective use of word painting
- extended sequential writing

Genres and Titles

- operas: *Rinaldo*, *Giulio Cesare*, *Serses*, *Orlando*
- oratorios: *Messiah*, *Judas Maccabeus*, *Israel in Egypt*
- sacred vocal works: *Ode for Saint Cecilia*, *Te Deum*
- keyboard works for organ and harpsichord
- orchestral works: suites (*Water Music*, *Music for the Royal Fireworks*) Concerti Grosso, organ concertos
- chamber music: trio sonatas

WHAT DO you get when you cross a high-strung soprano with an ambitious mezzo soprano? Well, on the night of June 6th, 1727, it was the cat fight to end all cat fights. Tensions were already riding high that evening in the King's Haymarket Theatre, between the fans of rival singers Francesca Cuzzoni (soprano) and Faustina Bordoni (mezzo soprano). Opera audiences of that time were not unlike sports fans of today, cheering on their favorites while booing their challengers. Apparently jealousy between the divas caused the singers themselves to brawl on stage! They pulled at each other's wigs and shouted obscenities that might have made at least one audience member, Caroline, the Princess of Wales, blush! Their actions came back to haunt them. One year later, their fight was satirized by John Gay in his immensely popular *The Beggar's Opera*.

Building a Musical Vocabulary

The terms below are associated with Baroque opera and oratorio. Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*oratorio

- a large-scale work for soloists, chorus, and orchestra
- serious subject, generally based on biblical texts
- consists of recitatives, arias, ensembles, and choruses
- developed in the Baroque era

*French overture

- a Baroque orchestral genre
- first developed at court of Louis XIV by Jean-Baptiste Lully
- generally in two parts
- first part—slow tempo, homophonic texture, features dotted figures
- second part—fast tempo, imitative texture

recitative

- a speech-like style of singing used in operas, oratorios, cantatas
- follows inflections of the text, resulting in rhythmic flexibility
- usually used to advance the plot or storyline; moves through text quickly

**recitativo secco*

- Italian for “dry recitative”
- a speech-like, declamatory style of singing
- supported only by *continuo*
- employed in opera, oratorio, and cantata

**recitativo accompagnato*

- Italian for “accompanied recitative”
- a speech-like, declamatory style of singing
- supported by instrumental ensemble or orchestra
- allows for greater connection with the text
- employed in opera, oratorio, and cantata

**da capo* aria

- the most common song type in Baroque opera and oratorio
- three-part structure (ternary form): ABA
- in performance the return of Section A is generally ornamented

**melisma*

- a group of notes sung on a single syllable/vowel
- demonstrates vocal virtuosity and often serves to highlight key words

**libretto*

- the text of an opera, oratorio, or cantata
- usually written by someone other than the composer

*homorhythmic texture

- all voices sing the same rhythm
- results in a blocked chordal texture (homophonic)
- delivers the text with clarity and emphasis

REQUIRED LISTENING:

Messiah

The audience in attendance on April 13, 1742, at Neale’s Music Hall in Dublin could not have guessed that the work they were about to hear would enjoy a popularity and recognition that few other compositions can match. With its French overture, Italian recitatives and arias, German counterpoint, and rich English choral writing, *Messiah* stands as a testament to the internationalism of its composer and its era.

Using the related terms, background information, and listening guide that follow, write your own description of Handel’s *Messiah*.

Background Information

Genre: oratorio

Date and circumstances of first performance: 1742—for a benefit concert in Dublin; composed the previous summer in just twenty-four days

Source of text: biblical prose—Old and New Testaments

Librettist: Charles Jennens

Language: English

Formal structure: three parts—each contains multiple movements

- Part One—the prophecy of the coming of Christ and his birth
- Part Two—Christ’s suffering, death, and the spread of his doctrine
- Part Three—the redemption of the world through faith

Performing forces: soprano, alto, tenor, and bass soloists; SATB chorus and string orchestra with continuo, oboes, bassoons, trumpets, and timpani

“... allowed by the greatest judges to be the finest composition of Musick that was ever heard.”

Review in Dublin Journal after first performance of *Messiah*.

FOR THE first performance of *Messiah*, there was a written notice asking women to come “without hoops” and for men to leave their swords at home in order to increase the capacity of the concert hall that normally seated around 600 people.

Listening Guide

Listen to a recording or watch a video performance of the following excerpts from *Messiah*: Overture, “There were shepherds,” “Glory to God,” “Rejoice greatly,” “Hallelujah.” If possible, follow a score while you listen.

Overture

Title in original score: Sinfony

Genre: French overture

Form: A (repeated) B

Key: E minor

Time signature: C

Section A

Ex. 2.17 Handel, *Messiah*, Sinfony (piano reduction): mm. 1–4

Grave

Tempo: *Grave*

Texture: homophonic

Predominant rhythm: dotted figure

On your recording, is the dotted rhythm interpreted literally or is it double-dotted?

Describe the “affection” created:

Section B

Ex. 2.18 Handel, *Messiah*, Sinfony: mm. 13–24

Allegro moderato

Tempo: *Allegro moderato*

Texture: polyphonic (fugal)

Number of voices: three

Subject introduced by: 1st violins and oboes

Is the fugue answer real or tonal? _____

In your own words, describe the main mood or “affection” of this section:

“There Were Shepherds” (soprano recitative)

Type of recitative: *recitativo secco*

Key: C major

Tempo: not indicated

Time signature: **C**

Text: “There were shepherds abiding in the field, keeping watch over their flocks by night.”

Ex. 2.19 Handel, *Messiah*, “There were shepherds . . .”: mm. 1–4

There were shep-herds a - bid-ing in the field, keep-ing watch o-ver their flocks by night.

Type of recitative: *recitativo accompagnato*

Key: F major

Tempo: *Andante*

Time signature: **C**

Text: “And lo! The angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.”

Ex. 2.20 Handel, *Messiah*, “And lo! The angel of the Lord . . .”: mm. 1–2

Andante

And lo! the an - gel of the

What image in the text does the active accompaniment suggest?

Type of recitative: *recitativo secco*

Key: begins in D major

Tempo: not indicated

Time signature: **C**

Text: “And the angel said unto them ‘Fear not, for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day, in the city of David, a Savior which is Christ the Lord’.”

Ex. 2.21 Handel, *Messiah*, “And the angel said unto them . . .”: mm. 1–3

And the an - gel said un-to them “Fear not, for be - hold I bring you good

Type of recitative: *recitativo accompagnato*

Key: begins in D major

Tempo: not indicated

Time signature: **C**

Text: “And suddenly there was with the angel a multitude of the heav’nly host, praising God, and saying”

Ex. 2.22 Handel, *Messiah*, “And suddenly . . .”: mm. 1–5

And sud - denly there was with the an - gel a mul - ti-tude

What image in the text does the accompaniment suggest?

“Glory to God” (chorus)

Key: D major

Tempo: *Allegro*

Time signature: **C**

Text: “Glory to God, Glory to God in the highest, and peace on earth, good will towards men.”

Ex. 2.23 Handel, *Messiah*, “Glory to God . . .”: mm. 1–8

Allegro ♩ = 80

Soprano
Glo-ry to God, Glo - ry to God in the high -

Alto
Glo-ry to God, Glo - ry to God in the high -

Tenor
Glo-ry to God, Glo - ry to God in the high -

Bass

Allegro
f

est,
est,
est,
and peace on earth,
and peace on earth,

p
p

Explain the connection between the text and the music (word painting) in the highlighted passage (“and peace on earth”).

“Rejoice Greatly” (soprano aria)

Key: B flat major

Tempo: *Allegro*

Time signature: **C**

Form: ABA₁

Section A

Text: “Rejoice, rejoice, rejoice greatly, o daughter of Zion. Rejoice greatly, shout, o daughter of Jerusalem. Behold thy king cometh unto thee . . .”

Ex. 2.24 Handel, *Messiah*, “Rejoice greatly . . .”: Section A: mm. 9–11

Re-joyce, re-joyce, re-joyce great-ly

Ex. 2.25 Handel, *Messiah*, “Rejoice greatly . . .”: Section A: mm. 17–20

Zi-on! re-joyce, re-joyce, re-joyce

Describe how word painting is employed in setting the word “rejoice” in the excerpt above:

Describe one additional example of word painting in this aria:

Section B

Key: G minor

Text: “He is the righteous Savior, and He shall speak peace unto the heathen.”

Ex. 2.26 Handel, *Messiah*, “Rejoice greatly . . .”: Section B: mm. 43–46

He is the right-teous Sa-viour,

How is contrast achieved in Section B?

“Hallelujah” (chorus)

Key: D major

Tempo: *Allegro*

Time signature: **C**

Text: “Hallelujah, for the Lord God Omnipotent reigneth. The kingdom of this world has become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords, Hallelujah!”

Ex. 2.27 Handel, *Messiah*, “Hallelujah”: mm. 1–7

Allegro

Soprano
Alto
Tenor
Bass
Piano Reduction

Hal - le - lu - jah!
Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

- homorhythmic texture on opening “Hallelujah”

IF IMITATION is the highest form of flattery, then where does that leave “alteration”? That is the question we can ask when we look at the many different “versions” of *Messiah* that have surfaced. When Mozart’s version was performed in Vienna in 1787—with flutes, clarinets, horns, trombones, and organ added to the original orchestration—the posters might just as well have read, “A New *Messiah* for a New Generation.” In 1959, Sir Thomas Beecham conducted a titanic version of *Messiah*, with additions including piccolo, contrabassoon, tuba, percussion, and harp. Is bigger necessarily better? Listen to recordings of these interpretations and decide for yourself.

RECOMMENDED LISTENING FOR:

Handel

The Harmonious Blacksmith, from Suite No. 5 in E Major, HWV 430

In 1720, George Frideric Handel published eight dazzling harpsichord suites. The final movement of Suite no. 5 is a catchy theme and variations, which by the 19th century, came to be known as *The Harmonious Blacksmith*. Was there a true-to-life blacksmith that served as the composer’s inspiration? Check out the many different answers to this question online. But before you do that, listen to a recording of this famous work, played on the harpsichord, piano—even the accordion! The opening theme—a lyrical “air,” as Handel called it—gives way to a series of five variations. The final variation includes virtuosic thirty-second note runs that would challenge any keyboard-playing blacksmith.

“He Spake the Word,” from *Israel in Egypt*, HWV 54

This “double” chorus, from Handel’s famous oratorio of 1738, is both fabulous and funny. Listen to how the stern, unison opening of the tenors and basses—“He spake the word”—is answered by sopranos and altos in high-pitched tones—“And there came all manner of flies.” How did Handel use the orchestra to bring this image of biblical infestation to life? He wrote string parts that buzz and twitter in a manner rarely, if ever, heard before. In this movement, homorhythmic texture and terraced dynamics—signatures of Handel’s style—merge to form a lasting impression on the listener.

Handel Works in *Celebration Series Perspectives*®:

Impertinence, HWV 494 (Piano Repertoire 2)

Gavotte in G Major, HWV 491 (Piano Repertoire 3)

Air in D Minor, HWV 461 (Piano Repertoire 4)

Suite No. 8 in G Major, HWV 441: Aria (Piano Repertoire 7)

Suite No. 7 in G Minor, HWV 432: Gigue (Piano Repertoire 8)

Suite No. 4 in E Minor, HWV 429 (Piano Repertoire 9)

Webquest

Be a “virtual tourist” and visit websites related to the cities, churches, and homes where Vivaldi, Bach, and Handel lived and worked. When you do your initial search, combine the names of the composers with the appropriate city first, then refine the parameters with additional words like museum, house, birthplace (*Geburtshaus*), monuments, tours, etc.

Review and Reflection

Elements of Baroque Musical Style

Now that you have completed your study of Baroque music, consider how the key elements of Baroque musical style were revealed in the pieces you studied in this unit.

Give one example (composition title, chosen from the required works studied in this chapter), that best illustrates each of the following style features:

The “Affections”

- a single emotion or gesture dominates Example: Fugue in B flat Major

melody

- *Fortspinnung*—a German term describing a continuously unfolding melody Example: _____
- highly embellished, ornamental lines Example: _____

formal structure

- ternary (ABA) Example: _____
- *ritornello* Example: _____

harmony/texture

- major/minor tonality Example: _____
- polyphonic texture, often imitative Example: _____
- homorhythmic texture Example: _____

rhythm

- pieces often composed with clearly defined metric structure Example: _____
- motoric rhythm Example: _____
- free, improvisatory style Example: _____

dynamics

- terraced dynamics Example: _____

instruments

- idiomatic writing Example: _____
- virtuosic writing Example: _____

performance practice

- *basso continuo* Example: _____
- improvisation Example: _____
- ornamentation Example: _____
- double-dotting Example: _____

Compare the musical careers of Vivaldi, Bach, and Handel by completing the chart below:

	Antonio Vivaldi	J.S. Bach	G.F. Handel
Dates			
Birthplace			
Education			
Instruments played			
Places of employment			
Names of patrons			
Genres cultivated			
Hallmarks of individual style			

Your personal comments:

What do you like best about Baroque music?

Do you have a favorite composer or piece from this era?

Of the works you studied in this unit, which did you enjoy the most, and why?

Unit Three

The Classical Period

(ca 1750–ca 1825)

Historians often refer to the late 18th century as the Age of Enlightenment. This was an era characterized by the pursuit of knowledge, rational thinking, and a growing—and controversial—desire for equality among all people. While Italy was the center of musical activity in the Baroque era, the city of Vienna took on this role in the Classical period. Ironically, not one of the three great giants of the “Viennese School” (Haydn, Mozart, and Beethoven) was born in Vienna, yet all were drawn to the city by its vibrant culture and patronage of the arts.

The dynamic social and political changes that led to the French Revolution (1789–1799) affected the relationship between composers and their patrons. This was illustrated vividly in the careers of Haydn, Mozart, and Beethoven. Haydn thrived while working for the same family throughout his career; Mozart had difficulty maintaining patronage appointments; and Beethoven, though he had loyal supporters, never worked for a single employer.

The Classical ideals of proportion, symmetry, and balance are present in the art and music of the late 18th century. Having rediscovered the simplicity and clean lines of Greco-Roman art, artists and architects began to move away from the ornate style that was popular in the Baroque period. Of the many musical developments that took place, the emergence of sonata form, with its focus on structural balance, stands out as the defining achievement of the Classical period.

Webquest

Look online for images of the Parthenon in Athens, Greece, and compare it with the Thomas Jefferson Memorial in Charlottesville, Virginia, Downing College, in Cambridge, England, and La Madeleine in Paris, France. Consider how the ancient Greek ideals of balance and proportion are embodied in these examples of neo-Classical architecture.

Building a Musical Vocabulary

The terms listed below are all associated with music of the Classical era.

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*classicism

- pertains to the highest level of excellence
- possessing enduring value or timeless quality
- refers to the cultures of Ancient Rome and Greece as well as the art, architecture, and music of the late 18th century
- emphasis on symmetry, balance, and proportion

*Viennese School

- refers to the musical style forged by Haydn, Mozart, and Beethoven and their contemporaries
- in late 18th-century Vienna, Austria flourished as a musical center

***absolute music**

- music without extra-musical associations
- also known as “pure music”
- generic titles reflecting tempos, genres, or forms (for example, Sonata, Allegretto, Menuet, Rondo)

***sonata cycle**

- emerged in the Classical era
- multi-movement structure
- demonstrated in the symphony, sonata, or concerto

binary form** (see Glossary)ternary form** (see Glossary)***menuet and trio**

- menuet: a stylized dance of French origin developed in the Baroque period
- in triple meter
- graceful, elegant character
- trio: contrasting middle section
- ternary form (ABA)

***rondo form**

- Classical formal structure often used in sonata cycle
- Section A recurs, with alternating sections creating contrast
- Section A heard three times or more in the tonic key
- ABACA or ABACABA

***sonata form**

- formal structure often used in first movement of sonata cycle
- consists of Exposition (statement of two or more contrasting themes), Development (departure), and Recapitulation (return)
- also known as sonata–allegro form

sonata–rondo form

- combines elements of sonata form and rondo form
- typical layout: ABACABA (ABA—functions as an Exposition; C—Developmental section—second ABA—functions as a Recapitulation)
- also known as “rondo–sonata” form

***chamber music**

- music for small ensemble (two to ten players)
- one player per part
- usually performed without a conductor

style galant

- French for “elegant style”
- used in reference to pre-Classical musical style emphasizing homophonic texture, delicate ornamentation, and a “light and airy” approach

Sturm und Drang

- German for “storm and stress”
- a German literary movement of the 1770s exemplified in the works of Goethe, Schiller, and their contemporaries
- demonstrates heightened emotionalism and dramatic contrasts foreshadowing Romanticism

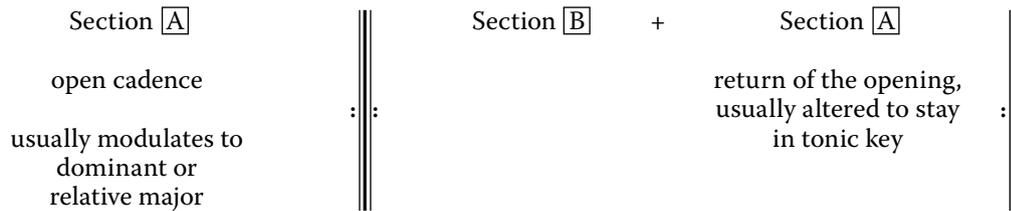
Empfindsamer Stil

- German for the “sensitive style”
- also known as *Empfindsamkeit*
- represented in music of C.P.E. Bach
- a melancholy, introspective, expressive style that foreshadows Romanticism

Sonata Form: Historical Background

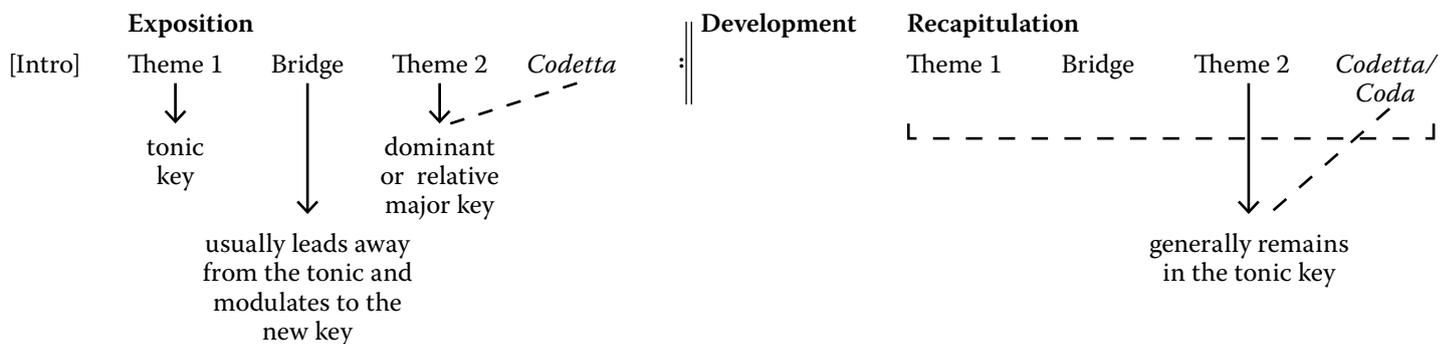
The most important musical structure to evolve in the Classical period was sonata form. Also known as first-movement form, or sonata–allegro form, sonata form developed from the rounded-binary principle. This came about through the efforts of pre-Classical composers including Carl Philipp Emanuel Bach, Johann Christian Bach, and Karl Stamitz, as well as the composers of the Viennese School: Haydn, Mozart, and Beethoven.

Ex. 3.1 Rounded Binary Diagram



The structure shown in Example 3.1 evolved into the expanded two-part form shown in Example 3.2. It contains the Exposition–Development–Recapitulation design that served as a template for individual movements within the sonata cycle.

Ex. 3.2 Sonata Form Diagram



The outline below summarizes the events that unfold in the principal sections of a typical sonata form:

(Introduction)

- not a standard component of the form
- usually slow; not always related to what comes later
- establishes the tonic key, though sometimes in tonic major or minor
- creates musical tension and suspense to capture the listener's attention

Exposition

First Theme

- establishes the tonic key
- presents a distinctive melodic and rhythmic character
- often sets the mood for the entire movement

Bridge

- initiates the move to new key center
- often consists of scale figurations or chordal passages

Second Theme

- establishes a new key (dominant or relative major)
- often creates contrast
- sometimes consists of several themes (theme group)

Codetta

- affirms the new key by extending the final cadence
- generally concludes with repeat sign
- also referred to as closing theme or closing section
- Exposition usually repeated

Development

- harmonic tension intensifies through modulation and increased dissonance
- manipulation of thematic material heard earlier
- techniques include sequential treatment, fragmentation, inversion, changes to orchestration
- may also present new material
- generally ends with dominant preparation (emphasis of dominant harmony in anticipation of the return to the tonic key)

Recapitulation

- First Theme: returns in the tonic
- Bridge: remains in the tonic because there is no need to modulate for the restatement of the second theme
- Second Theme: restated in the tonic
- (*Codetta*): usually restated in the tonic
- *Coda*: provides a longer concluding section reaffirming the tonic key

Listening for Elements of Sonata Form

Listen to a recording of the first movement of Beethoven’s Sonata in G Major, op. 49, no. 2 for piano.

Examine a score for this sonata movement. With your teacher’s help, complete a basic analysis, identifying the main structural elements of sonata form.

IF YOU are a piano student, you have probably played many sonatinas by composers including Clementi, Kuhlau, and Diabelli. Sonatinas are miniature versions of sonatas, as the suffix “ina” indicates. They typically have a multi-movement structure, and the first movements are usually small-scale Sonata forms.

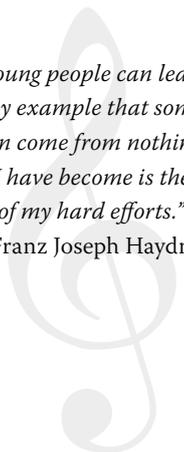
Haydn and the String Quartet

Often regarded as the father of Classical style, “Papa” Haydn was a key figure in the development of the symphony, sonata, and string quartet. During his long and prolific career, Haydn enjoyed the benefits of the patronage system. Having the same employer for many years allowed him to experiment with approaches to formal structure and instrumental writing. Haydn’s music incorporates a wide range of elements: robust energy, the spirit of folk music, wit, and humor. Toward the end of his life, both Mozart and Beethoven paid him homage, acknowledging their musical debt to this great Classical master.

“Young people can learn
from my example that something
can come from nothing.

What I have become is the result
of my hard efforts.”

Franz Joseph Haydn



The Life and Music of Franz Joseph Haydn (1732–1809)

Use the outline below to write an account of the life and music of Franz Joseph Haydn.

Family Background and Education

- born in Rohrau, Austria
- father was a wheelwright, mother was a cook; brothers Michael and Johann also became musicians
- childhood talents recognized; recruited to be a choirboy at St. Stephen's Cathedral, Vienna
- educated at St. Stephen's but also self taught; considered Nicola Porpora (Italian singer-composer) to be his only teacher

Life and Musical Career

- dismissed from St. Stephen's after voice changed; became freelance musician in Vienna, an emerging cultural center
- difficult period: earned a living by composing, performing, teaching, accompanying; gradually gained attention of potential patrons
- began first full-time position as Kapellmeister (music director) to Count Ferdinand von Morzin; duties included conducting, composing, performing; composed first symphony while in this position **1759**
- married Maria Anna Keller in 1760—unhappy, childless marriage
- began employment in Eisenstadt with the wealthy and influential Esterházy family as assistant Kapellmeister **1761**
- became Kapellmeister and moved with Esterházy family to Esterháza estate (magnificent palace; second only to Versailles) **1766**
- his contract stipulated a dress code, deportment, and musical expectations; duties included training instrumentalists, conducting, composing, and performing chamber music
- supplied all music for the court opera house, theater, and chapel
- despite restrictions, Haydn was free to discover his artistic voice and creative freedom
- explored the leading genres of the day—symphony, opera, string quartet
- reputation gradually grew outside the House of Esterházy; published many works, received commissions from other sources (for example, “Paris” Symphonies)
- developed friendship with Mozart; they respected and admired each other despite their age difference; dedicated string quartets to one another
- moved to Vienna after Prince Anton succeeded Prince Nikolai; Anton was not a music lover—paid Haydn a pension but relieved him of all duties **1790**
- first trip to London: engaged by concert promoter Johann Peter Salomon for a series of concerts
- composed and conducted the first six of his “London Symphonies;” according to contemporary accounts, he “electrified” audiences
- received honorary doctorate from Oxford University
- met Beethoven in 1792 in Vienna; Haydn taught him briefly
- second trip to London: last six symphonies were critically and financially successful **1794**
- moved back to Vienna permanently **1795**
- in later years, he wrote oratorios (*The Creation* and *The Seasons*), six masses for Prince Nicholas II (Anton's successor), and more string quartets
- wanted Austria to have a patriotic anthem like England's *God Save the King*; wrote the music for *Gott erhalte Franz den Kaiser* (*God Save Emperor Franz*); the melody later became Germany's national anthem
- retired due to failing health **1802**
- last public appearance in 1808 at performance of *Die Schöpfung* (*The Creation*)
- died May 31; Mozart's Requiem was performed at his memorial service **1809**

“As director of the orchestra,
I could make experiments . . .
add, delete, take risks. I was cut
off from the world, no one could
cause me to doubt myself or
pester me, so I had to become
an original.”

Franz Joseph Haydn

THE PATRONAGE of the Esterházy family came with a price. The converted hunting lodge that was turned into the principal residence for the princes and their considerable entourage was quite isolated. Haydn’s contract stipulated strict conditions of conduct, and the uniform he was required to wear somewhat resembled that of the Pope’s Swiss Guard. Many unusual works were requested by the Esterházys, including puppet operas for the special marionette stage and over one hundred works involving Prince Nikolaus’ instrument, the baryton, now virtually extinct.

Musical Style and Contributions

Although in some respects he was a traditionalist, Haydn was also open to experimentation and drew from the main currents of his time. His music embraced the grace and elegance of the *style galant*, the dramatic contrasts of *Sturm und Drang* (storm and stress) and the heightened emotionalism of the *empfindsamer Stil* (the sensitive style).

- regarded as the “father” of the symphony and string quartet because of his significant contributions to both genres
- contributed to the development of sonata form in terms of formal elements, melody, and harmony: he included slow introductions that feature ambiguous tonality, suspenseful atmosphere, and chromatic harmony
- his expositions are often monothematic—first and second themes identical or similar, but in different keys
- influenced by folk songs and dances; used simple diatonic melodies with a narrow range
- included interesting sound effects: pedal points to suggest bagpipes, *pizzicato* strings to suggest guitar
- musical playfulness demonstrated by sudden dynamic changes or abrupt silences
- dramatic elements included sudden accents and bold changes of chords or keys (for example his use of a loud C major chord in *The Creation* to depict the word “light”)

IF YOU have played works by Haydn, you may have noticed that they are identified by Hoboken (Hob.) numbers. Anthony van Hoboken was a Dutch musicologist. His thematic catalog divides Haydn’s works into a number of categories that are indicated by Roman numerals. For example, all the piano sonatas are in category XVI.

Genres and Titles

- symphonies: over 100, including no. 94, “Surprise”; no. 100, “Military”; no. 104, “London”
- concertos: for piano, violin, cello, and trumpet
- string quartets: 68, including op. 76, no. 2, “Quinten”; op. 76, no. 3, “Kaiser”
- piano sonatas: over 40
- oratorios: *The Creation*, *The Seasons*, *The Seven Last Words of Christ*
- sacred vocal works: masses, including *Lord Nelson Mass*, *Mass in the Time of War*
- operas: 14, including *Armida*
- novelties: marionette theater works, compositions for the baryton, a now obsolete string instrument

HUMOR IS an attractive feature in Haydn’s music. In the “Farewell” Symphony (no. 45), Haydn sent a subtle message to Prince Nikolaus about the orchestra’s desire to go home after a lengthy stay at Esterháza. At the end of the last movement, the score instructs the musicians to blow out their candles and leave the stage one by one, until only two violinists remain. Apparently the prince got the message; the orchestra was granted its vacation soon after the performance!

Building a Musical Vocabulary

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*string quartet

- most important chamber-music genre of the Classical era
- performing forces: violin I, violin II, viola, and cello
- usually in four movements: fast–slow–moderately fast–fast
- first movement usually in sonata form

*exposition

- the first main section in sonata form
- two contrasting themes are stated
- the first theme is in the tonic key
- the second theme (or themes) are in a contrasting key; generally in the dominant or relative major

*development

- the second main section in sonata form
- themes from the exposition are manipulated through fragmentation, sequential treatment or changes to orchestration
- modulations and increased harmonic tension
- new themes may also be introduced

*recapitulation

- the third main section in sonata form
- first and second themes are both restated in the tonic

*coda

- Latin for “tail” (*cauda*)
- a concluding section reaffirming the tonic key

REQUIRED LISTENING:

String Quartet, op. 76, no. 2 (“Quinten”)

Haydn is considered the pioneer of the Classical string quartet. The six quartets that comprise opus 76 (1796–1797) were commissioned by Count Joseph Erdödy, to whom Haydn dedicated the works.

Using the related terms, background information, and listening guide that follow, write your own description of String Quartet, op. 76, no. 2 (“Quinten”).

Background Information

Genre: string quartet

Date of composition: 1797

Significance of title: *Quintus* means “fifth” in Latin: the bold descending fifths in the first violin part in the opening measures of the first movement earned this work its nickname

Ex. 3.3 Haydn, String Quartet in D Minor, op. 76, no. 2 (“Quinten”); 1st mvt: mm. 1–2

Allegro

VI. I
VI. II
Vla.
Vc.

Overall structure: four movements

Listening Guide

Listen to a recording of the fourth movement of the “Quinten” Quartet. If possible, follow a score while you listen.

Key: D minor—ends in D major

Form: sonata form

Tempo: *Vivace assai*

Time signature: $\frac{2}{4}$

Exposition

First Theme

Ex. 3.4 Haydn, “Quinten” Quartet, 4th mvt: mm. 1–8

Vivace assai

- introduced by the first violin with an ascending perfect 4th interval—played *p*
- features pronounced syncopations
- unexpected *fermatas* arrest the forward drive

Describe the musical character and mood of the first theme:

Bridge

Ex. 3.5 Haydn, “Quinten” Quartet, 4th mvt: mm. 22–25

- grows out of first theme
- presented by the second violin
- supported by pedal point

Second Theme Group

- F major (relative major key)

Ex. 3.6 Haydn, “Quinten” Quartet, 4th mvt: mm. 50–56

- includes a descending sequence

Ex. 3.7 Haydn, “Quinten” Quartet, 4th mvt: mm. 63–70

- descending double-stop thirds in the first violin part are followed by wide descending leaps
- demonstrates abrupt changes in dynamics

Codetta

- confirms F major (the relative major key)
- supported by a tonic pedal point

Development

- uses second-theme material throughout
- frequent shifts in texture (homophonic to polyphonic) with imitation
- concludes with dominant preparation—the first violins outline a diminished seventh chord which increases the tension in mm. 66–69

Recapitulation

- the first theme returns in D minor, then unexpectedly shifts to D major (tonic major) and remains in that key until the end of the movement
- the bridge and second-theme group are restated in D major
- the cello is absent in mm. 180–202

What effect does the absence of the cello create?

Coda

- introduces rapid triplets in the first violin part
- ends with unison *arpeggios* played *ff*

SUPPLEMENTAL LISTENING ACTIVITY:

Sonata-Cycle Design and the “Quinten”

The sonata-cycle design of the complete quartet has been outlined in the table below. To complement your study of the fourth movement of this quartet, listen to the opening of each of the other movements.

	First Movement	Second Movement	Third Movement	Fourth Movement
Tempo	<i>Allegro</i>	<i>Andante o più tosto allegretto</i>	Menuetto: <i>Allegro ma non troppo</i>	Finale: <i>Vivace assai</i>
Key	D minor	D major/minor	D minor	D minor
Formal structure	sonata form	theme and variations	ABA (ternary) form	sonata form
Listen for	Opening motive contains the descending fifths that gave the work its nickname	This movement demonstrates Haydn's mastery of variation technique	Nicknamed “Witches Menuet” because of its dissonant harmony. Also contains a two-part canon	This movement is characterized by the frequent use of syncopation

RECOMMENDED LISTENING FOR:

Haydn**Symphony No. 94 in G, “Surprise,” second movement**

You have probably heard—or maybe even played—the famous melody upon which this theme and variations is based. Hearing the original orchestral version will provide you with a glimpse into Haydn's musical humor. Legend has it that Haydn was having fun with audiences that tended to slumber during the slow movements of his symphonies. They would suddenly awake when they heard the infamous unexpected explosive chord that gave the symphony its nickname. The ensuing variations are delightfully “Viennese,” with their characteristic grace and elegance.

Trumpet Concerto in E flat Major, Hob. VIIe:1, first movement

The sunny and energetic opening movement of this concerto, written for the newly developed E flat trumpet demonstrates the capabilities of the instrument. Diatonic melodies and chromatic runs replace the broken triads and fanfare motives previously assigned to the instrument. A classic in the trumpet repertoire, it has been popularized by celebrated artists such as Maurice André, Jens Lindemann, and Wynton Marsalis.

Haydn Works in *Celebration Series Perspectives*®:

- Minuet in G Major (Piano Repertoire 1—attr. Haydn)
- Sonata in F Major, Hob. XVI:9, 3rd mvt: scherzo (Piano Repertoire 4)
- Divertimento in G Major, Hob. XVI:8, 3rd mvt and 4th mvt (Piano Repertoire 5)
- Divertimento in G Major, Hob. XVI:G1, 1st mvt (Piano Repertoire 6)
- Sonata in D Major, Hob. XVII:D1, 3rd mvt: Finale (Piano Repertoire 7)
- Sonata in G Major, Hob. XVI:39, 1st mvt (Piano Repertoire 8)
- Sonata in E Minor, Hob. XVI:34, complete (Piano Repertoire 9)
- Sonata in D Major, Hob. XVI:33, complete (Piano Repertoire 10)

Mozart and *Eine kleine Nachtmusik*, K 525

Of all the composers from the Classical period, Mozart is possibly the most cherished. The most celebrated child prodigy of all time, he had performed for royalty before the age of six. By his early teens he had composed operas, solo keyboard works, chamber music, and symphonies. Unlike Haydn, Mozart struggled with the constraints of the patronage system throughout his career.

The lyricism that Mozart cultivated in his operas found expression in virtually every other genre he explored. Because of the ease and spontaneity with which he put musical thought to paper, Mozart won the envy and admiration of future composers. When we consider the personal tribulations he encountered and his tragic early death, his achievements seem all the more remarkable.

“Wolfgang Amadeus Mozart is the only musician who had as much knowledge as genius, and as much genius as knowledge.”

Gioachino Rossini

The Life and Music of Wolfgang Amadeus Mozart (1756–1791)

Use the outline below to write an account of the life and music of Mozart.

Family Background and Education

- born in Salzburg, Austria
- father was Leopold Mozart, a highly esteemed violinist, court musician, composer, and author of *A Treatise on the Fundamental Principles of Violin Playing (Versuch einer gründlichen Violinschule)*
- Wolfgang was a child prodigy, revealing precocious natural talent at an early age
- received early instruction from Leopold, who oversaw his development as a virtuoso harpsichordist, pianist, organist, violinist, and composer
- Leopold planned extensive tours across Europe to showcase his son’s abilities: Mozart played for Empress Maria Theresa at age six and met Johann Christian Bach (whose influence would prove significant) at age eight
- he often performed with his older sister Maria Anna (“Nannerl”), who was also a gifted musician

Life and Musical Career

Salzburg (1769–1781)

- 1769**
 - appointed concertmaster (unpaid) at the court where Leopold was employed
 - when the new archbishop—Hieronymus von Colloredo—was elected 1771, he granted Mozart a salary
 - their relationship became antagonistic, which resulted in Mozart’s dismissal and subsequent reinstatement
 - made three extensive visits to Italy where he gave many concerts and composed several operas
 - while in Italy, received two diplomas from Acaademia Filarmonica (Bologna and Verona)
 - other tours to Munich, Augsburg, Mannheim, and Paris
- 1778**
 - mother died while on tour with him in Paris
- 1779**
 - passion for opera fueled after the success of *Idomeneo* in Munich
 - dissatisfied in Salzburg; requested dismissal from the Archbishop

Vienna (1781–1791)

- 1781**
 - moved to Vienna, hoping to attain an official position at the imperial court of Joseph II
 - enjoyed relative prosperity as a freelance pianist, teacher, and composer, but tended to live beyond his means
 - despite successes, financial woes persisted throughout his career
 - became good friends with Haydn to whom he dedicated several string quartets
 - early court commission resulted in *The Abduction from the Seraglio*, a *Singspiel* (German comic opera)
- 1782**
 - married Constanze Weber, an opera singer, against his father’s wishes; only two of their six children survived

WOLFGANG WAS quite smitten by the talented singing Weber sisters. The eldest, Josepha, was the first Queen of the Night in *The Magic Flute*; Aloysia, his first serious girlfriend, was Donna Anna in the Viennese premiere of *Don Giovanni*; he married the youngest sister, Constanze. Their marriage was sometimes happy, as shown by letters with endearing (if embarrassing) pet names. But it was also fraught with tension, as both were flirtatious and careless with money. After Mozart’s death, Constanze lived a long and comfortable life, re-marrying and benefiting from his growing fame. In fact, her second husband, Georg Nikolaus von Nissen, became Mozart’s first biographer.

- 1786**
 - joined the Order of Freemasons, a secret society of enlightened thinkers; Leopold Mozart and Joseph Haydn also became members
 - successful premiere of *The Marriage of Figaro*, written with librettist Lorenzo da Ponte
 - more successful performances in Prague: *Marriage of Figaro* and *Don Giovanni*
 - named Imperial Court Chamber Music Composer to Emperor Joseph II
 - heard the young Beethoven perform in 1787; very impressed

Final Year (1791)

- financial situation became worse, accompanied by declining health
- began work on a Requiem (mass for the dead), commissioned by Count Franz von Walsegg who had intended to claim it as his own
- collaborated on *The Magic Flute* with Emanuel Schikaneder (librettist, director, and impresario); a very successful opera that contained veiled references to Masonic rituals
- commissioned to write *The Clemency of Titus* for coronation of Leopold II as King of Bohemia
- died December 5; inexpensive funeral, buried in an unmarked grave

- Requiem unfinished; left sketches from which his student Franz Xavier Süssmayr completed the work

Musical Style and Contributions

- exemplified Viennese Classical ideals: elegance, balance, poise, refinement, sophistication
- virtually all Classical genres were explored, advanced, and developed
- utilized mainly symmetrical phrase structures (four-measure phrases)
- contributed to the development of sonata form
- contributed to the establishment of a three-movement concerto structure
- harmonic language balanced diatonic and chromatic elements
- influenced by famous Mannheim orchestra: orchestral writing expanded the use of wind instruments
- influenced by J.C. Bach in development of piano concerto
- crystallized the 18th-century piano style, both in his solo works and concertos
- opera was central to his career; made important contributions to three types:
 1. *opera seria* (serious Italian opera, sung throughout) including *Idomeneo*
 2. *opera buffa* (Italian comic opera, sung throughout) including *The Marriage of Figaro*
 3. *Singspiel* (German comic opera with spoken dialogue) including *The Magic Flute*
- created compelling, realistic characters dramatically and musically
- absorbed vocal qualities and melodic lyricism into his instrumental writing (for example, slow movements)
- works catalogued by Ludwig von Köchel in 1862 (“K” numbers in titles of works refer to this catalog)

Genres and Titles

- symphonies: over 40, including no. 35, “Haffner”; no. 36, “Linz”; no. 38, “Prague”; no. 40; and no. 41, “Jupiter”
- concertos: piano (27); violin (5); flute, flute and harp, oboe, clarinet, horn
- chamber music: string quartets (23), including “The Hunt” and “Dissonance”; duo sonatas, trios, quintets, serenades, divertimenti
- solo piano music: sonatas, fantasias, variations
- operas: more than 20, including *The Abduction from the Seraglio*, *Don Giovanni*, *Così fan tutte*, and those listed above
- vocal works: Lieder, concert arias, motets, and masses, including *Coronation Mass* and *Requiem Mass*

TO CATCH a glimpse of the world and society in which Mozart lived and worked, watch the Academy-Award winning film *Amadeus*. This 1984 drama was based on the play by Peter Shaffer. Although it is only loosely based on historical fact, the inclusion of authentic performances makes it an enjoyable and enlightening experience. Tom Hulce’s portrayal of Mozart’s giddy personality makes an amusing contrast to F. Murray Abraham’s Oscar-winning performance as Mozart’s frustrated rival, Antonio Salieri.

“I pay no attention whatever to anyone’s praise or blame . . . I follow my own feelings.”
Wolfgang Amadeus Mozart

Building a Musical Vocabulary

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*rocket theme

- rapidly ascending melody outlining an *arpeggio*
- often used as a dramatic opening motive in Classical-era works

***rounded binary form**

- two-part musical form: A ∥ B + A ∥
- material from Section A returns within Section B

romanza

- Italian for “romance”
- in the 18th century, used as a title for instrumental pieces of a tender, lyrical character

***serenade**

- multi- movement orchestral genre
- for small orchestra or chamber ensemble
- popular instrumental genre in the Classical era
- often performed in aristocratic social settings and at outdoor events

REQUIRED LISTENING:

***Eine kleine Nachtmusik*, K 525**

This famous and charming serenade for strings serves as an excellent introduction to the Classical sonata cycle. Composed in 1787, it was intended to serve as light entertainment for an aristocratic audience. Symmetrical phrases, essentially diatonic harmony, and clarity of texture are characteristic features.

Using the related terms, background information, and listening guide that follow, write your own description of *Eine kleine Nachtmusik*. Include related terms where appropriate.

Background Information

Genre: serenade for strings (chamber music)

Performing forces: double string quartet (with optional double bass)—often performed by a string orchestra

Date of composition: 1787

Translation of title: *A Little Night Music*

Listening Guide

Listen to a recording or watch a video performance of *Eine kleine Nachtmusik*. If possible, follow a score while you listen.

First Movement

Key: G major

Form: sonata form

Tempo: *Allegro*

Time signature: **C**

Exposition**First Theme**

Ex. 3.8 Mozart, *Eine kleine Nachtmusik*, 1st mvt: mm. 1–4

Allegro



- in unison, outlines the tonic, then dominant seventh chords
- homophonic texture—melodic line played by violin

BridgeEx. 3.9 Mozart, *Eine kleine Nachtmusik*, 1st mvt: mm. 18–22

VI. I
VI. II
Vla.
Vc.

sf *p* *sf* *p* *cresc.* *f*

- modulates to a new key: D major
- the first violins outline a G major triad, followed by ascending scale movement leading to D major

Second Theme Group—(2a)Ex. 3.10 Mozart, *Eine kleine Nachtmusik*, 1st mvt: mm. 28–31

p 3 3

- contrasts with the first theme
- melody begins with a frisky downward turn
- features a triplet figure and *piano* dynamic level

Second Theme Group—(2b)Ex. 3.11 Mozart, *Eine kleine Nachtmusik*, 1st mvt: mm. 36–39

p

- built from a repeated eighth-note figure that creates an insistent quality

Codetta

- all instruments play briefly in unison again, ending with a strong perfect cadence in D major
- repeat signs are usually observed in performance

Ex. 3.12 Mozart, *Eine kleine Nachtmusik*, 1st mvt: mm. 51–55

Development

- this short development begins with first-theme material in D major
- quickly moves from D major to C major, then features material from theme 2b
- toward the end of the development there is a strong emphasis on the dominant chord (dominant preparation), which prepares the listener for the return of the main theme in the tonic key

Ex. 3.13 Mozart, *Eine kleine Nachtmusik*, 1st mvt: mm. 70–76

Recapitulation

- first theme returns exactly as presented in the Exposition
- bridge unexpectedly cadences in D major (like the Exposition); the bridge is usually altered in the Recapitulation to remain in the tonic
- second theme group fulfills listener's expectations: it brings return of G major
- *coda* grows out of the *codetta*, ending with a reference to the first theme

Second Movement (*Romanza*)

Key: C major

Form: Rondo form (ABACA *Coda*)Tempo: *Andante*Time signature: C

What is the relationship between the key of this movement and the home key of the entire work?

Section A

Ex. 3.14 Mozart, *Eine kleine Nachtmusik*, 2nd mvt: mm. 1–4

Andante

VI. I
p

VI. II
p

Vla.

Vc./Cb.
p

- character is lyrical, understated, simple, and elegant
- unfolds over a tonic pedal
- balance is achieved through four-measure phrases with clear-cut cadences
- internal structure of this section is rounded binary form

Section B

Ex. 3.15 Mozart, *Eine kleine Nachtmusik*, 2nd mvt: mm. 17–20

p

- new melody is introduced
- becomes more active rhythmically
- melodic line is embellished

Section C

Ex. 3.16 Mozart, *Eine kleine Nachtmusik*, 2nd mvt: mm. 39–42

VI. I
p *fp*

VI. II
p *fp*

Vla.
p *fp*

Vc.
p *fp*

- new key: C minor
- imitative dialogue between the outer parts
- repeated sixteenth-note figure in inner voices

What contrasting mood or character does the music evoke here?

Section A

- returns in C major

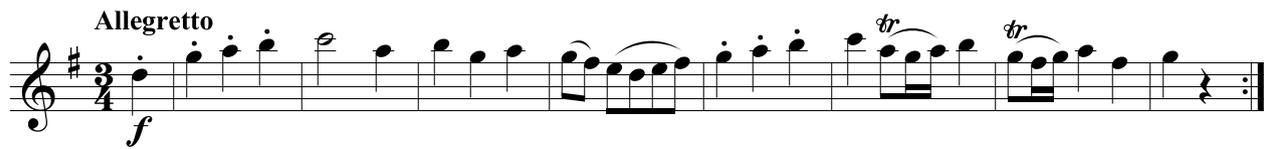
Coda

- grows out of Section A material
- brings the movement to a gentle close

Third Movement

Key: G major

Form: ABA (Ternary)

Tempo: *Allegretto*Time signature: $\frac{3}{4}$ **Menuet**Ex. 3.17 Mozart, *Eine kleine Nachtmusik*, 3rd mvt: mm. 1–8

- internal structure of this menuet is rounded binary
- phrases are typically four measures long
- *f* dynamic, robust character
- dance-like quality reinforced through rhythmic accentuation

Trio

- new key: D major
- contrast is achieved through *sotto voce* indication, more lyrical character, *legato* lines
- more chromatic inflections than in the menuet

Ex. 3.18 Mozart, *Eine kleine Nachtmusik*, 3rd mvt: mm. 17–24

What is the relationship of the new key to the home key of this movement?

What do the words *sotto voce* indicate to the performers?

Menuet (Section A)

- returns in G major

Were the repeats observed in the performance you listened to? _____

Fourth Movement

Key: G major

Form: sonata–rondo form

Tempo: *Allegro*Time signature: C

First Theme

Ex. 3.19 Mozart, *Eine kleine Nachtmusik*, 4th mvt: mm. 1–8



- spirited, light-hearted character
- opens with a rocket theme that outlines the tonic *arpeggio*

Second Theme

- begins with a downward turn of a minor sixth
- stepwise motion
- employs some chromatic embellishments

Summarize the musical features of all four movements by completing the chart below:

Musical Feature	First Movement	Second Movement	Third Movement	Fourth Movement
Tempo				
Key				
Time signature				
Form				
Character/mood				

RECOMMENDED LISTENING FOR:

Mozart

Piano Sonata in A Major, K 331, third movement

This sonata, one of Mozart's most beloved, curiously does not include a movement in sonata form. The finale, labeled *Rondo alla turca*, with its biting dissonances, evokes the colorful pageantry of the exotic Janissary bands of the Turkish military that had captured the imagination of Classical composers. As you listen to the octaves, grace notes, and chords in this movement you can imagine the sound of raucous wind instruments and clashing cymbals.

DURING MOZART'S time, some pianos were fitted with additional pedals to create specific effects. According to historian Alfred Dolge, "The *Janissary* pedal . . . added all kinds of rattling noises to the normal piano performance. It could cause a drumstick to strike the underside of the soundboard, ring bells, shake a rattle, and even create the effect of a cymbal crash by hitting several bass strings with a strip of brass foil." Mozart's *Rondo alla Turca*, written in 1778, was meant to use these *Janissary* effects.

"O Mozart, immortal Mozart,
how many infinitely inspiring
suggestions of a finer, better life
have you left in our souls."

Franz Schubert

Exsultate, jubilate, K 165, "Alleluia"

For sheer spiritual joy and virtuosic display, the third movement of this sacred motet is hard to top! Notice how the composer spins out an entire movement through the *melismatic* setting of a single word—"Alleluia."

Although it is now associated with *coloratura* sopranos, it was originally composed by the sixteen-year old Mozart for the *castrato* Venanzio Rauzzini.

Mozart Works in *Celebration Series Perspectives*®:

- Minuet in F Major, K 2 (Piano Repertoire 1)
- Menuetto I in C Major (Piano Repertoire 2)
- Menuetto in F Major (Piano Repertoire 3)
- Fantasia in D Minor, K 397 (Piano Repertoire 9)
- Sonata in C Major, K 330 (300h), 2nd mvt (Piano Repertoire 9)
- Sonata in E flat Major, K 282 (189g), complete (Piano Repertoire 10)

Beethoven and Symphony No. 5, op. 67

In his life and career, Ludwig van Beethoven embraced the spirit and ideals of both the Classical and Romantic eras. Beethoven fully possessed the vision and idealism of a true artist; in the face of deafness—a devastating fate for a musician—he demonstrated an unflinching spirit and triumph of will. Musically, his innovative approach and originality are unsurpassed, and his legacy cast a giant shadow over the composers of the 19th century. Beethoven’s nine symphonies and thirty-two piano sonatas are crowning achievements in their respective genres. Bold in their conception, these works challenged the listeners of their day and inspired future generations of composers.

“Beethoven’s music sets in motion the machinery of awe, of fear, of terror, of pain, and awakens the infinite yearning which is the essence of romanticism.”

E.T.A. Hoffmann

The Life and Music of Ludwig van Beethoven (1770–1827)

Use the outline below to write an account of the life and music of Beethoven.

Family Background and Education

- born in Bonn, Germany, to a musical family
- grandfather, Ludwig, was Kapellmeister at Electoral court; source of inspiration for Ludwig, even though he died when Beethoven was three
- father, Johann, was a singer and instrumentalist at the Electoral court; he was a harsh, severe parent who became an alcoholic
- received early musical training from father; later studied composition and counterpoint with Christian Neefe, court organist in Bonn

Life and Musical Career

1787

- early career in Bonn as organist and violist in court orchestras
- traveled to Vienna intending to study with Mozart; his mother’s illness compelled him to return to Bonn after a short time
- became head of household after mother’s death; financially responsible for brothers Caspar and Nikolaus

1792

- moved to Vienna; close relations between the courts in Bonn and Vienna helped him get established
- briefly studied with Haydn; dedicated his first three piano sonatas to him
- attracted the patronage of Viennese nobility; gained financial support and commissions
- influential patrons included Prince Lobkowitz, Prince Lichnowsky, and Count Rasumovsky

BEETHOVEN’S PATRONS occasionally experienced his wrath if he took offense to their musical demands. On one occasion, Prince Lichnowsky requested that Beethoven entertain some French officers; he responded by angrily storming off into the driving rain! On another occasion, Beethoven wrote the following words to his patron: “Prince, what you are, you are by accident of birth; what I am, I am of myself. There are and will be thousands of princes, but there is only one Beethoven.”

- first solo concert appearance in Vienna, followed by concerts in Prague, Dresden, Leipzig, and Berlin **1795**
- had many romantic infatuations, but remained single
- began to lose hearing in his mid-twenties; attempts at treatment failed
- wrote a letter to his brothers (known today as the Heiligenstadt Testament) in which he revealed his inner turmoil and conflict; contemplated suicide but rose above the crisis **1802**
- believed in the motto of the French Revolution: “*Liberté, égalité, fraternité*” (Liberty, equality, fraternity)
- admired Napoleon but grew disillusioned with him; removed Napoleon’s name from the dedication of Symphony No. 3, “Eroica” after he declared himself emperor
- made his last concert appearance as a pianist, performing the “Archduke” Piano Trio, op. 97 **1814**
- gained custody of nephew Karl after a lengthy legal battle with his sister-in-law (brother Caspar had died in 1815) **1820**
- totally deaf in later years; visitors wrote in conversation books
- spent final years living in isolation; became increasingly withdrawn and anti-social

BEETHOVEN WAS apparently an undesirable tenant. He moved thirty-three times in thirty-five years, lived in a complete mess, grew increasingly unconcerned with his personal hygiene and appearance, and was incorrigible to his landlords and landladies.

- devastated by Karl’s suicide attempt in 1826; fell gravely ill
- died March 26, apparently from pneumonia **1827**
- highly respected in Vienna; funeral attracted thousands of admirers

Style and Contributions

- bold innovator—highly original and influential figure
- superb musical architect: planned and meticulously revised works in sketchbooks
- thematic material often grows out of short, incisive motives
- developed and expanded Classical genres: sonata, concerto, symphony
- transformed virtually every genre he touched
- innovations include: replacing the graceful Menuet and Trio with the more dramatic Scherzo (Symphony No. 5); use of cyclical structure (Symphony No. 5); programmatic elements (Symphony No. 6); inclusion of chorus and soloists in the symphony (Symphony No. 9)
- explosive accents, extreme dynamic contrasts
- incorporated new orchestral instruments: piccolo, trombone, and contrabassoon
- exploited new features and improvements in the pianos of his day, for example, the expanded range

Because Beethoven’s compositional style evolved considerably during his lifetime, his music is typically divided into three style periods:

Early Period (1782–1802)

- absorbed the Classical-style traits inherited from Haydn and Mozart (for example, sonata form)
- *Sturm und Drang* influence evident in his preference for minor keys (especially C minor), and his use of *tremolo* and abrupt contrasts

Representative works: six string quartets, op. 18; symphonies nos. 1 and 2; first ten piano sonatas (opp. 2–14)

Middle Period (1803–1815)

- more Romantic elements, such as increased chromaticism, abrupt and unusual modulations
- epic, heroic character

Representative works: *Fidelio* (opera), Violin Concerto, symphonies nos. 3–8, Piano Concerto No. 5, “Emperor”

Late Period (1815–1827)

- style became more abstract and meditative
- employed counterpoint more frequently, including fugal writing
- experimented further with form and content; for example, adding SATB soloists and chorus to the final movement of Symphony No. 9

Representative works: piano sonatas, opp. 109, 110, and 111, *Missa solemnis*, Symphony No. 9, “Choral”

Genres and Titles

- solo piano works: 32 piano sonatas, including the “Pathétique,” “Moonlight,” “Waldstein,” “Appassionata,” “Tempest,” and “Hammerklavier”; many sets of variations and smaller-scale works (for example, *Für Elise*)
- symphonies: 9, including “Eroica” (No. 3), “Pastoral” (No. 6), and “Choral” (No. 9)
- other orchestral works: overtures, including *Egmont* and *Leonora*
- concertos: 5 for piano, including “Emperor” (No. 5); one violin concerto; triple concerto for piano, violin, and cello
- chamber music: large variety, including 18 string quartets, 10 sonatas for violin and piano, piano trios, including “Ghost” and “Archduke”
- one opera: *Fidelio*
- other vocal works: mass—*Missa solemnis*, oratorio—*The Mount of Olives*, song cycle—*An die ferne Geliebte (To the Distant Beloved)*

BEFORE BEETHOVEN was buried, many admirers who viewed the body snipped locks of his hair as keepsakes. One of these locks has survived, and in 1994 several members of the American Beethoven Society purchased it at auction. Scientific tests were conducted on the hair; these tests revealed that Beethoven suffered from lead poisoning, which may have affected his personality and contributed to his numerous illnesses. Russell Martin documented the history of this particular lock of hair in his book, *Beethoven’s Hair* (Broadway Books, 2001).

Building a Musical Vocabulary

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

***cyclical structure**

- material heard in one movement recurs in later movements
- creates structural unity in a multi-movement work

***motive**

- short melodic or rhythmic idea
- smallest unit used to form a melody or theme

***scherzo and trio**

- Italian for “jest” or “joke”
- Beethoven substituted the scherzo in place of the menuet as the third movement in the sonata cycle

- also in triple meter, but generally more dramatic than the elegant menuet
- could be humorous or ironic
- as with the menuet and trio, a contrasting middle section (trio) was used, and an A–B–A form resulted (Scherzo–Trio–Scherzo)

*theme and variations

- a melody is stated and then undergoes a series of transformations
- changes can be made to melody, harmony, rhythm, or orchestration
- often used in slow movement of sonata cycle

REQUIRED LISTENING:

Symphony No. 5, op. 67

From its compelling opening motive to its triumphant final cadence, Beethoven's Fifth Symphony is certainly one of his most recognized and popular compositions. This symphony exhibits cyclical structure: the famous four-note motive—"three shorts and a long"—reappears in various guises in each movement.

Using the related terms, background information, and listening guide that follow, write your own description of Symphony No. 5.

Background Information

Genre: symphony

Performing forces: symphony orchestra (strings, piccolo, flutes, oboes, clarinets, bassoons, contrabassoon, trumpets, French horns, trombones, timpani)

Date of composition: 1807–1808 (Middle Period)

Listening Guide

Listen to a recording or watch a video performance of Symphony No. 5. If possible, follow a score while you listen.

First Movement

Key: C minor

Form: sonata form

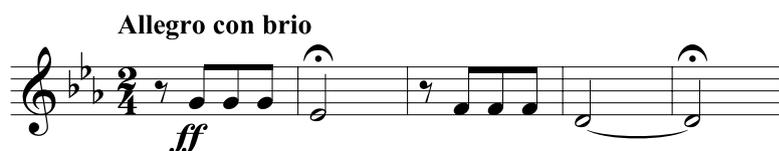
Tempo: *Allegro con brio*

Time signature: $\frac{2}{4}$

Exposition

First Theme

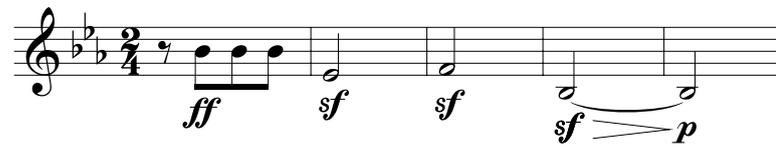
Ex. 3.20 Beethoven, Symphony No. 5, 1st mvt: mm. 1–5



- the four-note motive—comprised of a short–short–short–long rhythm—is stated in unison by clarinets and strings: the descending third is repeated sequentially a step lower
- *fermatas* arrest the forward drive of this theme, generating tension and a restless character
- the first theme grows out of this initial statement: repeated sequentially in a series of descending statements

Bridge

Ex. 3.21 Beethoven, Symphony No. 5, 1st mvt: mm. 59–63



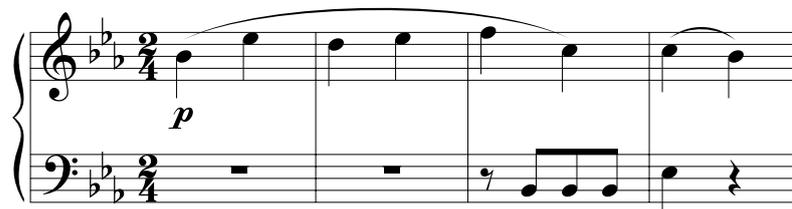
- grows out of the first theme
- played *fortissimo* by the French horns
- modulates to the new key

Second Theme

- new key: E flat major

What is the relationship between this key and the home key of this movement?

Ex. 3.22 Beethoven, Symphony No. 5, 1st mvt: mm. 63–66



- played by woodwinds and first violins
- *piano* and *legato* phrases create contrast
- the rhythm of the four-note motive (short–short–short–long) in the cellos and basses provides a persistent background to this (more) lyrical theme

Codetta

- first theme material dominates the *codetta*, punctuating the close of the Exposition with decisive perfect cadences

In the performance you listened to, did the conductor observe the repeat signs? _____

Development

- opens boldly with the French horns
- draws principally on Theme 1
- tension is generated by the use of several techniques, including: 1) manipulation and breaking-down of the four-note figure, 2) filling-in of the interval of a third, 3) inverting the motive, and 4) expanding the passage through forceful repetition
- abrupt dynamic contrasts contribute to the dramatic energy
- at the end of the Development, tension builds through repetitions of the basic theme played *fortissimo* by the full orchestra in unison

Recapitulation

- first theme returns, followed by a short, melancholy oboe solo that resembles a *cadenza*
- bridge follows, altered to stay in the tonic key
- second theme returns surprisingly in the key of C major, not C minor as expected
- *Codetta* is also in C major, followed by a lengthy *Coda*, which restores C minor while it continues to fragment and expand on the first theme

Webquest

Look online for P.D.Q. Bach's (Peter Schickele) *New Horizons in Music Appreciation*. This recording presents the first movement of Beethoven's Symphony No. 5 as if it were a sports event being broadcast on the radio, complete with running commentary by announcers "Bob" and "Pete." It may make you laugh out loud, yet the analysis is completely accurate and guides listeners through the movement's formal structure and innovative features.

Second Movement

Key: A flat major

Form: two themes with variations

Tempo: *Andante con moto*

Time signature: $\frac{3}{8}$

Theme A

Ex. 3.23 Beethoven, Symphony No. 5, 2nd mvt: mm. 1–8

Andante con moto

- grows out of an ascending broken tonic triad in the low strings
- characterized by elegant dotted rhythms
- marked *dolce* and played *legato*

Theme B

Ex. 3.24 Beethoven, Symphony No. 5, 2nd mvt: mm. 23–31

- woodwinds and violins present this new theme (which is based on the short–short–short–long rhythm) marked *dolce* and *legato*
- begins in A flat major, but shifts boldly to C major in m. 32

Variation 1

- Theme A is played by violas and cellos in smooth, running sixteenth notes
- Theme B follows (unchanged)

Variation 2

- Theme A returns in running thirty-second notes played in the low strings
- Theme B follows (unchanged)

Variation 3

- Theme A is presented by the woodwinds in contrary motion
- suddenly without preparation, Theme B recurs in C major

Variation 4

- Theme A is played in A flat minor (tonic minor key) in a clipped, march-like fashion

Coda

- marked *più mosso*
- bassoons begin, playing Theme A material

Third Movement

Key: C minor

Form: ABA (ternary form)—Scherzo and Trio replaces the traditional Menuet and Trio

Tempo: *Allegro*Time signature: $\frac{3}{4}$ **Scherzo (A)****First Theme**

Ex. 3.25 Beethoven, Symphony No. 5, 3rd mvt: mm. 1–8

- rocket theme initiated by the low strings
- played *pp*

Second Theme

Ex. 3.26 Beethoven, Symphony No. 5, 3rd mvt: mm. 19–26

- bold subsidiary theme is played *f* by the French horns
- recalls the short–short–short–long rhythm of the first movement

What effect do the *fermatas* have on the listener?

Trio (B)

New key: C major

What is the relationship of this key to the home key? _____

Ex. 3.27 Beethoven, Symphony No. 5, 3rd mvt: mm. 141–146

- strings and woodwinds are featured
- imitative texture
- in a rare move Beethoven gives the theme to the double basses; in the past they played only a supporting role
- the character of the Trio is playful and energetic, in marked contrast to the dark Scherzo

Scherzo returns (A)

- Theme 1 is abbreviated
- Theme 2 returns *pianissimo* played now by *pizzicato* strings and *staccato* winds
- suspense is achieved at the end of the movement by a deceptive cadence that leads into a transitional passage
- the timpani plays the short–short–short–long rhythm softly
- a blazing *crescendo* leads directly into the final movement (without a break)

Fourth Movement

Key: C major

Form: sonata form

Tempo: *Allegro*Time signature: **C**

How does the key of this movement relate to the home key of the entire work?

Exposition**First Theme**

Ex. 3.28 Beethoven, Symphony No. 5, 4th mvt: mm. 1–8

Allegro

- first theme outlines the tonic chord
- *ff* trumpets add a majestic touch

Bridge

Ex. 3.29 Beethoven, Symphony No. 5, 4th mvt: mm. 26–32

- French horns are featured
- the Bridge leads to G major

Second Theme

Ex. 3.30 Beethoven, Symphony No. 5, 4th mvt: mm. 45–48

- a new triplet figure introduces a vigorous theme
- the theme ascends in stepwise motion, echoed by descending figures
- dramatic contrasts between *ff* and *p*
- contains the short–short–short–long motive

Codetta

Ex. 3.31 Beethoven, Symphony No. 5, 4th mvt: mm. 64–71

- woodwinds and violas initiate the *Codetta*
- *Codetta* theme descends in four-note fragments

Development

- based on second theme material: inverted, expanded, and treated imitatively between instruments
- toward the end of the Development the Scherzo theme is unexpectedly recalled, now *pp*, played gently by woodwinds and *pizzicato* strings
- extended dominant preparation on the note G leads into the Recapitulation

Recapitulation

- all musical material returns but remains in C major

Coda

- the piccolo stands out above the orchestra, playing rapid ascending scales
- at the *Presto* (m. 362), *codetta* theme is played quickly, leading in to a bold and dramatic conclusion
- final tonic chord reiterated many times

How many times is the final tonic chord repeated? _____

Summarize the musical features of all four movements by completing the chart below:

Musical Feature	First Movement	Second Movement	Third Movement	Fourth Movement
Tempo				
Key				
Time signature				
Form				
Character/mood				

List five ways in which Symphony No. 5 demonstrates Beethoven's originality:

1. _____
2. _____
3. _____
4. _____
5. _____

RECOMMENDED LISTENING FOR:

Beethoven

Symphony in A Major, op. 92, no. 7, third movement

Beethoven is often viewed as grumpy, ill-tempered and defiant, waving his fist at fate. However, many of his compositions are filled with joy and are sure to elicit a smile from the listener. This movement is a fine example of how Beethoven supplanted the dainty menuet with the more vigorous scherzo. The colorful timpani bursts and extreme range of dynamics add to its exuberant nature.

Piano Sonata in C sharp Minor, *Quasi una fantasia*, op. 27, no. 2, “Moonlight,” first movement

Beethoven provided the subtitle for this sonata, which translates as “almost a fantasy.” Although the composer was uncomfortable with nicknames, many of his works are better known by their familiar descriptive titles assigned by others. This sonata acquired its nickname after the German music critic Ludwig Rellstab wrote in 1836 that it reminded him of the reflected moonlight off Lake Lucerne. The “moonlight” designation certainly corresponds to the contemplative beauty of the opening movement of this sonata. This movement continues to captivate listeners with its emotional depth. As you listen, notice how Beethoven sustains the opening triplet figuration throughout the movement while a limpid melodic line is spun out above it.

Beethoven Works in *Celebration Series Perspectives*[®]:

Écossaise in G Major, WoO23 (Piano Repertoire 2)

Sonatina in G Major, complete (attr. Beethoven, Piano Repertoire 3)

Sonatina in F Major, complete (attr. Beethoven, Piano Repertoire 5)

Bagatelle, op. 119, no. 1 (Piano Repertoire 7)

Für Elise, WoO59 (Piano Repertoire 7)

Sonata in G Major, op. 49, no. 2, 1st mvt (Piano Repertoire 8)

Rondo in C Major, op. 51, no. 1 (Piano Repertoire 9)

Six Easy Variations on an Original Theme, WoO77 (Piano Repertoire 9)

Sonata in E Major, op. 14, no. 1, complete (Piano Repertoire 10)

{ THERE ARE in fact over 200 works by Beethoven that were not assigned opus numbers. In 1955 Georg Kinsky and Hans Halm released a catalogue of these works identified by “WoO” numbers. The letters “WoO” stand for “Werke ohne Opuszahl” or “work without opus number.” }

Review and Reflection

Elements of Classical Musical Style

Now that you have completed your study of Classical music, consider how the key elements of Classical musical style were revealed in the pieces you studied in this unit.

Give one example (composition title, chosen from the required works studied in this chapter) that best illustrates each of the following style features:

Melody

- symmetrical phrases—often in four-measure units Example: *Eine kleine Nachtmusik, first mvt*
- antecedent/consequent phrases (question and answer) Example: _____
- influence of folk music Example: _____
- rocket themes Example: _____
- influence of vocal melody in instrumental music Example: _____
- two-note slurs: melodic “sighs” Example: _____

Formal structure

- multi-movement forms: sonata cycle Example: _____
- sonata form Example: _____
- theme and variations Example: _____
- rondo form Example: _____

Harmony

- major/minor tonality Example: _____
- diatonic harmony Example: _____
- clearly defined cadences Example: _____

Texture

- homophonic Example: _____

Rhythm

- short, incisive motives Example: _____

Dynamics

- exploration of *crescendo*/*decrescendo* Example: _____

Instruments

- expanded orchestra: four families of instruments Example: _____
- new ensembles: string quartet Example: _____

Compare the musical careers of Haydn, Mozart, and Beethoven by completing the chart below:

	Haydn	Mozart	Beethoven
Dates			
Birthplace			
Education			
Instruments played			
Places of employment			
Important patrons			
Genres cultivated			
Hallmarks of individual style			

Your personal comments:

If you were listening to an unfamiliar piece of music, what qualities would tell you that it was written in the Classical era? What are the most significant features that identify Classical music?

Do you have a favorite composer or piece from this era?

Of the works you studied in this unit, which did you enjoy the most, and why?

Unit Four

The Romantic Period

(ca 1825–ca 1900)

In the surging power of Beethoven's Symphony No. 5, you likely observed a heightened emotionalism and deeply personal expression—characteristics of Romanticism. Beethoven stands as a titan, straddling the Classical and Romantic periods. With these two style periods, it is difficult to pinpoint a specific year to symbolize the twilight of one era and the dawning of a new one: the roots of Romanticism can be traced as far back as the 1770s, particularly in the literary movement known as *Sturm und Drang*.

Inspired by the new Romantic spirit found in literature and art, 19th-century composers extended the boundaries of music observed by their Classical and Baroque counterparts. Romantic music has its own unique sound, with characteristic features not frequently heard in music of earlier eras.

Webquest

Look online for the following masterpieces of Romantic art: Francisco Goya's *Witches' Sabbath*; Eugène Delacroix's *Liberty Leading the People*; Caspar David Friedrich's *Wanderer Above the Mist*. These paintings exhibit elements that help define the Romantic spirit—an interest in the supernatural, a morbid fascination with death, an awareness of nature, subjective viewpoints, and the uninhibited expression of emotions.

Building a Musical Vocabulary

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*romanticism

- origins can be traced to late 18th-century literature that served as inspiration for art and music
- reaction against classicism
- emphasis on creative imagination and expression of emotions

*exoticism in music

- important element of 19th-century musical style
- fascination with foreign lands and cultures
- evoked through melody, rhythm, harmony, and orchestration

*nationalism in music

- important element of 19th-century musical style
- patriotism expressed through music
- influence of folk song and dance, myths and legends, landscapes, historical events

*program music

- significant trend in 19th-century music
- instrumental music with extra-musical associations, (literary, poetic, visual)
- descriptive title identifies the connection
- some works include a written text or “program” provided by the composer

****rubato***

- Italian for “robbed time”
- rhythmic flexibility—speeding up or slowing down
- an expressive device for interpreting music

Listening for Elements of Romantic Style

Choose two of the following pieces. Listen to a recording and identify the stylistic features present in each piece by checking the appropriate box below.

Etude, op. 10, no. 12, “Revolutionary,” by Frédéric Chopin

“Trepak,” from *The Nutcracker*, by Pyotr Ilych Tchaikovsky

“The Hut of Baba Yaga,” from *Pictures at an Exhibition*, by Modest Mussorgsky

Overture to *A Midsummer Night’s Dream*, by Felix Mendelssohn

Selection no. 1

Title: _____

Musical Feature	Yes	No	Comment
chromatic harmony			
virtuosity			
nationalism			
exoticism			
wide range of dynamics			
folk elements			
programmatic elements			
expanded orchestra			
lyrical melody			
<i>rubato</i>			

Selection no. 2

Title: _____

Musical Feature	Yes	No	Comment
chromatic harmony			
virtuosity			
nationalism			
exoticism			
wide range of dynamics			
folk elements			
programmatic elements			
expanded orchestra			
lyrical melody			
<i>rubato</i>			

Schubert and *Erlkönig*, op. 1, D 328

Perhaps more than any other 19th-century composer, Schubert lived the life of the so-called “bohemian artist.” As a young man, he consciously rejected a secure middle-class existence in order to pursue his art. Unfortunately, Schubert’s short life was plagued by financial struggles and poor health.

While Schubert is best known for his contributions to the German art song, or Lied, he also composed significant works in virtually all genres. His music represents the convergence of two styles: Classicism, as demonstrated by his approach to form, and Romanticism, as seen in the wide range of emotion found in his music.

“... the product of my genius
and misery, and that which I have
written in my greatest distress, is
that which the world seems
to like best.”
Franz Schubert

The Life and Music of Franz Schubert (1797–1828)

Use the outline below to write an account of the life and music of Schubert

Family Background and Education

- born in Vienna, Austria
- father (Franz Theodor Schubert) was a schoolmaster
- learned to play violin and piano in childhood; father was his first teacher
- played viola in the family string quartet
- his beautiful voice gained him admittance to the Imperial Chapel choir school
- esteemed composer Antonio Salieri taught him theory and composition

1808

Life and Musical Career

- trained to become a school teacher; taught briefly at his father’s school
- began to write songs in his late teens (for example *Gretchen am Spinnrade*, *Erlkönig*)
- worked as a freelance musician in Vienna; lived in poverty
- sold some songs through private subscription, often for a very low price
- worked briefly for the Esterházy family in Hungary
- had a dedicated circle of friends and admirers, including renowned baritone Johann Michael Vogl, but was not widely acknowledged as composer
- affluent Sonnleithner family initiated musical evenings showcasing his works; events came to be known as *Schubertiades*
- began to suffer from syphilis; health continued to deteriorate from this time
- visited Beethoven on his deathbed—their only meeting
- died November 19 at the age of thirty-one

1818

1822

1827

1828

THE LIFE of Franz Schubert personifies the image of the “bohemian artist,” one who dedicated himself solely to his art rather than the pursuit of material gain. In fact, at the time of Schubert’s death, his possessions were documented as follows: three dress coats, three walking coats, ten pairs of trousers, nine waistcoats, one hat, five pairs of shoes, three pairs of boots, four shirts, nine neckties and pocket handkerchiefs, thirteen pairs of socks, one towel, one sheet, two bed cases, one mattress, one bolster, one quilt, as well as “a quantity of old music.” The total value of these items was significantly less than the cost of his funeral, which was paid for by his brother Ferdinand.

Musical Style and Contributions

- combines Classical and Romantic traits
- Classicism demonstrated in formal structures: sonata form with repeated exposition; variations; symmetrical phrase structures; standard Classical orchestra
- Romanticism demonstrated through use of chromatic harmony—juxtaposition of major and minor tonality; unexpected modulations

- influenced by Mozart (lyrical melodic style) and Beethoven (symphonic writing)
- influenced by German Romantic poets, especially Johann Wolfgang von Goethe
- close connection of text and music in art songs: uses harmony to highlight key words (text painting)
- increased role of piano in art songs: piano accompaniment often depicts specific elements of the poem
- introduced new psychological intensity into individual songs and song cycles
- vocal lyricism pervades all of his works
- sorrow and deeply personal emotions are reflected in many works (*Death and the Maiden*, *Die Winterreise*, *Fantasy in F Minor*)

Genres and Titles

- *Lieder*: 600, including *An die Musik*, *Ständchen*, *Die Forelle*, *Heidenröslein*, *Ave Maria*
- song cycles: *Die Winterreise*, *Die schöne Müllerin*
- symphonies: 9, including no. 9, “Great,” no. 8, “Unfinished”
- chamber music: 15 string quartets (including *Death and the Maiden*), “Trout” Quintet, piano trios, octet for winds, duo sonatas
- piano works: sonatas, impromptus, *moments musicaux*, variations, dances, duets
- choral music: 7 masses
- operas: including *Fierrabras*

SCHUBERT WAS one of thirty-eight torchbearers at Beethoven’s funeral. According to his wishes, Schubert was buried near Beethoven in Währing Cemetery in Vienna. In 1888, both Beethoven’s and Schubert’s remains were moved to the Pantheon of Musicians at Vienna’s great Central Cemetery, where they continue to rest side-by-side.

Building a Musical Vocabulary

The terms listed below are associated with Schubert’s songs. Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*art song

- the musical setting of a poem
- for solo voice, generally with piano accompaniment

*Lied (pl. *Lieder*)

- the musical setting of a German poem
- for solo voice, generally with piano accompaniment
- flourished in the 19th century

song cycle

- a collection of art songs united by a central theme or narrative thread
- intended to be performed together

strophic

- a song structure where the same music is performed for each verse of the poem
- as a result, little connection can be achieved between the words and music

modified strophic

- a song structure which allows for some repetition of music
- some changes to the melody, harmony, and accompaniment take place to reflect the text

**durchkomponiert* (through-composed)

- a song structure that avoids repetition of entire sections of the music
- as a result, melody, harmony, and piano accompaniment are able to reflect the meaning of the text

“Here lie rich treasure and
still fairer hopes.”

Franz Grillparzer’s epitaph
on Schubert’s grave



REQUIRED LISTENING:

Erlkönig, op. 1, D 328

The *Lied* represents the perfect union of poetry and music, singer, and pianist. In Schubert's vast output of Lieder—over 600 have survived—the piano and voice share the responsibility for bringing the poetic images to life.

While Schubert had already composed several Lieder, he chose to designate *Erlkönig* as his opus 1. This suggests the profound impact that Goethe's poetry had on the young composer and the impact that this particular poem had on Schubert and his generation. His setting is the quintessential expression of Romanticism.

Using the related terms, background information, and listening guide that follow, write your own description of *Erlkönig*.

Background Information

Genre: *Lied*

Date of composition: 1815

Source of text: poem by Johann Wolfgang von Goethe, inspired by German legend of the Erlking, a sinister supernatural elf who dwells in the forest; anyone who is touched by him dies

Song type/structure: *durchkomponiert*

Performing forces: solo voice and piano

Key: originally G minor (often transposed to accommodate the vocal range of the performer)

Time signature: C

Tempo: *Schnell* (German for “fast”)

Summary of text

On a windswept night a father is riding urgently with his ailing son. The boy, in his delirium, sees the Erlking. The menacing elf tries again and again to lure away the frightened child. The boy becomes increasingly fearful and agitated despite his father's attempts to calm and reassure him. Father and son continue their journey with great urgency. As they arrive at the courtyard, the father looks down to find his son dead in his arms.

Listening Guide

Listen to a recording or watch a video performance of *Erlkönig*. If possible, follow a score while you listen.

Piano Introduction

Ex. 4.1 Schubert, *Erlkönig*: mm. 1–3

Schnell

- vigorous octave triplets in the right hand
- arched melody in the left hand

What mood is established by the opening?

Text

Original German Poem:

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
er hat den Knaben wohl in dem Arm,
er faßt ihn sicher, er hält ihn warm.

“Mein Sohn, was birgst du so bang dein Gesicht?”

“Siehst, Vater, du den Erlkönig nicht?
den Erlenkönig mit Kron’ und Schweif?”
“Mein Sohn, es ist ein Nebelstreif.”

“Du liebes Kind, komm, geh’ mit mir!
gar schöne Spiele spiel’ ich mit dir;
manch’ bunte Blumen sind an dem Strand;
meine Mutter hat manch’ gülden Gewand.”

“Mein Vater, mein Vater, und hörest du nicht,
was Erlenkönig mir leise verspricht?”
“Sei ruhig, bleibe ruhig, mein Kind;
in dürren Blättern säuselt der Wind.”

“Willst, feiner Knabe, du mit mir geh’n?
meine Töchter sollen dich warten schön;
meine Töchter führen den nächtlichen Reih’n,
und wiegen und tanzen und singen dich ein.”

“Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düster’n Ort?”
“Mein Sohn, mein Sohn, ich seh’ es genau:
es scheinen die alten Weiden so grau.”

“Ich liebe dich, mich reizt deine schöne Gestalt;
und bist du nicht willig, so brauch’ ich Gewalt.”
“Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leid’s getan!”

Dem Vater grauset’s, er reitet geschwind,
er hält in Armen das ächzende Kind,
erreicht den Hof mit Müh’ und Not;
in seinen Armen das Kind war tot!

Literal Translation:

Who rides, so late, through night and wind?
It is the father with his child.
He holds the boy in the crook of his arm
he clasps him securely, he keeps him warm.

“My son, why do you hide your face so
anxiously?”

“Father, do you not see the Erlking?
The Erlking with crown and cloak?”
“My son, it is a wisp of fog.”

“Dear child, come, go with me!”
Many a beautiful game I’ll play with you;
Some colorful flowers are on the shore,
my mother has many golden robes.”

“My father, my father, can’t you hear,
what the Erlking quietly promised me?”
“Be calm, stay calm, my child;
the wind rustles through dry leaves.”

“Handsome boy, do you want to come with me?
My daughters shall wait upon you;
my daughters lead the nightly dances
and will rock and dance and sing you to sleep.”

“My father, my father, can’t you see there,
the Erlking’s daughters in the shadows?”
“My son, my son, I see it well:
the old willows they shimmer so grey.”

“I love you, your beautiful form entices me;
And if you’re not willing, I shall use force.”
“My father, my father, he’s grabbing me now!
The Erlking has hurt me!”

The father shudders; he rides swiftly,
he holds the moaning child in his arms.
He reaches the courtyard weary and anxious;
in his arms, the child was dead.

Musical Setting

There are four characters depicted in the poem: narrator, father, son, and Erlking. Schubert distinguishes each character clearly in the music.

- the narrator’s voice stays in the middle register
- the father’s notes are pitched in the lower register; his *legato* phrases attempt to maintain a calm mood
- the son returns the singer’s voice to the upper register, suggesting his youth and childlike innocence
- the Erlking sings in the middle register, addressing the boy with an insincere sweetness that does not fool the child

You can tell who is singing not just by listening to the words, but by noticing the way Schubert skillfully manipulates musical elements such as vocal register, articulation, and dynamics. The through-composed structure allows the music to mirror the poem's imagery.

How is musical contrast achieved when the Erlking speaks to the boy the first two times?

Ex. 4.2 Schubert, *Erlkönig*: mm. 73–74

Mein Va - ter, mein Va - ter,

How is the boy's panic conveyed musically as he cries out "Mein Vater, mein Vater" ("My father, my father!")?

How does Schubert build musical tension throughout the rest of the song?

With the words "und bist du nicht willig, so brauch' ich Gewalt" ("and if you're not willing, I shall use force"), the Erlking's sinister nature is revealed. How is this achieved in the music?

The arrival of the surprising A flat major triad on the words "erreicht den Hof mit Müh' und Not" ("he reaches the courtyard weary and anxious") was a stroke of genius on Schubert's part. This chord is the flattened supertonic triad, called the Neapolitan chord, which Schubert used frequently in his music. What effect does it have on the listener here?

List five specific characteristics of Romanticism exemplified in *Erlkönig*:

1. _____
2. _____
3. _____
4. _____
5. _____

"What I feel in my heart,
I give to the world."
Franz Schubert



SCHUBERT WAS not the only composer to set *Erlkönig* to music. This poem ignited the imagination of a whole new generation of composers who held Goethe in awe, including Johann Friedrich Reichardt, Carl Friedrich Zelter, Carl Loewe, and the actress (and composer) Corona Schröter. Beethoven also attempted to set this poem to music, but abandoned the effort. Reinhold Becker “completed” Beethoven’s version in 1897. Listen to at least one of these musical settings and consider the creative choices made by that composer in his or her interpretation of the poem.

SUPPLEMENTAL LISTENING ACTIVITY:

Listening to Franz Liszt’s Transcription of *Erlkönig*

Many of Schubert’s *Lieder* were brought to the attention of a wide audience because of the dazzling piano transcriptions made by Franz Liszt. Find at least one performance of Liszt’s *Erlkönig* transcription on the Internet, and listen to the way Liszt skillfully merges the original voice and piano parts to create a virtuosic solo work.

Pianist featured on recording: _____

How does Liszt’s transcription go beyond the technical challenges already present in Schubert’s original piano part?

Your comments on the performance:

RECOMMENDED LISTENING FOR:

Schubert

Gretchen am Spinnrade (Gretchen at the Spinning Wheel)

This dramatic portrayal of obsessive love and Romantic yearning is another example of Schubert’s early masterpieces for voice and piano. The text is taken from a scene in Goethe’s *Faust* in which Gretchen sits alone in her room spinning and struggling with a heavy heart as she finds herself falling in love with Faust. As you listen, notice how the piano accompaniment depicts the circular motion of the spinning wheel and how the vocal line conveys Gretchen’s heightened emotions. The constant spinning motion of the accompaniment stops and the note values increase in preparation for the climax on the word “kiss.” Following this dramatic moment, the spinning accompaniment begins again, hesitantly at first. Schubert saves the highest note in the melody for the phrase “sink and die” in the final verse.

Piano Quintet in A Major, “Trout,” op. 114, D 667, fourth movement

Schubert used his own *Lieder* as the basis for instrumental works on several occasions. The fourth movement of this quintet is a theme and variations based on the melody of *Die Forelle (The Trout)*, a song based on a poem by Christian Friedrich Daniel Schubart. The “Trout” Quintet is an audience favorite. The inclusion of the double bass was unusual for chamber music of the time.

Schubert Works in *Celebration Series Perspectives*®:

Impromptu, op. 142, no. 2 (Piano Repertoire 9)

Moment Musical, op. 90, no. 2 (Piano Repertoire 10)

Schubert Works in the Voice Series, Third Edition:

Liebhaber in allen Gestalten / A Lover in All Forms, D 558 (Voice Repertoire 2)

Seligkeit / Bliss, D 433 (Voice Repertoire 3)

Frühlingslied / Spring Song, D 398 (Voice Repertoire 4)

An den Mond / To the Moon, D 259 (Voice Repertoire 5)

Die Forelle / The Trout, D 550, op. 32 (Voice Repertoire 7)

“Wohin?” / “To Where?” from *Die schöne Müllerin*, D 795 (Voice Repertoire 8)

Chopin and Polonaise in A flat Major, op. 53

Unlike any composer of his time, Chopin chose to concentrate almost exclusively on piano music. A national hero in his native Poland, Chopin is universally acclaimed as the “poet of the piano.” His lyricism and progressive harmony opened new worlds of pianistic color, and his use of unique textures and figurations represents the pinnacle of Romantic pianism.

“Simplicity is the final achievement. After one has played a vast quantity of notes and more notes, it is simplicity that emerges as the crowning reward of art.”
Frédéric Chopin

The Life and Music of Frédéric Chopin (1810–1849)

Use the outline below to write an account of the life and music of Chopin.

Family Background and Education

- father was French; emigrated to Poland as a teenager; worked as a French tutor for children of upper class families
- mother was Polish
- Frédéric born in Żelazowa Wola, Poland; family later moved to Warsaw
- child prodigy (comparisons made to Mozart); gave first concert at age six
- first published work (Polonaise in G Minor)
- in early teens, began lessons with Józef Elsner, director of new Warsaw Conservatory; after high school, studied harmony, counterpoint, composition
- spent several summers in rural Poland, where he was exposed to Polish folk music and traditions

1817
1823

Life and Musical Career

1829

1830

- in Warsaw, played in salons of Polish aristocrats who would later become his patrons and supporters in Paris
- plagued by frail health and delicate constitution throughout childhood and youth
- took a short trip to Vienna; performed his op. 2 Variations on Mozart’s “Là ci darem la mano” (from *Don Giovanni*) to great acclaim
- returned to Warsaw to continued success as composer and pianist
- departed for an extended concert tour; devastated when Warsaw was invaded by Russian forces while he was in Vienna; notes in his diary express his shock and horror, and the “Revolutionary” Etude, op. 10, no. 12 was likely composed at this time
- settled in Paris along with many exiled Polish countrymen; expressed his patriotism in nationalistic works such as mazurkas, polonaises; did not return to Poland because of continued political unrest and instability

- in Paris, met many important musicians (Franz Liszt, Hector Berlioz), artists (Eugène Delacroix), and writers (Victor Hugo, Heinrich Heine)
- primary sources of income were from teaching members of aristocracy, and publishing piano compositions
- performed surprisingly few public recitals, but played frequently in salons of nobility
- had several romantic relationships, including brief engagement to Maria Wodzinska, whose parents considered him unsuitable because of his fragile health
- began a ten-year love affair with Aurore Dudevant, prominent novelist who used pen name George Sand; composed many significant works during this relationship
- spent winter holiday in Majorca; became very ill but eventually recovered; several of the opus 28 preludes were written during this time
- back in France, spent long periods at George Sand's summer home in Nohant; happy, productive years
- romance with George Sand ended bitterly
- traveled to England and Scotland for performances organized by devoted student Jane Stirling; his health deteriorated and he was very weak by the end of the trip
- died October 17 at age thirty-nine, surrounded by friends and admirers
- buried at Père Lachaise Cemetery in Paris; as requested by Chopin, his heart was returned to Poland where it rests at the Church of the Holy Cross in Warsaw

1836

1838

1847

1848

1849

TO LEARN more about Chopin and his contemporaries, we recommend you read chapters eight and nine from *The Great Pianists* by Harold Schonberg. These chapters are entitled “Romanticism and Its Rules” and “Tubercular, Romantic, Poetic.” This entertaining and informative book is a “must read” for any serious piano student.

“He is the poet of sound.”
Heinrich Heine, in *Revue et Gazette Musicale*, 1838

Musical Style and Contributions

- wrote almost exclusively for piano (or piano with voice or instruments)
- melodic lines have vocal qualities reminiscent of the *bel canto* style in opera: long filigree passages, extended embellishments, and ornamental passages are prominent in nocturnes and other lyrical works
- explored a new harmonic language: chromaticism, unexpected modulations, unusual juxtapositions, and modal inflections
- used original and innovative pianistic figurations: unusual spacing of chords, sweeping arpeggiation, expanded range
- exploited new capabilities of the piano; employed greater virtuosity in response to technological advances, for example, cast iron frame allowed for thicker strings that produced fuller tone
- improvisatory qualities in many works such as Preludes and Impromptus
- musical nationalism in Polish dances including Polonaise, Mazurka and Krakowiak
- influenced by Bach's counterpoint, Mozart's lyricism, Bellini and Donizetti's *bel canto* style

CHOPIN'S RESPECT and admiration for the music of J.S. Bach is particularly evident in his set of 24 Preludes (op. 28). As in *The Well-Tempered Clavier*, Chopin's collection utilizes all twenty-four major and minor keys, although a different key scheme is employed. Whereas Bach pairs the major keys with their tonic minors, presented in ascending chromatic order, Chopin uses the circle of fifths with major keys coupled with their relative minors. Both collections embrace a wide spectrum of styles and idioms representative of their respective eras.

Genres and Titles

- solo piano: etudes, dances (waltzes, mazurkas, polonaises), nocturnes, preludes, ballades, scherzos, sonatas, *Berceuse*, *Barcarolle*, and *Fantaisie in F Minor*
- piano and orchestra: concertos in E minor and F minor, variations, *Krakowiak*
- chamber music: cello sonata, piano trio
- songs for voice and piano with Polish texts

SINCE 1927, the Chopin International Piano competition has been held in Warsaw, Poland. It is one of the oldest and most prestigious events of its type in the world. The competition is held every five years, and it attracts the most accomplished young pianists from around the world. Winners have included Maurizio Pollini, Martha Argerich, Garrick Ohlsson, Krystian Zimerman, Yundi Li, and most recently, Rafal Blechacz. Charismatic pianist Ivo Pogorelich rose to fame by *not* winning this competition in 1980. Following his elimination in the third round, one of the judges, Martha Argerich, made international headlines by resigning from the jury. Despite this controversy, or perhaps as a result of it, Mr. Pogorelich was offered recording contracts and performing engagements immediately after the competition. Be sure to look on the Internet for recordings of these great pianists performing the music of Chopin!

Building a Musical Vocabulary

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*polonaise

- stately Polish dance in triple meter transformed by Chopin into a virtuosic piano composition
- often proud and majestic in character
- often includes characteristic rhythmic figures (see example 4.3)

*chromaticism

- from Greek “khroma” for color
- extensive use of notes outside the prevailing key signature
- increasingly used for heightened expression in 19th-century music

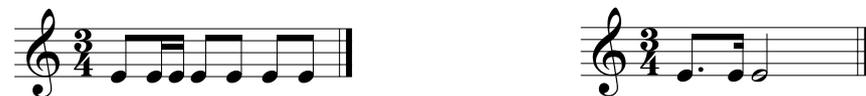
REQUIRED LISTENING:

Polonaise in A flat Major, op. 53

In 1830, at the age of twenty, Chopin departed from his native Poland, eager to explore professional opportunities abroad. Although he never returned to his homeland, he kept his patriotism alive through nationalistic piano pieces such as mazurkas and polonaises.

The stately polonaise was often danced in aristocratic circles for the opening of balls. It is characterized by typical rhythmic figures such as the following:

Ex. 4.3 Polonaise Rhythms



Using the related terms, background information, and listening guide that follow, write your own description of Polonaise in A flat Major.

Background Information

Genre: solo piano work

Date of composition: 1842

Formal structure: ABA₁ (with Introduction and Coda)

Key: A flat major

Time signature: $\frac{3}{4}$

Tempo: *Maestoso*

Listening Guide

Listen to a recording of Polonaise in A flat Major. If possible, follow a score while you listen:

Introduction

Ex. 4.4 Chopin, Polonaise in A flat Major, op. 53: mm. 1–3

- opens boldly with octaves on the dominant
- followed by chromatically ascending first-inversion chords in parallel motion
- expanded through sequential repetition

By what other musical means does Chopin generate tension in the introductory section of this piece?

Section A

Ex. 4.5 Chopin, Polonaise in A flat Major, op. 53: mm. 17–20

- principal theme announced in right hand; uses characteristic polonaise rhythm
- theme is harmonized in thirds and ornamented with grace notes and appoggiaturas
- left hand plays octaves which leap vigorously over a span of three octaves
- a sweeping ascending scale is heard three times in this section, adding virtuosity and brilliance

Section B

Ex. 4.6 Chopin, Polonaise in A flat Major, op. 53: mm. 83–88

New Key: E major

E major is the enharmonic respelling of F flat major, which is the flattened sixth in the key of A flat major. Why did Chopin make this notational adjustment?

- left hand plays *ostinato* pattern—*staccato* octaves
- proud martial character achieved through dotted rhythms and chordal texture
- dramatic shift down a half step to the key of D sharp major in mm. 116–119

Explain the relationship of D sharp major to the home key:

Ex. 4.7 Chopin, Polonaise in A flat Major, op. 53: mm. 121–124

- new theme introduced at m. 121
- more introspective, lyrical style; shows influence of *bel canto* style

Return of Section A (m. 155)

- now shortened

Coda (m. 171)

- based on the principal theme of Section A
- majestic close is marked by an unorthodox harmonic progression:
I–III♯3 (major triad)–V⁷–I

List four specific technical challenges a pianist will encounter in this virtuosic work:

1. _____
2. _____
3. _____
4. _____

IN THE winter of 1838, Chopin, George Sand, and her children traveled to Majorca in hopes of escaping from the winter weather. Unfortunately, instead of sunshine, they found rain and unexpected cold temperatures, and the early symptoms of Chopin's tuberculosis revealed themselves. As a result, the travelers moved to the deserted monastery at Valdemosa, hardly a glamorous holiday location! The episode is described by Sand in *Un Hiver à Majorque* (A Winter in Majorca). Her dramatic account of a rainstorm and Chopin's haunting vision in which he saw himself "drowned in a lake" and felt "the rhythmical fall of the heavy drops of ice water on his breast" ends with the words, "His composition was indeed full of the sound of raindrops that evening . . ."

RECOMMENDED LISTENING FOR:

Chopin

Prelude in D flat Major, op. 28, no. 15, "Raindrop"

Chopin's poetic lyricism, innovative harmonic language and unique pianistic figurations are illustrated in this well-known work. Listen to the relentless repeated notes, perhaps depicting the rhythmical fall of raindrops, as they build up to a dramatic climax in the middle section of the work. You can picture one of the images suggested by George Sand as she described "dead monks and the sound of those funeral chants which haunted him . . ."

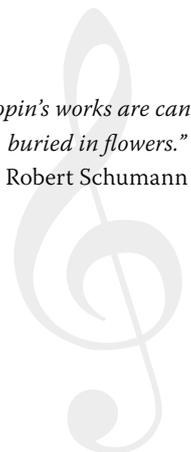
Etude in C Minor, op. 10, no. 12, "Revolutionary"

To hear an example of Chopin's virtuosic writing, listen to this magnificent study. Besides serving as a thorough workout for the left hand, the etude expresses powerful emotions—grief, anxiety, and despair, and is a frequently performed work in the repertoire of many pianists.

Chopin Works in *Celebration Series Perspectives*®:

- Prelude in E Minor, op. 28, no. 4 (Piano Repertoire 7)
- Prelude in B Minor, op. 28, no. 6 (Piano Repertoire 8)
- Nocturne in C sharp Minor, op. posth./KKIVa 16 (Piano Repertoire 9)
- Waltz in G flat Major, op. posth. 70, no. 1, CT 217 (Piano Repertoire 9)
- Nocturne in F sharp Major, op. 15, no. 2 (Piano Repertoire 10)
- Polonaise in C sharp Minor, op. 26, no. 1 (Piano Repertoire 10)
- Etude in A flat Major (Piano Studies/Etudes 10)

"Chopin's works are cannons
buried in flowers."
Robert Schumann



Berlioz and *Symphonie fantastique*

One of the ways in which Hector Berlioz stands apart from his contemporaries is that he was not a virtuoso performer. He himself acknowledged that this left him free to explore the unique capabilities of each instrument in the orchestra. Like many Romantic composers, Berlioz sought to find connections between music and literature; the writings of Shakespeare, Byron, and Goethe especially fired his imagination. Berlioz documented the details of his colorful life in an autobiography—one of only a handful of composers to have done so. His eccentric personality is exemplified by his notorious and highly publicized romantic infatuations and affairs, one of which became the inspiration for *Symphonie fantastique*. In many respects, Berlioz's *Symphonie fantastique* is the epitome of Romanticism.

The Life and Music of Hector Berlioz (1803–1869)

Use the outline below to write an account of the life and music of Berlioz.

“Love cannot express the idea of music, while music may give an idea of love.”

Hector Berlioz

1821

1826

1830

Family Background and Education

- born in Côte-Saint-André, near Lyon, France
- father was a physician
- began music studies at age twelve—learned to play guitar and flute, but not piano
- went to Paris to study medicine; lost interest and found his true passion for music; his parents were disappointed when he quit medical school
- began formal music studies at the Paris Conservatoire
- like many of his contemporaries, Berlioz fell under the spell of Beethoven's music; this had a long-lasting effect on the evolution of his style; a biography of Beethoven and a series of essays on the nine symphonies were among Berlioz's literary works
- after three failed attempts, finally won the Prix de Rome, the highest honor awarded to composition students; this prize required him to live and study in Rome; he also traveled to other Italian cities

Life and Musical Career

1830

1833

1844

1854

1869

- career launched with the celebrated premiere of *Symphonie fantastique*
- met Franz Liszt and began an important friendship that would last for decades
- married Shakespearean actress Harriet Smithson, who was the inspiration for *Symphonie fantastique* (he had been obsessed with her for years); they had a son Louis
- successful career as a conductor; appeared in major European cities; garnered international acclaim in England, Germany, and Russia
- prolific writer, critic, and author: major works include *Grand traité d'instrumentation et d'orchestration modernes* (*Treatise on Modern Instrumentation and Orchestration*) and an autobiography, *Mémoires*
- awards included prestigious *Légion d'honneur*, the highest decoration in France, in recognition of his accomplishments
- marriage ended in separation; Berlioz moved in with singer Marie Recio, although he still supported Harriet
- following Harriet Smithson's death, Berlioz married Marie Recio
- died March 8; buried with both wives in Montmartre cemetery

Musical Style and Contributions

- highly individual and iconoclastic; as a non-pianist, he freely explored orchestral writing on his own terms, unrestricted by pianistic conventions
- an avid reader; influenced by Shakespeare, Byron, Goethe, Victor Hugo, Walter Scott
- influenced by Beethoven (dramatic power, cyclical elements, addition of chorus)
- vivid and original approach to orchestration; created unusual instrumental effects
- expanded size and make-up of the orchestra, often specifying grandiose performing forces

- preferred large-scale forms (symphony, oratorio); wrote few small works and character pieces
- embraced programmatic writing in program symphonies and concert overtures
- with Wagner and Liszt, advocated “Music of the Future,” a modern aesthetic embracing progressive chromatic harmony, thematic transformation, and cyclical forms

Genres and Titles

- program symphonies: *Symphonie fantastique*, *Harold in Italy*, *Romeo and Juliet*
- concert overtures: *Waverley*, *Rob Roy*, *Le Corsair*, *King Lear*
- song cycle (voice with orchestra): *Les nuits d'été*
- operas: *Les Troyens*, *Béatrice et Bénédict*, *Benvenuto Cellini*
- choral works: *La damnation de Faust*, *Te Deum*, *Requiem*
- oratorio: *L'enfance du Christ*

BERLIOZ WAS familiar with the slings and arrows of futile love. Before he married Harriet Smithson, he was engaged briefly to a pianist named Camille Moke. When he arrived for his stay in Italy after winning the Prix de Rome, he learned that Camille was to marry a wealthy piano manufacturer. Enraged, Berlioz meticulously planned his jealous revenge: he would go back to Paris and murder Camille, her mother, and her fiancé. He purchased special pistols, poisons, and even a maid's costume, which he intended to use to gain entrance to Camille's apartment. Fortunately, Berlioz calmed down before he got to Paris and didn't go through with his plans. For a wonderful full-length telling of this bizarre but true story, view Volume 3 of “The Story of the Symphony” (BBC TV, 1984: available on video). Narrated by conductor André Previn, this video also includes a detailed discussion of the symphony's innovative features and a complete performance by the Royal Philharmonic Orchestra.

Building a Musical Vocabulary

The terms below are related to *Symphonie fantastique*. Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*program symphony

- 19th-century multi-movement orchestral work
- modeled after 18th-century symphony with programmatic elements
- includes a descriptive title
- accompanying text often outlines the program

**idée fixe*

- French for “fixed idea”
- devised by Berlioz
- a recurring theme which undergoes transformation
- serves as a unifying thread in a multi-movement composition
- in *Symphonie fantastique*, represents “the beloved”

**ophicléide*

- brass instrument, now obsolete
- predecessor of the tuba

**portamento*

- Italian for “carrying”
- a technique of sliding smoothly from one note to the next
- originally a vocal technique
- adapted by Berlioz as a novel instrumental technique

***col legno**

- Italian for “with the wood”
- novel string effect invented by Berlioz
- players tap on the strings with the wooden parts of their bows

***cloches**

- French for “bells”
- pitched percussion instrument
- emits a ringing sound when struck with a mallet or hammer

***Dies irae**

- Latin for “day of wrath”
- a monophonic chant melody dating from late Middle Ages,
- drawn from Roman Catholic requiem (Mass for the Dead)
- 19th-century audiences would have associated the tune with funeral services

REQUIRED LISTENING:

Symphonie fantastique

This spellbinding composition vividly demonstrates Berlioz’s youthful imagination and the Romantic fascination with the supernatural and the bizarre. Even today, audiences are mesmerized by the unique orchestration and the way it mirrors the macabre plot. After you listen to *Symphonie fantastique*, try to imagine the impact it made on the audience of Berlioz’s day!

Symphonie fantastique: Épisode de la vie d’un artiste is a program symphony. This new genre evolved when 19th-century composers merged the multi-movement structure of the Classical symphony with the descriptive nature of program music. Beethoven actually opened the door to this creative development with his sixth symphony, the “Pastoral,” which depicted various aspects of nature. The five-movement construction and descriptive titles of that work were unprecedented in the Classical era.

Using the related terms, background information, and listening guide that follow, write your own description of *Symphonie fantastique*. Include an overview of the entire work and a detailed account of the fifth movement.

Background Information

English translation of full title of this work: *Fantastic Symphony: Episode in the Life of an Artist*

Date of composition: 1830

Sources of inspiration: longstanding infatuation with actress Harriet Smithson; revolutionary climate of the time, including public executions; controversial literary works

General program: a lovesick artist takes opium in an attempt to commit suicide; the drug, too weak to kill, puts him into a deep sleep; we glimpse his dreams and nightmares which are haunted by visions of his beloved (Harriet Smithson)

Performing forces: symphony orchestra (expanded)

WHILE BERLIOZ’ unrequited obsession for Harriet Smithson was the principal inspiration for *Symphonie fantastique*, there were other specific influences. The emerging Parisian middle class lived vicariously through the exploits and adventures found in sensational journals such as Thomas de Quincey’s *Confessions of an English Opium-Eater*. (In his own memoir, Berlioz admitted to his own brief experimentation with opium.) The revolutions in Europe brought macabre public spectacles such as the execution of poet André Chénier, and spawned Victor Hugo’s *Le dernier jour d’un condamné* (*The Last Day of a Condemned Man*). Berlioz’ program notes and vivid musical imagery demonstrate a clear connection to these contemporary events and literary works.

Webquest

The medieval melody *Dies irae* was composed by the Catholic monk Thomas of Celano in the 13th century. You can find sound clips of vocal performances of this chant by entering “Dies irae” into your search engine.

Before you study the fifth movement in detail, listen to highlights of each of the first four movements and answer the questions below:

First Movement: “Reveries, Passions” (Rêveries, Passions)

Key: C minor—shifting to C major

Tempo: *Largo*—later becoming *Allegro agitato e appassionato assai* at the *idée fixe*, which represents his beloved

Time signature: **C**

Program: in his drugged stupor, the weary musician recalls the yearning and passion that his beloved ignited in him

Ex. 4.8 Berlioz, *Symphonie fantastique*, 1st mvt, *idée fixe*: mm. 72–86

Allegro agitato e appassionato assai

Which instruments introduce the *idée fixe* theme for the first time?

Second Movement: “A Ball” (“Un bal”)

Key: A major

Tempo: *Allegro non troppo*

Time signature: $\frac{3}{8}$ (waltz)

Program: he (the lovesick artist) dreams that he is attending a glittering ball; he glimpses his beloved

To depict the elegance of a ballroom scene, Berlioz uses some instruments not usually included in an orchestra. What are they?

Third Movement: “Scene in the Fields” (“Scène aux champs”)

Key: F major

Tempo: *Adagio*

Time signature: $\frac{6}{8}$

Program: He escapes to the countryside in search of tranquility. While he listens to the lonely piping of shepherds his thoughts return to the beloved and his soul is filled with foreboding.

Which instruments are used to portray the shepherds' lament?

What specific instructions did Berlioz provide for the performance of this movement?

Fourth Movement: "March to the Scaffold" ("March au supplice")

Key: G minor

Tempo: *Allegretto non troppo*

Time signature: **C**

Program: He dreams that in a fit of jealous passion he has killed his beloved and been sentenced to death. He is marched to the scaffold for his execution. As his head is laid on the chopping block, his last thought is of his beloved. That thought is interrupted by the fall of the blade, and his severed head tumbles to the ground.

How does Berlioz musically depict the artist's head tumbling to the ground after the decapitation?

Fifth Movement: "Dream of a Witches' Sabbath" ("Songe d'une nuit de sabbat")

Listen to a recording or watch a video performance of the complete fifth movement of *Symphonie fantastique*. If possible, follow a score while you listen.

Key: opens in C minor

Tempo: begins *Larghetto* but later changes to *Allegro*

Time signature: begins in $\frac{4}{4}$

Program: Berlioz outlined the program as follows:

"He sees himself at a witches' sabbath, in the midst of a hideous gathering of sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath . . . Roars of delight at her arrival . . . She joins the diabolical orgy . . . The funeral knell tolls, burlesque parody of the *Dies irae*, the dance of the witches. The dance of the witches combined with the *Dies irae*."

What is the general mood of the introduction?

How does Berlioz achieve such spectral sounds?

Ex. 4.9 Berlioz, *Symphonie fantastique*, 5th mvt; *idée fixe*: mm. 21–24

Allegro

ppp

- new key: E flat major
- *idée fixe* transformed: the beloved has become one of the witches
- *idée fixe* played by clarinet, in $\frac{6}{8}$ gigue-like rhythm, with trills and grace notes
- example of thematic transformation—*idée fixe* now sounds vulgar and grotesque
- upcoming “Dance of the Witches” is briefly foreshadowed by the ominous chiming of bells on the tonic and dominant notes

Ex. 4.10 Berlioz, *Symphonie fantastique*, 5th mvt, *Dies irae*: mm. 127–134

f

- new key: C minor
- *Dies irae* intoned solemnly by the bassoons and *ophicléide*, repeated by the brass choir in diminution.
- two bronze bells, one in C the other in G, are used.

Why do you think Berlioz quoted the *Dies irae* theme at this point in the symphony? How does it tie in with the program?

Ex. 4.11 Berlioz, *Symphonie fantastique*, 5th mvt, “Dance of the Witches”: mm. 241–242

ff

- new key: C major
- fugal texture
- mocking tone heightened by stabbing syncopated chords
- jarring dissonance
- “Dance of the Witches” combined with the *Dies irae*
- *col legno* employed

What do you think Berlioz is portraying with these effects?

List five specific characteristics of Romanticism exemplified in *Symphonie fantastique*:

1. _____
2. _____
3. _____
4. _____
5. _____

RECOMMENDED LISTENING FOR:

Berlioz***Lélio ou Le retour à la vie*, op. 14b: first movement**

Berlioz composed this unique work in Rome in 1831 as a sequel to the *Symphonie fantastique*. This monodrama features a single actor who awakens from his drug-induced nightmare exclaiming, "God! I am still alive!" Music and narration are entwined, with clever references to Berlioz's famous *idée fixe*. This movement tells of a fisherman's futile resistance to the beguiling song of the sirens. Of whom was Berlioz thinking when he created this work? Camille or Harriet? Perhaps it was both women.

Puccini and *Madama Butterfly*

Giacomo Puccini began his composing career in the shadow of another famous Italian opera composer, Giuseppe Verdi (1813–1901). That Puccini was able to forge a wholly new operatic style is as much a testament to his genius as to his uncanny ability to gauge the public's taste. Puccini and his contemporaries tapped into audiences' fascination with melodrama, fast-paced action, and devastating emotional entanglements. By advocating more realism in Italian opera, they created a movement called *verismo*.

The Musical Style and Contributions of Giacomo Puccini (1858–1924)

Puccini's sweeping melodic curves and poignant harmonies are greatly admired, but if any one aspect of his operas stands out, it is the vivid musical portraits of his heroines. These women stay with us long after the curtain has fallen. With Mimi, the consumptive seamstress from *La bohème*, Tosca, the diva from the opera with the same name, or Cio-Cio-San, the young geisha from *Madama Butterfly*, Puccini suggests both fragility and strength.

Puccini's Musical Style

- passion for opera ignited when he saw Verdi's *Aida* as a teenager
- first major success, *Manon Lescaut* (1893) was followed by numerous others
- supreme melodist as demonstrated in many memorable arias
- melodies exhibit great flexibility and suppleness, bending and moving gracefully
- creates a *rubato*-like effect through continual changes of tempo indicated in the score
- arias frequently begin in upper register and work their way downward
- great variety in orchestral color
- orchestra used to create atmosphere, project character
- employed *violinata* technique (doubling vocal parts with instrumental lines)
- frequently drawn to the melodramatic aspects of the *verismo* style
- exoticism evident in choice of settings and subject matter (*Turandot*, *Madama Butterfly*, *Girl of the Golden West*)

Genres and Titles

- operas: 12, including *Madama Butterfly*, *La bohème*, *Tosca*, and *Turandot*

Building a Musical Vocabulary

The following terms are related to Puccini's musical style and his opera *Madama Butterfly*.

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

"I have had a visit today from Mme Ohyama, wife of the Japanese ambassador. She told me a great many things and sang some native songs to me. She has promised to send me some Japanese music. A story such as *Butterfly's* is known to her as having happened in real life."

Giacomo Puccini

***exoticism in music** (see Glossary)

***opera**

- drama that is sung
- combines vocal and instrumental music with drama (staging and acting), visual arts (costume and scenery), and often dance
- components include recitative, arias, ensembles, and choruses
- created in Italy around 1600

***prelude (in opera)**

- an orchestral work, serving as an introduction to an opera
- used from mid-19th century in place of traditional overture
- no prescribed form
- often included themes to be heard later in the opera

***verismo**

- Italian for “realism”
- opera style that became popular in Italy during the 1890s and early 1900s
- story lines often project a gritty realism which usually culminate in a violent ending
- Puccini was the master of this style

***pentatonic scale**

- a scale consisting of five different pitches, for example, C–D–F–G–A
- easily rendered by playing the five black keys on the piano
- common to the folk music of many European and Asian cultures

***whole-tone scale**

- a non-traditional scale employed by composers of the late 19th and 20th centuries
- consists of six different pitches, all spaced a whole tone (whole step) apart, for example, C–D–E–F#–G#–A#–C

***aria**

- Italian for “air”
- a solo song heard in an opera, oratorio, or cantata
- highly emotional, often virtuosic
- may have lyrical or dramatic character

***recitative** (see Glossary)

parlando

- Italian for “speech-like”
- performing in a declamatory style

violinata

- orchestral doubling of the vocal line
- a device used frequently by Puccini

REQUIRED LISTENING:

Madama Butterfly

Madama Butterfly tells the tragic story of a Japanese geisha who marries an American naval officer, only to have him abandon her and return three years later with his American wife.

Using the background information and listening guide that follow, write your own description of *Madama Butterfly*. Include a brief plot summary and incorporate related terms where appropriate.

Background Information

Genre: Italian *verismo* opera (Puccini called it a *tragèdia giapponese*)

Source of plot: based on a play by David Belasco

Librettists: Giuseppe Giacosa and Luigi Illica

Date of premiere: 1904

AT THE turn of the 20th century, sparked by the Paris World Exposition of 1889, Europeans were fascinated by all things Asian. Writers and artists of this era were intoxicated by the exotic locales and the sights, sounds, and scents of the far-eastern cultures. Puccini's *Madama Butterfly* demonstrates this fascination and has an interesting genesis. David Belasco's play was based on a novella by John Luther Long (1898), who had been inspired by Pierre Loti's semi-autobiographical novel, *Madame Chrysanthème* (1887). The timeless nature of this story is exhibited in a modern-day version, Claude-Michel Schönberg's *Miss Saigon* (1989).

Principal Characters

Name	Voice type	Description
Cio-Cio-San	soprano	a fifteen-year-old geisha known as Butterfly
Suzuki	mezzo soprano	Butterfly's housekeeper and friend
B.F. Pinkerton	tenor	Benjamin Franklin, a lieutenant in the US Navy
Sharpless	baritone	the US consul in Nagasaki

Additional Characters

Kate Pinkerton	Pinkerton's American wife
Goro	a marriage broker
Prince Yamadori	a wealthy suitor
The Bonze	Cio-Cio-San's uncle
Trouble	Cio-Cio-San's (and Pinkerton's) son

Place and Time

A house on a hilltop in Nagasaki, Japan; about 1900.

Plot Synopsis

Act One

Pinkerton rents a house for 999 years, amused by the fact that he may cancel the contract at any time. He looks forward to his quaint Japanese wedding; he will remain steadfast, at least until he takes on "a real American wife." Butterfly arrives; she is so in love with Pinkerton; the price she has had to pay is to turn her back on her disapproving family and her religion. They wed and celebrate their blissful union in a rapturous duet.

Act Two, Scene One

Almost three years later, Butterfly still waits daily for the promised return of her husband. Suzuki tries to comfort Butterfly; their financial desperation causes her to doubt Pinkerton will ever return. Butterfly angrily defends her husband; in her famous aria "Un bel di vedremo," she declares her faith and love. Sharpless, Pinkerton's close friend, comes to the house intending to break the sad news: Pinkerton is about to return to Japan accompanied by his American wife. Sharpless is stunned to learn that Butterfly has borne her husband a beautiful son; he leaves without delivering the disturbing news about Pinkerton. A gunshot from the harbor announces the arrival of Pinkerton's ship; Butterfly and Suzuki fill the house with blossoms to welcome him home. Night begins to fall as Butterfly, Suzuki, and Trouble wait patiently for Pinkerton to ascend from the harbor.

Act Two, Scene Two

Night turns to day; Pinkerton has not yet arrived; Butterfly is persuaded to retire to the

next room to sleep a little. A few moments later, Sharpless and Kate arrive; they announce that Pinkerton wants to take the boy back to America. Butterfly enters and guesses the tragic circumstances; she agrees to give up her son only if Pinkerton comes for the boy himself. Butterfly cannot face a life of shame and humiliation; taking the dagger once used by her father to commit suicide, she is about to stab herself when Suzuki pushes the boy into the room in order to distract his mother. Butterfly bids a tearful farewell to her son then sends him off to play. Just as she stabs herself, Pinkerton's voice is heard from off in the distance calling out her name.

WHEN PUCCINI saw Belasco's play in London in 1900 he understood very little English; however, the scene that impressed him the most was Butterfly's seemingly endless nocturnal vigil as she waits for her husband to ascend from the harbor to the house. That scene, along with the naturalistic lighting effects that made it so compelling, was preserved by Puccini in the opera at the end of Act Two, but he enhanced it with a remarkable orchestral intermezzo that accompanies the scene.

Listening Guide

Listen to a recording or watch a video of *Madama Butterfly*. If possible, follow a score while you listen.

Prelude to Act I

Ex. 4.12 Puccini, *Madama Butterfly*, Prelude to Act I: opening theme

Allegro

VI. I

ff *vigoroso*

Tempo: *Allegro*

Time signature: $\frac{2}{4}$

Key: C minor

Texture: contrapuntal (fugal)

- short in length—approximately 67 measures
- leads directly into the action
- features strings
- marked *vigoroso*
- agitated quality achieved through aggressive articulation, strong accents, incisive rhythms, and the accumulation of fugal voices
- this polyphonic section (a European element) stands in marked contrast to the many monophonic passages heard later in the score (Japanese element)

Act II, Scene 1, Butterfly's Aria: "Un bel dì vedremo"

Sung by: Cio-Cio-San (Butterfly) to Suzuki, in response to Suzuki's doubts that Pinkerton will ever return to Japan

Summary of text:

"One fine day his ship will appear on the horizon. Upon landing, he will ascend to this hilltop house in search of me. I shall hide, out of playfulness, but also so as not to die in his embrace. He will call me by his pet names for me. That is how it will be."

Formal structure: ABAC

Section A

Ex. 4.13 Puccini, *Madama Butterfly*, Act II, Scene 1, “Un bel di vedremo”: Section A

Andante molto calmo

Butterfly



Un ___ bel di ve - dre - mo le - var - si un fil di fu - mo sull' e -
 Soon ___ we'll see at day - break a ti - ny thread of smoke rise where the
 stre - mo con - fin del ma - re. E poi ___ la ___ na - ve a - pa - re. ___
 sky ___ bor - ders on the o - cean, And then ___ a ___ ship in mo - tion. ___

poco rall.

Tempo: *Andante molto calmo*

Key: G flat major

Time signature: $\frac{3}{4}$

- begins with “Un bel di, vedremo . . .” (“One fine day . . .”)
- homophonic texture
- opening melody displays characteristic features of Puccini’s style: It begins high, slowly works its way down, contains frequent leaps of 3rds and 4ths, and employs *violinata*
- *rubato*-like effect through continual changes of tempo (*rit.*, *rall.*, etc.)

Section B

Ex. 4.14 Puccini, *Madama Butterfly*, Act II, Scene 1, “Un bel di vedremo”: Section B

Tempo I

con semplicità

Butterfly



Mi met - to là sul ci - glio del col - le e a spet - to, e a - spet - to gran
 I wander to the rim of the hilltop and wait there. I wait for a
 tem - po e non mi pe - sa, ___ la lun - ga at - te - sa.
 long time but I don't mind it, ___ I'm used to wait - ing.

rit. *a tempo*

- begins with “Mi metto là sul ciglio del colle . . .” (“I wander to the crest of the hill . . .”)
- time signature changes to $\frac{2}{4}$
- use of pentatonic minor melody, implying F minor
- marked *con semplicità* (with simplicity)
- recitative-like *parlando* style achieved through fast-repeated notes, often on the same pitch, supported by sustained orchestral chords

Section A

- begins with “per non morire al primo incontro . . .” (“so I don’t die at the first encounter . . .”)
- marked *con forza*, recommencing on high G flat on the word “die” (tragic foreshadowing)
- melodic contour same as before, but delivered now with the *quasi-parlando* effect of the previous passage

Section C

- begins with “Tutto questo avverrà . . .” (“All this will happen . . .”)
- recitative-like style maintained
- melody rises broadly, building in pitch and volume, to the climactic high B flat on the words “await him”
- orchestral postlude presents principal theme one last time

List five specific characteristics of Romanticism exemplified in *Madama Butterfly*:

1. _____
2. _____
3. _____
4. _____
5. _____

SUPPLEMENTAL ACTIVITY:**Through the Eyes of the Director**

Judging from the hostile reception of the opening-night audience, it may seem surprising that *Madama Butterfly* has become one of the most beloved operas ever written. Stage and screen directors are continually drawn to the tragic story of Cio-Cio San. Today, operas such as *Madama Butterfly* are reaching wider audiences than ever before thanks to the popularity of DVDs, the Internet and, more recently, live broadcasts in movie theaters around the world!

Choose two (or more) productions of *Madama Butterfly* available on video, and watch Act Two, Scene One, which you have already studied. Consider carefully the visual and musical aspects of each performance and answer the questions below. Here are three productions you might want to look for:

***Madama Butterfly* (1974)**

- directed by Jean-Pierre Ponnelle; conducted by Herbert von Karajan; title role sung by Mirella Freni
- filmed on a soundstage for European television

***Madame Butterfly* (1995)**

- directed by Frédéric Mitterand; title role sung by Ying Huang
- filmed on location in Japan; very realistic looking

***Madama Butterfly* (2005)**

- directed by Robert Wilson; conducted by Edo de Waart; title role sung by Cheryl Barker
- recorded in Amsterdam before a live audience; a highly stylized production with minimalist staging

Video 1

Director: _____

Conductor: _____

Title role sung by: _____

Overall impressions: _____

Video 2

Director: _____

Conductor: _____

Title role sung by: _____

Overall impressions: _____

Of the two productions you watched, would you recommend one of them over the other, and if so, why?

If you were to see a live performance of *Madama Butterfly* in a theater, how do you suppose the experience would compare with watching the opera on a screen?

What can the director achieve in a filmed version of the opera that cannot be achieved in a live staged performance, or vice versa?

RECOMMENDED LISTENING FOR:

Puccini

La bohème: “Che gèlida manina” (“Your tiny hands are frozen”) and “Mi chiamano Mimì” (“They call me Mimì”)

Puccini is renowned for his show-stopping arias, and here he delivers back-to-back classics. Rodolfo, the idealistic romantic poet encounters Mimì, the simple, sensitive seamstress on the stairwell of their Parisian garret. They are immediately smitten, and their tale of doomed love unfolds. These arias are structured for maximum emotional impact and demonstrate Puccini’s stirring melodies and effective text setting.

Webquest

Great performing artists often have “signature works” associated with them. In the case of the great soprano Maria Callas, her amazing and unique ability, commitment and musical conviction is forever associated with the aria “Vissi d’arte” from *Tosca*. Search for this riveting interpretation on the Internet. She was also part of several complete recordings of *Tosca*, Puccini’s tale of love, honor, and deceit.

SUPPLEMENTAL ACTIVITY:

An Introduction to *Carmen*

While Georges Bizet’s precocious talent as a student garnered him the *Prix de Rome*, his fame rests on his exotic and passionate opera *Carmen*. The fascinating characters, engaging arias, orchestral color, and rhythmic vitality all contribute to this work’s enduring popularity. Sadly, Bizet did not live long enough to enjoy *Carmen*’s acclaim and international success.

Since its highly controversial premiere, this opera has captivated audiences with its dramatic story, smoldering passions, memorable arias, lively Spanish rhythms, orchestral color and remarkable characters. The role of Carmen is one of the most sought-after mezzo soprano roles of all time. Carmen’s gypsy heritage has resulted in her status as a social outcast. She is a sensuous, free-spirited, and fiercely defiant character. The hopelessly smitten and emotionally complex soldier Don José competes with the swaggering bullfighter Escamillo for Carmen’s affections. The super-charged emotions and Spanish color can overshadow the composer’s progressive musical and unifying structural elements—recurring motives of fate, love and death. The chromatic harmony and ethnic flavor, as demonstrated in the unprecedented dance-arias of the *habañera* and *seguidilla*, add to the appeal and staging possibilities.

Building a Musical Vocabulary

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

**habañera*

- Cuban dance-song
- $\frac{2}{4}$
- characteristic rhythmic motive, often used as an *ostinato*

Ex. 4.15 *habañera* rhythm.



THE MELODY of the *habañera* in *Carmen* was not actually composed by Bizet. Having heard this tune earlier, and under the mistaken impression that it was a folksong, Bizet incorporated it into his opera. Only later did he learn that the original song, entitled *El arreglito* (*The Little Arrangement*), was composed by the Basque composer Sebastián de Yradier.

Supplementary Listening

You may enjoy watching a video of this enduring classic. Look for the 1984 film directed by Francesco Rosi starring Julia Migenes and Plácido Domingo. Act I features some of Bizet’s most beloved melodies, including the *habañera* “L’amour est un oiseau rebelle.”

Review and Reflection

Elements of Romantic Musical Style

Consider how the following elements of Romantic musical style were revealed in the pieces you studied in this unit, and give one example (composition title, chosen from the required works in this chapter) for each:

melody

- lyrical and expansive Example: _____
- shows influence of folk song and dance Example: _____

harmony

- increased chromaticism Example: _____
- exploration of more remote tonal centers (for example, mediant and submediant) Example: _____

formal structure

- expansion and development of large forms Example: _____
- cyclical structure, linking of movements Example: _____
- miniature forms: *Lieder*, character pieces Example: _____

rhythm

- greater flexibility in tempo; use of tempo *rubato* Example: _____

dynamics

- expanded dynamic range; more specific markings included in scores Example: _____

orchestral instruments

- orchestra expanded to include harp, English horn, tuba Example: _____

piano

- technological improvements: cast iron frame, thicker strings, double escapement Example: _____
- new genres display the greater virtuosity now possible Example: _____

Now that you have sampled several compositions from the 19th century, comment on the following features of Romantic style as they relate to specific composers and works studied in this book and also from your own repertoire:

expressive harmony

heightened emotionalism

expanded virtuosity

programmatic element

What do you like best about Romantic music?

Do you have a favorite composer or piece from this era?

Of the works you studied in this unit, which did you enjoy the most, and why?

Unit Five

The Modern Era

No other period in history witnessed the type of rapid technological advancement that took place after 1900. Contemporaries of Beethoven could not possibly have imagined that within a mere one hundred years, a flying machine would be invented, and that sixty years later a man would land on the moon! The phonograph, radio, tape recorder, computer, and Internet have expanded our awareness of music on a global scale. A myriad of classical and popular music styles have been developed, many embracing new technology and cross-cultural elements. With the popularization of devices such as MP3 players and satellite radio, an even wider variety of music is readily and immediately available to anyone who chooses to listen.

In the art world during the late 19th and early 20th centuries, Impressionism and Expressionism were two important movements. Listed below are some features of each.

Impressionism

- a style of painting developed in late 19th century
- led by French painters Claude Monet, Édouard Manet, and Edgar Degas
- conscious reaction to earlier more formal, “learned” style
- featured new techniques explored the play of light
- new textures, such as visible brush strokes
- subject matter drawn from everyday life

Expressionism

- Viennese art movement led by painters such as Wassily Kandinsky and Oskar Kokoschka
- depicted human angst, obsessions, and compulsions
- imagery was often exaggerated, distorted, even nightmarish

Webquest

Look on the Internet for the following masterpieces of Impressionist art: Claude Monet’s *Impression, Rising Sun* and Georges Seurat’s *A Sunday Afternoon on the Island of la Grande Jatte*. For examples of Expressionist art, look for Edvard Munch’s *The Scream* and Wassily Kandinsky’s *Composition VII*. Take note of how the qualities of Impressionism and Expressionism outlined above are reflected in these paintings. You can also find Impressionist and Expressionist artwork by visiting the official websites of museums like The Art Institute of Chicago, The Museum of Modern Art (MoMA), the Musée d’Orsay, and the Louvre.

In the literary world of the late 19th century, Symbolism was an important trend. The works of the Symbolist poets were characterized by the evocation of moods and sensations rather than matter-of-fact statements and descriptions. Listed below are some features of Symbolism.

Symbolism

- late 19th-century French literary movement
- sought to evoke rather than depict
- writers experimented with unorthodox grammar and syntax
- led by Charles Baudelaire and his poem *Correspondances*; other important figures were Paul Verlaine, Stéphane Mallarmé, and Arthur Rimbaud

Building a Musical Vocabulary

Most music written after 1900 has a distinct sound compared to music of earlier eras. Often the first thing we recognize as “different” is the harmony; the music may sound dissonant or unfamiliar to us because the chords and scales used are not the same as those used by composers in Baroque, Classical and Romantic music. In the modern era, the whole concept of tonality and the idea of writing music “in a key” began to change.

The terms below are all related to harmony and tonality in modern music. Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

expanded tonality

- the use of extremely chromatic harmony while still maintaining allegiance to a tonal center

*polytonality

- the simultaneous use of two or more tonal centers

*modal scales

- use of scales (modes) in which the pattern of whole steps and half steps is different from conventional major and minor scales (for example: Dorian, Lydian, Mixolydian)
- common in music of the Middle Ages and Renaissance; rediscovered by 20th-century composers

*atonality

- the total absence of any tonal center
- characterized by unresolved dissonances

twelve-tone method

- atonal music based on an arrangement of all twelve chromatic pitches (tone row)
- developed by composer Arnold Schoenberg

*pentatonic scale (see Glossary)

*whole-tone scale (see Glossary)

Listening for Elements of Modern Styles

Choose two of the following pieces. Listen to an audio recording or watch a video and identify the stylistic features present in each piece by checking the appropriate boxes below.

Roumanian Dances, by Béla Bartók

La fille aux cheveux de lin (The Girl With the Flaxen Hair), by Claude Debussy

Sarcasms no. 2, by Sergei Prokofiev

Pierrot lunaire, no. 1, “Moonstruck,” by Arnold Schoenberg

Symphony, op. 21, 2nd mvt, by Anton Webern

Selection no. 1

Title: _____

Musical Feature	Yes	No	Comment
expanded tonality			
atonality			
polytonality			
modality			
pentatonic scale			
folk elements			
whole-tone scale			
twelve-tone method			

Selection no. 2

Title: _____

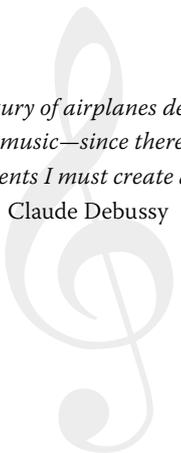
Musical Feature	Yes	No	Comment
expanded tonality			
atonality			
polytonality			
modality			
pentatonic scale			
folk elements			
whole-tone scale			
twelve-tone method			

Debussy and *Prélude à l'après-midi d'un faune*

"A century of airplanes deserves its own music—since there are no precedents I must create anew."

Claude Debussy

Debussy is without a doubt the most influential French composer of the late 19th and early 20th centuries. His music reflects many features of late Romanticism, while also anticipating future developments. As a young man, Debussy found inspiration in the luminous subtlety of the Impressionist painters, and in the sensuous, evocative works of the Symbolist poets. The Paris World Exposition of 1889 kindled his fascination with all things exotic. By assimilating these influences, Debussy created a truly unique musical style.



The Life and Music of Claude Debussy (1862–1918)

Use the outline below to write an account of the life and music of Debussy.

Family Background and Education

- born in St-Germaine-en-Laye, France 1862
- father was a china shop owner
- mother was a seamstress
- began piano lessons at age 7
- entered Paris Conservatoire 1872
- aspired to be a concert pianist, but interest soon turned to composition
- teachers included Antoine-François Marmontel (piano), Émile Durand (harmony), and Ernest Guiraud (composition)
- received many awards and gold medals at the Conservatoire
- awarded Prix de Rome for cantata *L'enfant prodigue* 1884
- stayed at Villa Medici in Rome where he explored a range of genres

Life and Musical Career

- enjoyed a varied career as a pianist, collaborative artist, conductor
- turbulent private life; had several scandalous romantic relationships
- employed as piano teacher for family of Nadezhda von Meck, Tchaikovsky's patron 1880
- music critic for the *Revue blanche*, artistic journal published in Paris
- traveled to Bayreuth and became interested in Wagner's music, which he later rejected
- attended Paris World Exposition; exposed to Asian art and music including Javanese gamelan ensemble 1889
- gained fame and notoriety with premiere of *Prélude à l'après-midi d'un faune*
- married first wife, Rosalie ("Lilly") Texier, whom he later left 1899
- reputation enhanced with premiere of opera *Pelléas et Mélisande*
- married Emma Bardac; their daughter Claude-Emma ("Chou-Chou") was born 1905 1909
- interacted with many prominent contemporary composers in Paris, including Gabriel Fauré, Erik Satie, Ernest Chausson, Maurice Ravel, and Igor Stravinsky
- died of cancer March 25, just prior to the end of World War 1 1918

Musical Style and Contributions

- highly original and innovative; influential both in France and internationally
- influenced by Impressionist painters: parallels drawn in choice of subject matter, instrumental color, understated nuances, and obscuring of metric pulse
- set the poetry of Symbolist poets Charles Baudelaire, Stéphane Mallarmé, Pierre Louÿs, and Paul Verlaine to music
- like the Symbolist poets, he experimented with unorthodox approaches to grammar and syntax through formal structure and phrasing; evoking rather than narrating, suggesting rather than depicting
- explored Western and non-Western scale systems, including whole-tone, pentatonic, and modal scales
- innovative approaches to harmony: parallel chord streams; open fifths and octaves reminiscent of the earliest polyphonic practices (*organum*); quartal harmony (chords built on fourths)
- varied use of rhythm (for example free-flowing and rhapsodic, motoric, dance character)
- programmatic elements (pastoral, water imagery, sunlight, moonlight)
- drawn to mythological themes
- often witty and satirical
- returned to sonata form in later works

Genres and Titles

- orchestral works: symphonic poem—*Prélude à l'après-midi d'un faune* suites—*La mer*; *Images*; *Nocturnes*
- solo piano: *Suite bergamasque*; *Pour le piano*; *Estampes*; *Images*; *Préludes* (two books); *Études*; *Children's Corner*; several character pieces
- vocal works: French art songs including *Beau Soir*, *Mandoline* and song cycle *Chansons de Bilitis*
- opera: *Pelléas et Mélisande*
- ballet: *Jeux*
- chamber music: string quartet, sonatas for violin and piano, cello and piano

“Any sounds in any combination and in any succession are henceforth free to be used in a musical continuity.”

Claude Debussy

Building a Musical Vocabulary

Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

* Impressionism in music

- reflects French artistic movement
- employs expanded harmonic vocabulary: whole tone, modal, pentatonic scales; parallel chords
- suggests images rather than directly depicting
- features innovative orchestral colors, including individual treatment of instruments and use of muted instruments
- obscuring of metric pulse

*antique cymbals

- small brass disks (finger cymbals)
- produce a gentle ringing sound when struck together

**glissando*

- derived from French *glisser*, “to slide”
- on the harp, a quick strumming of all the strings with a broad sweeping hand movement; creates beautiful, shimmering effects

*Symbolism

- French literary movement of the late 19th century
- symbolist writers include Paul Verlaine and Stéphane Mallarmé
- authors sought to suggest subject matter rather than depict it specifically
- stresses the beauty of the word itself

*symphonic poem

- one of the most popular forms of orchestral program music
- single movement work, generally in free form, with literary or pictorial associations
- invented by Franz Liszt

REQUIRED LISTENING:

Prélude à l'après-midi d'un faune

Prélude à l'après-midi d'un faune is a symphonic poem based on a pastoral poem by Mallarmé. Although this work was composed in 1894, it exhibits musical characteristics identified with 20th-century style. This is one of Debussy's best-known orchestral works, and it vividly demonstrates his luminous, subtle style.

Like the Impressionist painters who inspired him, Debussy sought to *suggest* rather than *depict*. In his orchestral works, the instrumental lines are frequently muted, like the soft edges in an Impressionist painting; he uses a large orchestra for color rather than power; and he creates a floating, suspended quality by minimizing strong rhythms through the use of ties and parallel writing.

Using the related terms, background information, and listening guide that follow, write your own description of *Prélude à l'après-midi d'un faune*

Background Information

Genre: symphonic poem (tone poem)

Date of composition: 1894

Formal structure: loose ternary structure (ABA₁)

English translation of title: *Prelude to "The Afternoon of a Faun"*

Source of inspiration: a Symbolist poem (pastoral) by Stéphane Mallarmé

Performing forces: strings—violins, violas, cellos, double basses, harps

woodwinds—flutes, oboes, English horn, clarinets

brass—French horns

percussion—antique cymbals

Key signature: begins and ends with four sharps

Time signature: begins with $\frac{9}{8}$

Tempo: *Très modéré*

Listening Guide

Listen to a recording or of *Prélude à l'après-midi d'un faune*. If possible, follow a score while you listen.

The original poem describes a faun, a mythological character of the forest who is half man, half goat. He is visited by three lovely nymphs, or was this just a dream? The hazy, dreamy quality of the poem is captured in Debussy's sensuous music.

Section A

Ex. 5.1 Debussy, *Prélude à l'après-midi d'un faune*, Section A, opening theme: mm. 1–2

Section A, opening theme: mm. 1–2

Très modéré



p *doux et expressif*

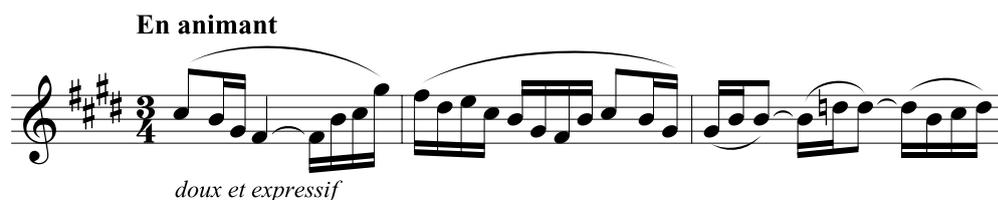
- despite the key signature (four sharps) the tonality is deliberately ambiguous
- the opening melody, played by the flute, descends chromatically from C sharp to G, outlining a tritone
- mysterious atmosphere depicts the opening of Mallarmé's poem: nymphs in their "gossamer embodiment, floating on the air . . ."
- fluid, rhythmic approach: figures often flow across bar lines and obscure metric accents
- innovative orchestration, featuring harp *glissandi*, muted horns, and muted strings

Section B

Ex. 5.2 Debussy, *Prélude à l'après-midi d'un faune*, Section B, new theme: mm. 37–39

Section B, new theme: mm. 37–39

En animant



doux et expressif

Ex. 5.3 Debussy, *Prélude à l'après-midi d'un faune*, Section B, contrasting theme:
mm. 55–58

Même mouvement et très soutenu

p *expressif et très soutenu* *mf*

- two new themes are introduced by the woodwinds
- contrast is created through more active, animated rhythm
- exotic atmosphere evoked by clarinets tracing rapid whole-tone scales
- strings often move in parallel motion; gentle, floating sound created
- modulations (including D flat major) and pressing syncopations build to an effective climax

Return of Section A

- modified version of the opening theme using longer note values (augmentation)
- solo flute now outlines a perfect fourth; clarifies E major tonality
- antique cymbals are gently struck in the final section

The overall structure creates a “statement–departure–return” sequence familiar from earlier eras. Flexibility of form contributes to the spontaneous, rhapsodic character.

At the beginning of this unit you looked at samples of Impressionist art. Now that you are familiar with this famous impressionist piece, what parallels do you observe between the works of the Impressionist painters and the music of Debussy?

RECOMMENDED LISTENING FOR:

Debussy

“Sirènes,” from *Nocturnes*

The third movement of this enchanting work is scored for orchestra and female chorus. In Greek mythology, sirens were creatures—half-woman, half-bird—that lured sailors to their deaths with their mesmerizing songs. In this movement, the female voices sing a textless incantation, conjuring and beckoning the listener with their alluring refrain. With a seductive two-note motive, Debussy draws the listener into a luminous, watery dreamscape from which it is hard to escape.

“Golliwog’s Cakewalk,” from *Children’s Corner*

In this charming piano piece, Debussy captured the European fascination with American jazz in general and the syncopated rhythms of ragtime music in particular. The “golliwog” was a soft-cloth doll that resembled a caricatured minstrel, and in his suite Debussy assigned the cakewalk—an African-American dance—to the doll from the child’s toy shelf. The frisky music, with its brusque left-hand part accompanying a snappy right-hand melody, is rendered all the more playful by a “serious” musical reference in the middle section—a quotation from the opening of Wagner’s opera *Tristan und Isolde*. Was this intended as a reverential homage to the German composer? Or was Debussy impishly mocking this operatic giant?

Debussy Works in *Celebration Series Perspectives*®:

La fille aux cheveux de lin (*The Girl with the Flaxen Hair*) (Piano Repertoire 9)

Arabesque no. 1 (Piano Repertoire 10)

Stravinsky and *Petrushka*

When TIME magazine selected “people of the century” for its special Millennium 2000 issue, the classical musician chosen was Igor Stravinsky. His phenomenal career spanned the century and he both revolutionized and defined stylistic trends. Stravinsky probably reached his widest audience as a result of his music being included in the Disney animated feature *Fantasia*.

The Life and Music of Igor Stravinsky (1882–1971)

Use the outline below to write an account of the life and music of Stravinsky.

Family Background and Education

- born June 17 in Oranienbaum, near St. Petersburg, Russia
- father (Fyodor) was a highly respected opera singer (bass) at the Mariinsky Theatre in St. Petersburg
- mother was a competent singer, fluent pianist
- well-to-do family; had early lessons in piano and harmony but parents discouraged musical career
- entered law school at University of St. Petersburg; also took private music theory lessons
- he met Vladimir Rimsky-Korsakov in law school, son of famous Russian composer, Nikolai Rimsky-Korsakov; through this connection, he met the master composer, who mentored him for several years
- devoted himself to music and did not graduate from law school

Life and Musical Career

- married childhood friend and cousin, Katerina Nossenko
- early orchestral piece—*Fireworks*—impressed Sergei Diaghilev, director of *Les Ballets Russes* in Paris
- early ballets commissioned by Diaghilev launched Stravinsky’s career: *The Firebird* (1910), *Petrushka* (1911)
- *The Rite of Spring* (choreographed by Nijinsky) premiered in Paris; primitive sounding music and unconventional choreography shocked the audience; a riot erupted
- sought refuge in Switzerland because of World War I
- in response to 1917 revolution, severed ties with Russia (did not return, even to visit, until 1962)
- returned to Paris; collaborated with leading artistic luminaries including Diaghilev and Pablo Picasso
- visited United States on several occasions in late 1930s: conducted, performed, and completed commissions
- first wife died after long illness—second wife was Vera de Bosset
- lectured at Harvard, University of California, Los Angeles, and University of Southern California; eventually settled in Los Angeles
- became an American citizen
- in late 1940s, began long and important friendship with American composer/conductor Robert Craft, (author of *Conversations with Stravinsky* and *Chronicles of a Friendship*)
- died April 6 in New York City
- buried on the island of San Michele, Venice, Italy, a few yards from the grave of Sergei Diaghilev

“... a form of communion with our fellow man—and with the Supreme Being.”

Igor Stravinsky

1882

1901

1913

1914

1920

1939

1971

IMPRESARIO SERGEI Diaghilev and the *Ballet Russes* played a critical role in establishing Stravinsky's career. Diaghilev was a successful promoter of Russian music who founded the Ballet Russes in Paris in 1909. Diaghilev commissioned works from other famous composers, including Debussy, Ravel, and Richard Strauss, but he worked the longest and most closely with Stravinsky.

Musical Style and Contributions

Stravinsky's groundbreaking musical style encompasses a broad spectrum, from the post-Impressionism of his earliest works to the twelve-tone works of his later years. His career can be organized into four principal periods.

The Early Years (1882–1914)

- Russian nationalism expressed through use of folk song and dance and choice of subject matter
- influenced by rich orchestration of Rimsky-Korsakov
- primitive style: driving rhythms, primal energy, percussive approach
- other features include use of dissonant harmony, polytonality, *ostinato*, syncopation, polymeter

Representative Works: *The Firebird*, *Petrushka*, *The Rite of Spring*

The Transitional Years (1914–1920)

- created more intimate works with reduced forces in response to the devastation wrought by World War 1
- seeds of neo-Classical style are sown

Representative Works: *The Wedding*, *The Soldier's Tale*

The Middle Years (1920–1954)

- neo-Classical style adopted with emphasis on formal design, absolute music
- emotional restraint, balance, discipline, cool detachment

Representative Works: *Symphony of Psalms*, *Ebony Concerto*, *The Rake's Progress*

The Final Years (1954–1971)

- embraced Arnold Schoenberg's twelve-tone method
- sparse textures inspired by Anton Webern
- explored miniatures

Representative Works: *Agon*, *Canticum Sacrum*

Genres and Titles

- ballet: *The Firebird*, *Petrushka*, *The Rite of Spring (Le sacre du printemps)*, *Pulcinella*, *The Card Party*, *Agon*
- orchestral works: *Symphonies of Wind Instruments*, *Concerto for Piano and Wind Instruments*, *Violin Concerto in D*, *Ebony Concerto*, *Symphony in C*
- choral works: *Symphony of Psalms*, *Persephone*, *Threni*, *Canticum Sacrum*, *Requiem Canticles*
- staged/theatrical: *The Nightingale*, *The Wedding*, *The Soldier's Tale*, *The Flood*
- operas: *Mavra*, *The Rake's Progress*
- opera/oratorio: *Oedipus Rex*
- song collections, solo piano, chamber music

"My music is best understood by children and animals."

Igor Stravinsky



Building a Musical Vocabulary

The terms below are related to the music of Stravinsky. Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

***ballet**

- highly stylized type of dance which often interprets a story
- first developed in the 17th century at the court of Louis XIV
- 19th-century ballet reached its zenith at the Russian court
- Russian dancers dominated the ballet scene throughout most of the 20th century

***choreography**

- the art of designing the dance steps and movements in a ballet (or musical)

cadenza

- a solo passage heard in a concerto, aria, or any large orchestral work
- often of a virtuosic nature
- suggests an improvised style

***primitivism**

- an effect created largely through rhythm
- use of strong accents, heavy syncopation, polyrhythms, expanded percussion section
- demonstrated best in Stravinsky's *The Rite of Spring*

commedia dell'arte

- in Italian, "comedy of artists"
- improvised comedy tradition dating back to 16th-century Italy
- "stock" characters included Columbina, Arlecchino, Pantalone, Pulcinella, and Scaramuccia

hurdy-gurdy

- a portable string instrument dating back to the Middle Ages
- strings are contained in a wooden case
- one hand turns a crank (handle) which activates a circular bow inside, while the other hand plays a keyboard that stops the strings

***changing meter**

- shift of metrical groupings
- manifested through changes of time signature

***folk song**

- songs of unknown authorship
- passed down through oral tradition rather than written down

***Petrushka chord**

- a dissonant polychord used by Stravinsky in his ballet *Petrushka*
- consists of a C major and F sharp major *arpeggio*, played together
- used as a signature theme for the character of Petrushka:

Ex. 5.4 Stravinsky, *Petrushka*: Petrushka chord

The musical score shows two staves for Clarinet I and Clarinet II. Both are in 2/4 time. The music begins with a rest, followed by a triplet of eighth notes. This is followed by a dissonant chord (the Petrushka chord) marked with a piano (*p*) dynamic. The score continues with more triplets and the chord, with some notes beamed together. The Clarinet II part has a lower register than the Clarinet I part.

***flutter tongue**

- roll of the tongue while playing a wind instrument, as if sounding a letter “r”
- innovative effect introduced in 20th-century music
- used by Stravinsky in *The Rite of Spring*

REQUIRED LISTENING:***Petrushka* (1st tableau)**

Petrushka tells the story of a puppet who comes to life and has the capacity to love but whose “life” ends in tragedy. This ballet was one in a long line of groundbreaking works created by Diaghilev and *Les Ballets Russes*. Audiences responded to the work’s poignant story, its vibrant color and pageantry, and its Russian folk elements. *Petrushka* was highly original not only in terms of its music but also in its approach to choreography. While the Ballerina character exhibited traditional 19th-century dance movements and gestures, *Petrushka’s* choreography featured leaping and flailing motions. Even though the Petrushka character originated in the comic tradition of the *commedia dell’arte*, in the end he lingers in our memory as a tragic figure.

THE TITLE character of Stravinsky’s *Petrushka* is a stock character from the Russian puppet theater tradition. Like the English “Punch” and Italian “Pulcinella,” Petrushka is a clown or jester, often wearing a red jacket and a pointy hat. “Petrushka” is also the Russian word for parsley.

Using the background information and listening guide that follow, write your own description of the First tableau of *Petrushka*. Include a brief plot summary and incorporate related terms where appropriate.

Background Information

Genre: ballet

Date of composition: 1911

Choreographer: Michel Fokine

Story line: written by Stravinsky and Alexandre Benois, influenced by Russian folk tradition

Performing forces: large orchestra with an expanded percussion section including piano, xylophone, and celesta

Principal characters: the Showman and three puppets: Petrushka, the Ballerina, and the Moor

Setting: St. Petersburg, Russia in the 1830s

Plot Summary

The events unfold during the Shrovetide festival (*Maslenitsa*), held during the three days before Lent. As with similar Christian celebrations such as Mardi Gras or Carnival, Shrovetide includes public merry-making, carnival booths, food vendors, and entertainment.

First tableau (the Shrovetide fair)

Crowds celebrate at the local fairground. The main attraction is a large puppet theater in which the Showman dazzles the onlookers by bringing three large puppets to life. The puppets dance for the audience.

Second tableau (Petrushka's room)

Locked away in his cell-like room, Petrushka reveals human emotions: frustration with the Showman and love for the Ballerina. He tries unsuccessfully to escape. When the Ballerina enters, she dances stiffly around the room without returning his affection.

Third tableau (the Moor's room)

The Moor occupies himself with silly amusements; when the Ballerina enters, he is attracted to her and tries to show off to impress her. Petrushka enters, but is chased by the jealous Moor.

Fourth tableau (the Shrovetide fair)

At the fairground the crowds continue their revelry. Suddenly, the three puppets appear, with the Moor in hot pursuit of Petrushka. The Moor kills Petrushka with one quick stroke of his saber. The Showman is called to the scene by an officer, who demands an explanation. To the astonishment of the onlookers, the Showman demonstrates that the lifeless form on the ground is merely a puppet. The crowd disperses. While the Showman drags Petrushka's body away, he is startled by the puppet's ghost, which taunts him from the rooftop of the puppet theater, suggesting that perhaps Petrushka was a real person after all.

Listening Guide

Listen to a recording or watch a video performance of *Petrushka* (first tableau). If possible, follow a score while you listen.

First tableau

Part One: "The Crowd Revels at the Shrovetide Fair"

Tempo: *Vivace*

Form: Rondo (ABACABA)

Section A: Crowd Scene

Ex. 5.5 Stravinsky, *Petrushka*, first tableau, Section A: Crowd Scene



- pentatonic melody announced by flute
- changing meters, syncopation, and marked accents
- colorful orchestration conveys festive carnival atmosphere

Section B: Song of the Drunken Beggars

Ex. 5.6 Stravinsky, *Petrushka*, first tableau, Part One, Section A: Song of the Drunken Beggars



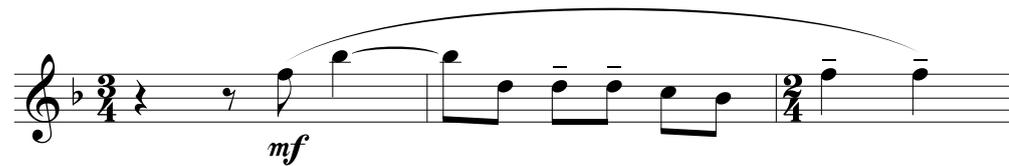
- Stravinsky quotes the Russian folksong: *Song of the Drunken Beggars (Volochebniki)*
- homorhythmic texture and narrower range creates contrast with Section A
- repetition of five-note descending figure

Section A Returns

- modified, with brass interruptions

Section C: Hurdy-Gurdy Player

Ex. 5.7 Stravinsky, *Petrushka*, first tableau, Part One, Section A: Hurdy-Gurdy Player



- first dance tune: begins in triple meter, played by clarinets
- suggests the sound of the “hurdy-gurdy”

Ex. 5.8 Stravinsky, *Petrushka*, first tableau, Part One, Section A: Second Dance Tune



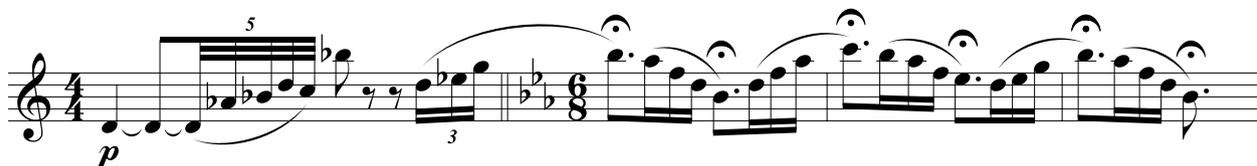
- second dance tune: begins in duple meter, played by flutes
- a pre-existing tune Stravinsky had heard played by a street musician

Section A returns**Section B returns****Section A returns****Part Two: “The Arrival of the Showman”**

Tempo: *Lento*

Form: through-composed (free form)

Ex. 5.9 Stravinsky, *Petrushka*, first tableau, Part Two: *The Showman’s Cadenza*



- on stage, the Showman “plays” an extended flute *cadenza* to bring the puppets to life
- rhapsodic character achieved through wide melodic span and *fermatas* that interrupt the melodic flow
- air of mystery further enhanced by the soft chromatic accompaniment played by winds, strings, and harp

Part Three: “The Puppets Come to Life”Tempo: *Allegro*

Form: rondo (ABABA)

Section A: Russian danceEx. 5.10 Stravinsky, *Petrushka*, First tableau, Part Three, Section A: *Russian Dance*

Allegro giusto

- piano and xylophone play brisk percussive chords moving in parallel motion

Section B: Russian folk songEx. 5.11 Stravinsky, *Petrushka*, First tableau, Part Three: *St. John's Eve* folk song

- oboe and strings quote the Russian folk song *St. John's Eve*; echoed by the piano
- rhythms aggressively accented
- short *ostinato*-like fragments accompany the animated choreography of the puppets

Section A returns**Section B returns****Section A returns**

- sudden ending, with long trumpet note

VASLAV NIIJINSKY, the “star” dancer of the Ballet Russes, danced the title role in *Petrushka*. It is said he could dance *en pointe*, a feat rarely achieved by male dancers of his time. In 1912 he danced the first performance of *The Faun* to Debussy’s gossamer tone poem *Prélude à l’après-midi d’un faune*. Both his skin-tight costume and his modern choreography caused a near riot in the theater. He is buried today in Montmartre Cemetery in Paris. On top of his grave sits a life-size bronze statue of the legendary dancer dressed as *Petrushka*, the hapless puppet that he first brought to life in the City of Light.

RECOMMENDED LISTENING FOR:

Stravinsky***The Rite of Spring*, Part One: Introduction**

Since May 29, 1913 music has never been the same! Watch a video of the opening section of *The Rite of Spring*; even today’s audiences are mesmerized by the striking primitivism that characterizes this ballet. Listen for novel instrumental effects such as the bassoon in its extreme high register and the strings used in a percussive manner. The meter, which changes in virtually every measure, contributes to the primordial evocation of pagan rituals. In 1938, Walt Disney used the opening section of this work in the animated film *Fantasia* to accompany his visual depiction of a prehistoric landscape.

Ebony Concerto, third movement

This work was written in 1945 for clarinetist Woody Herman and his big band “The Thundering Herd.” It demonstrates Stravinsky’s affinity for the American jazz idiom. In this cheerful movement, you will enjoy hearing another side of Stravinsky’s creative voice.

Webquest

To fully appreciate the power of Stravinsky’s ballets, go online and search for videos of *The Rite of Spring*, *Petrushka*, or *The Firebird*. For *The Rite of Spring*, it is especially interesting to compare the original 1913 version (re-created by the Joffrey Ballet in 1987) with more modern interpretations by choreographers like Maurice Béjart and Pina Bausch.

Leonard Bernstein and *West Side Story*

Leonard Bernstein displayed a versatility and personal magnetism that made him a larger-than-life figure in American music circles. A multi-faceted musician, he pursued many avenues, as a conductor, pianist, recording artist, composer, and educator. He had an uncanny sense of the role that mass media could play in popularizing music; in the 1960s he used the medium of television to captivate the imagination of young listeners with what became a very famous series of “Young People’s Concerts.”

The Musical Style and Contributions of Leonard Bernstein (1918–1990)

Bernstein’s music reflects the energy and optimism of post-war America. Although he was classically trained at Harvard University and the Curtis Institute, he was a leader in breaking down the barriers separating “serious art music” from more popular styles. He forged a musical language that combined the spirit of African-American jazz with the vibrant Latin dance rhythms that were so popular at the time.

Bernstein’s Musical Style

- influenced by classical forms and idioms
- integrated American, Hispanic, Jewish elements
- absorbed popular, jazz, and musical theater elements
- vibrant orchestration a hallmark of style
- melodic style fuses popular and classical elements
- rhythms drawn from popular dance styles and jazz tradition
- harmonic language dissonant but essentially neo-Classical

Genres and Titles

- musicals: *On the Town*; *Wonderful Town*; *Candide*; *West Side Story*
- operas: *Trouble in Tahiti*, *A Quiet Place*
- ballets: *Fancy Free*; *Facsimile*; *Dybbuk*
- film score: *On the Waterfront*
- chorus and orchestra: *Chichester Psalms*; *Songfest*; *Mass*
- orchestral works: 3 symphonies, including no. 1, “Jeremiah”; no. 2, “The Age of Anxiety”; and no. 3, “Kaddish”; *Serenade*
- chamber music including *Prelude*, *Fugue and Riffs* (clarinet and jazz ensemble)
- incidental music, songs, song cycles, including *I Hate Music*

“The key to the mystery of a great artist is that for reasons unknown, he will give away his energies and his life just to make sure that one note follows another . . . and leaves us with the feeling that something is right in the world.”

Leonard Bernstein

REQUIRED LISTENING:

West Side Story

West Side Story has become an American classic. Its songs and dances are symbols of the American social and cultural mosaic.

This timeless musical is a modern retelling of *Romeo and Juliet*. Shakespeare's tragic tale of "star-crossed lovers" is set in New York City in the 1950s. Instead of two noble Italian families, there are two rival street gangs, the Jets (American) and the Sharks (Puerto Rican). The ill-fated romance is between Maria, a Puerto Rican girl, and Tony, a member of the Jets. The poignancy and drama of the story is heightened through memorable songs and electrifying dance sequences. The unique blending of serious and popular music with a strong jazz influence is apparent in this work, which gives it a distinct flavor. At the time, *West Side Story's* violent, tragic conclusion was unprecedented in the Broadway world, which favored cheerful, frothy musicals.

Using the background information and listening guide that follow, write your own description of *West Side Story*. Include a brief plot summary and incorporate related terms where appropriate.

Background Information

Composer: Leonard Bernstein (1918–1990)

Genre: musical theater

Date: 1957

Source of plot: Shakespeare's *Romeo and Juliet*

Librettist: Arthur Laurents (playwright) and Stephen Sondheim (lyricist)

Choreographer: Jerome Robbins

Film: directed by Robert Wise and Jerome Robbins (1961)

Principal Characters

Name	Voice type	Description
Maria	soprano	Puerto Rican girl, sister of Bernardo
Tony	tenor	member of Jets
Bernardo	baritone	leader of Sharks
Riff	baritone	leader of Jets
Anita	mezzo soprano	girlfriend of Bernardo

Plot Summary

The plot parallels the love affair and final tragedy of *Romeo and Juliet*. The audience is initially introduced to the two rival gangs and observes the hostility between them. Later, Maria and Tony meet at a dance and fall in love. Tension builds between the two gangs and leads to a fight in which Bernardo stabs Riff. Tony in turn stabs and kills Bernardo, Maria's brother. In the final scene, Tony is stabbed by another member of the Sharks. Maria arrives but Tony is already dead.

Webquest

Are you familiar with the plot of Shakespeare's *Romeo and Juliet*? Use the Internet to learn more about this famous play. You can find plot summaries, descriptions of characters, thematic discussions, and much more. When you do your search, try combining *Romeo and Juliet* with *West Side Story* to find comparisons between the two works.

Related Terms

The terms below are all related to *West Side Story*. Using the key words and phrases provided, write a definition in the Glossary on page 135 for each of the terms marked with an asterisk (*).

*musical

- a uniquely American genre
- a play with spoken dialogue but featuring musical numbers: songs, dances, choruses
- staging (sets, costumes, lighting) is often spectacular

*verse–chorus structure

- a common song structure in popular music
- verses develop the character/storyline, while the “chorus” acts as a tuneful refrain

*mambo

- a dance of Afro-Cuban origins popular in the 1940s and 1950s
- moderately fast $\frac{4}{4}$
- usually characterized by rhythmic *ostinatos* as well as “riff” passages (short melodic *ostinatos*) for wind instruments

*cha-cha

- a popular Cuban dance of the early 1950s, derived from the mambo
- its name is derived from the sound of its characteristic rhythm

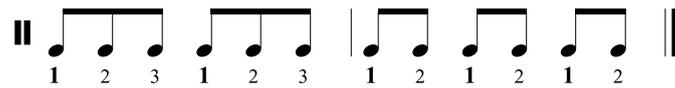
Ex. 5.12 cha-cha rhythm



*hemiola

- a temporary shift of the metric accents
- notes grouped in threes are momentarily grouped in twos or vice-versa

Ex. 5.13 hemiola



*tritone

- the name used to describe interval of an augmented fourth or diminished fifth
- made up of three (“tri”) whole steps (“tones”)

Listening Guide

Listen to a recording of “Maria” and “America” from *West Side Story*, or watch the 1961 Oscar-winning movie starring Natalie Wood. If possible, follow a score while you listen.

“Maria”

Character singing: Tony (tenor)

Setting: outside the gymnasium, where Tony has just met and fallen in love with Maria

Sentiments expressed: he reflects rapturously on her name

Key: B major—E flat major

Time signature: \mathbf{C}

Introduction

Ex. 5.14 Bernstein, *West Side Story*, “Maria”: Introduction

TONY *p* *cresc.*

The most beau-ti-ful sound I ev-er heard: Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-

- the melody opens with chant-like intonation suggesting Tony’s worshipful adoration of Maria
- repeated D sharps supported by modal harmony and free rhythm

Ex. 5.15 Bernstein, *West Side Story*, “Maria”: mm. 9–11

Tony *mf* warmly

Ma-ri-a! I've just met a girl named Ma-ri-a-

- the verse continues with beginning tritone interval: “Ma-ri-a”—E \flat (D \sharp)—A \natural —B \flat . (This angular motive runs throughout most of the score; conveys strife, yearning and star-crossed love.)
- the melody traces a broad arc before returning to opening theme
- the chant-like melody returns at the close of the song; serves as postlude
- orchestration features lush strings doubling the voice part throughout; timpani used to heighten musical climaxes

“America”

Characters singing: Anita (mezzo soprano), Rosalia (soprano), and other Puerto Rican girls

Setting: an alley behind Bernardo and Maria’s house

Sentiments expressed: While Rosalia expresses her homesickness for her native Puerto

Rico, Anita defiantly declares her love for her newfound home, Manhattan. Sondheim’s clever lyrics extol both virtues and false promises of The American Dream.

Formal structure: Verse–Chorus structure, preceded by introduction

Introduction: “Puerto Rico, you lovely island . . .”

Ex. 5.16 Bernstein, *West Side Story*, “Puerto Rico, you lovely island . . .”: Introduction

Claves *p*

Guiro *p*

Spanish Guitar *p*

Celesta *p*

- ambiguous tonality—modal inflections in melodic lines
- *claves* (wood blocks) and *guiro* (ribbed gourd) establish Latin ambience with cross-rhythms and rhythmic *ostinato*
- Spanish guitar and celesta provide undulating lines in parallel thirds in rising and falling triplets

Ex. 5.17 Bernstein, *West Side Story*, “Puerto Rico, you lovely island . . .”: mm. 7–14

Rosalia *mp nostalgically*

Puer - to Ri - co, You love - ly is - land, Is - land of trop - i - cal breez - es.

- sung by Rosalia in a lyrical, declamatory style
- a sense of yearning and nostalgia is conveyed through long phrases and free rhythm
- Anita’s acerbic response conveys her loathing of Puerto Rico and her love of Manhattan

Ex. 5.18 Bernstein, *West Side Story*, “Puerto Rico, you lovely island . . .”: mm. 13–14

Fl. *ff*

Fl. *ff*

Vla. *ff*

Vlns. arco *f* *gliss. on harmonics* *p* *gliss.*

Vcs. arco *f* *gliss. on harmonics* *p* *gliss.*

- word painting on “breezes” is achieved through an arched motive based on the whole-tone scale. *Glissandi* on string harmonics also contribute to the effect.
- the rest of the song unfolds in a series of choruses and verses played at a faster tempo

Chorus: “I like to be in America”

Key: C major, with sudden (jazzy) modulations

Ex. 5.19 Bernstein, *West Side Story*, “America,” chorus: mm. 50–53

Anita *p*

I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!

I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!

- chorus consists of short syncopated phrases, repeating the word “America”
- verses use call and response patterns to convey argumentative exchanges between Rosalia and Anita
- chorus and verses alternate a $\frac{6}{8}$ and $\frac{3}{4}$ pattern, establishing the *hemiola* effect central to this song
- snappy syncopations provide rhythmic energy
- Latin flavor achieved through use of guitar, claves and maracas. Additional percussion instruments (pitched and non-pitched) add texture; trumpets and drums give intensity to the overall sound
- colorful orchestrations help paint vivid portraits. For example, in the opening, Rosalia’s voice is doubled sweetly by a flute, while Anita is accompanied by a mournful oboe

IF YOU watch the film versions of *West Side Story*, *My Fair Lady*, and *The King and I*, you might be struck by the similarity in the singing voices of the film’s stars, Natalie Wood, Audrey Hepburn, and Deborah Kerr respectively. That is because in all three films the actresses’ singing voices were overdubbed by American soprano Marni Nixon (b. 1930). Nixon has enjoyed a rich and varied performing career in musical theater, opera and concert. The fact that she was *heard* more often than she was *seen* in films earned her the sobriquet “The Ghostess with the Mostess.” Finally, in 1965 this “famously unfamous” singer was rewarded with an on-screen role: that of Sister Sophia in the film version of Rodgers and Hammerstein’s *The Sound of Music*.

“Any composer’s writing is the sum of himself, of all his roots and influences—I can only hope it adds up to something universal.”

Leonard Bernstein

RECOMMENDED LISTENING FOR:

Bernstein

Musical Highlights from *West Side Story*

“The Dance at the Gym”

This is the scene in which Tony and Maria meet for the first time. Leading up to their romantic meeting, there is a dynamic dance sequence featuring rich orchestration with brass and percussion, including bongos and cowbells, rhythmic hand clapping, and syncopated rhythms. The dances featured are the mambo and cha-cha. The excitement of the music and dancing reflects the tension and rivalry between the two gangs. At the moment of Maria and Tony’s meeting, the mambo fades away, and a gentle melody that foreshadows the tune of “Maria” is heard.

“Officer Krupke”

Sondheim’s clever word play is evident in this irreverent humorous song, which provides comic relief in the context of the unfolding drama. The rapid-fire delivery of this number pokes fun at conventional society and offers a humorous take on juvenile delinquency.

Bernstein Works in *Celebration Series Perspectives*®:

For Susanna Kyle (Piano Repertoire 6)

Alexina Louie and “Distant Memories”

Canadian composer Alexina Louie has garnered an international reputation with her captivating and eclectic musical style. Her works encompass both traditional and contemporary features, and her style fuses European and Asian influences. Louie’s sense of theatrical and programmatic elements, and her engaging sense of humor have contributed to her popularity and success.

The Life and Music of Alexina Louie (b. 1949)

Use the outline below to write an account of the life and music of Alexina Louie.

Family Background and Education

- 1949**
 - born July 30 in Vancouver, British Columbia, Canada
 - Chinese heritage: daughter of second-generation Canadians
 - childhood piano studies with Jean Lyons
 - earned ARCT in Piano Performance from The Royal Conservatory of Music
 - started undergraduate study as a psychology major but switched to music; graduated from UBC
- 1970**
 - pursued Master's degree in composition at University of California at San Diego; main teachers were Robert Erickson and Pauline Oliveros
 - under Oliveros, was part of eight-member Women's Ensemble that performed meditations through exercises in sound and movement; influenced her compositional approach

Life and Musical Career

- 1970**
 - early college teaching career in California
- 1980**
 - returned to Canada; settled in Toronto
- 1983**
 - became founding director of Esprit Orchestra, an ensemble significant for its devotion to Canadian composers and premieres of new works
 - current focus of career is composition but has taught theory and composition on occasion at The Royal Conservatory of Music, York University, University of Western Ontario
 - recipient of numerous awards, including two Junos, an honorary doctorate from University of Calgary, SOCAN (Society of Composers, Authors and Music Publishers of Canada) and the Order of Canada
 - married to composer and conductor Alex Pauk; they have two daughters

Musical Style

- her style combines traditional structures with a contemporary language that retains an emphasis on expression and communication
- represents a pan-ethnic perspective, combining traditional Asian music with influences of Western style
- reflects influences of minimalism
- some works incorporate electronic technology
- includes programmatic elements
- influenced by Canadian First Nations music and natural imagery
- musical influences include Igor Stravinsky, Claude Debussy, Olivier Messiaen
- musical humor comes across in many stage works, which quote the music of past composers (for example, the comic opera *Burnt Toast*, which quotes Mozart and Wagner)
- varied harmonic language embraces tonality, modality, extreme dissonance
- piano music draws on the instrument's expressive quality through extensive use of pedal and delicate wind-chime-like figuration

Genres and Titles

- keyboard music: including *Dragon Bells*, *Scenes from a Jade Terrace*, *Music for Piano*, *Fast Forward*
- chamber music: including *Demon Gate*, *Edges*
- orchestral works: including *Music for Heaven and Earth*, *The Eternal Earth*, *Music for a Thousand Autumns*, *O Magnum Mysterium* (written in memory of Canadian pianist Glenn Gould)
- film scores: *The Five Senses*, *Last Night*
- vocal works: *Songs of Enchantment*
- operas: including *The Scarlet Princess* (with David Henry Hwang), *Toothpaste*, *Burnt Toast*
- electronic music: *Molly*

Webquest

Use the Internet to learn more about Alexina Louie and her music. Do a search on her name, or enter the titles of works such as *Thunder Dragon* and *Music for Piano* to find recordings and videos. To learn more about musical activities and trends in Canada, visit the official websites of the Canadian Music Centre (CMC) and the Canadian Broadcasting Corporation (CBC) or simply search on “Canadian music.”

REQUIRED LISTENING:

“Distant Memories,” from *Music for Piano*

Using the related terms, background information, and listening guide that follow, write your own description of “Distant Memories.”

Background Information

“Distant Memories” is from a set of four pieces entitled *Music for Piano*. This work was commissioned by the Alliance for Canadian New Music Projects in 1982, and is very popular with piano teachers and students. We recommend you listen to all four pieces from *Music for Piano* before completing the listening guide for “Distant Memories.” The titles of each piece are as follows:

- “The Enchanted Bells”
- “Changes”
- “Distant Memories”
- “Once upon a time”

Related Terms

The terms below are all related to “Distant Memories.” Using the key words and phrases provided, write a definition for each of the terms marked with an asterisk (*) in the Glossary on page 135.

**senza misura*

- literally, “without measure”
- played freely, not in strict time

quasi berceuse

- *quasi*—in the style of
- *berceuse*—French for lullaby

perdendosi

- literally, “wasting away”
- performance indication to let the sound diminish gradually or die away

***arch form**

- a sectional structure, based on repetition in reverse order (for example, ABCBA)
- imparts an overall symmetry

Listening Guide

Listen to a recording of “Distant Memories.” Follow a score while you listen. (This piece can be found in *Celebration Series, Perspectives*® Piano Repertoire 9 and CD 9.)

Formal Structure:

ABCBA₁ (arch form)

A	m. 1	<i>senza misura</i>
B	mm. 2–9	<i>quasi berceuse</i>
C	mm. 10–23	<i>più mosso</i>
B ₁	mm. 24–35	<i>a tempo</i>
A ₁	mm. 36–end	<i>senza misura</i>

Section A: *senza misura*Ex. 5.20 Louie, "Distant Memories," Section A: *senza misura*

senza misura

Una corda may be used at the discretion of the performer.

- notated in real time: on the score, the approximate duration of each line is indicated in minutes and seconds
- notice the unusual flared beaming in the opening flourish: the notes are played "from slow to as fast as possible"
- additional contemporary notation features: note heads without stems; grace note effect on longer groups of notes (indicated with smaller font and slash across beam)
- subtle details create improvised effect: *fermatas* arrest the forward drive; use of irregular note groupings; directions such as *poco rit.* add to sense of spontaneity

Section B: *Quasi berceuse*Ex. 5.21 Louie, "Distant Memories," Section B: *Quasi berceuse*

Quasi berceuse ♩ = 58–60
(with a gently rocking motion)

- uses metered notation: time signature and metronome markings provided
- time signature changes frequently
- harmonically static; left-hand interval never changes
- pianist is directed to play "with a gently rocking motion"
- simple, innocent effect which results conjures up nostalgic memories of childhood

Section C: *Più mosso*Ex. 5.22 Louie, "Distant Memories," Section C: *Più mosso*, mm. 10–13

più mosso ♩ = 80

- triple meter maintained throughout

- use of polychords Example: _____
- jazz influence Example: _____
- unconventional notation Example: _____

Review and Reflection

Now that you have sampled several compositions from the 20th century, comment on the following as they relate to specific composers and works you have studied.

new approaches to rhythm

harmonic language

influence of non-Western music

innovative orchestration

extra-musical associations

popular influences

What do you like best about 20th-century music?

Do you have a favorite composer or piece from this era?

Of the works you studied in this unit, which did you enjoy the most, and why?

Glossary

Write definitions for each of the following terms (as required for the RCME History 1 Examination). Include one example (composition title and composer) for each:

absolute music

Example: _____

answer

Example: _____

antique cymbals

Example: _____

arch form

Example: _____

aria

Example: _____

art song

Example: _____

atonality

Example: _____

ballet

Example: _____

Baroque

Example: _____

basso continuo

Example: _____

berceuse

Example: _____

binary form

Example: _____

cha cha

Example: _____

chamber music

Example: _____

changing meter

Example: _____

choreography

Example: _____

chromaticism

Example: _____

classicism

Example: _____

cloches

Example: _____

coda

Example: _____

col legno

Example: _____

counterpoint

Example: _____

countersubject

Example: _____

cyclical structure

Example: _____

***da capo* aria**

Example: _____

development

Example: _____

Dies irae

Example: _____

drone

Example: _____

durchkomponiert

Example: _____

episode

Example: _____

equal temperament

Example: _____

exoticism in music

Example: _____

exposition

Example: _____

figured bass

Example: _____

flutter tongue

Example: _____

folk song

Example: _____

French overture

Example: _____

fugue

Example: _____

glissando

Example: _____

habañera

Example: _____

hemiola

Example: _____

homophonic texture

Example: _____

homorhythmic texture

Example: _____

idée fixe

Example: _____

Impressionism in music

Example: _____

libretto

Example: _____

Lied (Lieder)

Example: _____

mambo

Example: _____

melisma

Example: _____

menuet and trio

Example: _____

modal scales

Example: _____

monophonic texture

Example: _____

motive

Example: _____

musical

Example: _____

nationalism in music

Example: _____

opera

Example: _____

ophicléide

Example: _____

oratorio

Example: _____

ostinato

Example: _____

pedal point

Example: _____

pentatonic scale

Example: _____

Petrushka chord

Example: _____

polonaise

Example: _____

polyphonic texture

Example: _____

polyrhythm

Example: _____

polytonality

Example: _____

portamento

Example: _____

prelude

Example: _____

prelude (in opera)

Example: _____

primitivism

Example: _____

program music

Example: _____

program symphony

Example: _____

real answer

Example: _____

recapitulation

Example: _____

recitativo accompagnato

Example: _____

recitativo secco

Example: _____

ripieno

Example: _____

ritornello form

Example: _____

rocket theme

Example: _____

Romanticism

Example: _____

rondo form

Example: _____

rounded binary form

Example: _____

rubato

Example: _____

scherzo and trio

Example: _____

senza misura

Example: _____

serenade

Example: _____

sonata cycle

Example: _____

sonata form

Example: _____

stretto

Example: _____

string quartet

Example: _____

subject

Example: _____

Symbolism

Example: _____

symphonic poem

Example: _____

symphony

Example: _____

ternary form

Example: _____

terraced dynamics

Example: _____

the "Affections"

Example: _____

theme and variations

Example: _____

tierce de Picardie

Example: _____

tonal answer

Example: _____

tritone

Example: _____

verismo

Example: _____

verse–chorus structure

Example: _____

Viennese school

Example: _____

violinata

Example: _____

whole-tone scale

Example: _____

word painting

Example: _____

Appendix A

Recommended Resources

Dictionaries and Encyclopedias

Chwialkowski, Jerzy. *The Da Capo Catalogue of Classical Music Compositions*. New York: Da Capo Press, 1996.

Kallman, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto: University of Toronto Press, 1992; available online at www.thecanadianencyclopedia.com

Kennedy, Michael, and Joyce Bourne, eds. *The Concise Oxford Dictionary of Music*. 5th ed. London: Oxford University Press, 2007.

_____. *The Oxford Dictionary of Music*. Rev. ed. London: Oxford University Press, 2006. Available online by subscription at www.oxfordmusiconline.com

Randel, Don Michael, ed. *The Harvard Concise Dictionary of Music and Musicians*. Cambridge, MA: Belknap Press of Harvard University Press, 1999.

_____. *The Harvard Dictionary of Music*. Cambridge, MA: Harvard University Press, 2003.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed., 29 vols. London: Macmillan, 2001. Available online by subscription at www.oxfordmusiconline.com

_____. *The New Grove Dictionary of Opera*. 4 vols. London: Macmillan, 1992.

_____. *The W.W. Norton/Grove Concise Encyclopedia of Music*. New York, NY: W.W. Norton, 1988.

Slonimsky, Nicholas. *Baker's Biographical Dictionary of Musicians*. 9th ed. New York, NY: Schirmer Reference, 2000.

Westrup, Jack Allan, et al. *The New College Encyclopedia of Music*. New York, NY: W.W. Norton, 1981.

General Texts

Abraham, Gerald, ed. *The Concise Oxford History of Music*. New York, NY: Oxford University Press, 1985.

Grout, Donald Jay, Claude V. Palisca, and J. Peter Burkholder. *A History of Western Music*. 8th ed. New York, NY: W.W. Norton, 2006.

Hanning, Barbara Russanno. *A Concise History of Western Music*. 3rd ed. New York, NY: W.W. Norton, 2007.

Holoman, D. Kern. *Masterworks: A Musical Discovery*. 2nd ed. Upper Saddle River, New Jersey: Prentice Hall, 2001.

Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music*. 10th ed. New York, NY: W.W. Norton, 2007.

Schonberg, Harold C. *Lives of the Great Composers*. 3rd ed. New York, NY: W.W. Norton, 1997.

Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, MA: McGraw-Hill, 1998.

Yudkin, Jeremy. *Understanding Music*. Upper Saddle River, NJ: Prentice Hall, 1999.

Baroque Period Texts

- Boyd, Malcolm. *J.S. Bach*. London: Oxford University Press, 1999.
- Bukofzer, Manfred. *Music in the Baroque Era: From Monteverdi to Bach*. New York, NY: W.W. Norton, 1947.
- David, Hans T., and Arthur Mendel, eds. *The New Bach Reader*. Revised and enlarged by Christoph Wolff. New York, NY: W.W. Norton, 1999.
- Hogwood, Christopher. *Handel*. New York, NY: W.W. Norton, 1996.
- Landon, H.C. Robbins. *Handel and His World*. Boston, Massachusetts: Little, Brown, 1984.
- Palisca, Claude V. *Baroque Music*. 3rd ed. Englewood Cliffs, New Jersey: Prentice Hall, 1991.
- Talbot, Michael. *Vivaldi*. London: J.M. Dent and Sons, 1978.
- Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. New York, NY: W.W. Norton, 2000.
- . *The World of the Bach Cantatas*. New York, NY: W.W. Norton, 1997.

Classical Period Texts

- Cooper, Barry. *The Beethoven Compendium: A Guide to Beethoven's Life and Music*. New York, NY: W.W. Norton, 1996.
- Deutsch, Otto Erich. *Mozart: A Documentary Biography*. Stanford: Stanford University Press, 1991.
- Downs, Philip G. *Classical Music: The Era of Haydn, Mozart and Beethoven*. New York, NY: W.W. Norton, 1992.
- Geiringer, Karl. *Haydn: A Creative Life in Music*. 3rd ed. Revised and expanded. Berkeley: University of California Press, 1983.
- Hamburger, Michael, ed. *Beethoven's Letters, Journals, and Conversations*. New York, NY: W.W. Norton, 1992.
- Kerman, Joseph and Alan Tyson, et al. *The New Grove Beethoven*. New York, NY: W.W. Norton, 1997.
- Landon, H.C. Robbins. *Haydn: The Early Years, 1732–1765*. New York, NY: W.W. Norton, 1995.
- . *Haydn: At Esterhaza, 1766–1790*. New York, NY: W.W. Norton, 1995.
- . *Haydn in England, 1791–1795*. New York, NY: W.W. Norton, 1995.
- . *Haydn: The Years of "The Creation."* New York, NY: W.W. Norton, 1995.
- . *Haydn: The Late Years, 1801–1809*. New York, NY: W.W. Norton, 1995.
- Pauly, Reinhard G. *Music in the Classic Period*. 4th ed. Upper Saddle River, New Jersey: Prentice Hall, 2000.
- Ratner, Leonard G. *Classic Music: Expression, Form and Style*. New York, NY: Schirmer, 1980.
- Rosen, Charles. *The Classical Style: Haydn, Mozart and Beethoven*. Expanded edition. New York, NY: W.W. Norton, 1998.
- Solomon, Maynard. *Mozart: A Life*. New York, NY: Harper Collins Publishers, 1995.
- . *Beethoven*. New York, NY: Schirmer Books, 1977.
- Spaethling, Robert, ed. *Mozart's Letters, Mozart's Life: Selected Letters*. New York, NY: W.W. Norton, 2000.
- Zaslaw, Neal, and William Cowdery, eds. *The Complete Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*. New York, NY: W.W. Norton, 1990.

Romantic Period Texts

- Atwood, William G. *Fryderyk Chopin: Pianist from Warsaw*. New York, NY: Columbia University Press, 1987.
- Barzun, Jacques. *Berlioz and His Century: An Introduction to the Age of Romanticism*. Chicago: University of Chicago Press, 1982.
- Brown, Maurice J.E., and Eric Sams. *The New Grove Schubert*. New York, NY: W.W. Norton, 1997.
- Dean, Winton. *Georges Bizet: His Life and His Work*. London: J.M. Dent and Sons, 1948; 3rd ed., 1975.
- Deutsch, Otto Erich. *The Schubert Reader: A Life of Franz Schubert in Letters and Documents*. New York, NY: W.W. Norton, 1977.
- Holoman, D. Kern. *Berlioz: A Musical Biography of the Creative Genius of the Romantic Era*. Cambridge: Harvard University Press, 1989.
- Longyear, Rey M. *Nineteenth-Century Romanticism in Music*. 3rd ed. Englewood Cliffs, New Jersey: Prentice Hall, 1988.
- Macdonald, Hugh, ed. *Selected Letters of Berlioz*. New York, NY: W.W. Norton, 1997.
- Rosen, Charles. *The Romantic Generation*. (with CD) Cambridge, Massachusetts: Harvard University Press, 1995.
- Samson, Jim. *The Music of Chopin*. Oxford: Oxford University Press, 1994.
- Walker, Alan, ed. *The Chopin Companion*. New York, NY: W.W. Norton, 1973.
- Zamoyski, Adam. *Chopin: A New Biography*. Garden City, New York, NY: Doubleday, 1980.

Twentieth-Century Texts

- Burton, Humphrey. *Leonard Bernstein*. New York, NY: Anchor Books, 1995.
- Craft, Robert. *Stravinsky: Glimpses of a Life*. New York, NY: St. Martin's Press, 1992.
- Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*. 2nd ed. Englewood Cliffs, New Jersey: Prentice Hall, 1999.
- Lockspeiser, Edward. *Debussy*. London: J.M. Dent and Sons, 1936; rev. ed., 1963.
- Machlis, Joseph. *An Introduction to Contemporary Music*. 2nd ed. New York, NY: W.W. Norton, 1979.
- Myers, Paul. *Leonard Bernstein*. New York, NY: Phaidon Press, 1998.
- Proctor, George A. *Canadian Music of the Twentieth Century*. Toronto: University of Toronto Press, 1980.
- Salzman, Eric. *Twentieth Century Music: An Introduction*. 4th ed. Englewood Cliffs, New Jersey: Prentice Hall, 2002.
- Stravinsky, Igor. *An Autobiography*. New York, NY: W.W. Norton, 1998.
- Stravinsky, Vera, and Robert Craft. *Stravinsky in Pictures and Documents*. New York, NY: Simon and Schuster, 1978.
- Watkins, Glenn. *Soundings: Music in the Twentieth Century*. New York, NY: Schirmer, 1988.

Internet Resources (General Sites)

- Worldwide Internet Music Resources
http://www.music.indiana.edu/music_resources/
- Sibelius Academy Music Resources
<http://www.siba.fi/Kulttuuripalvelut/music.html>
- The Classical Music Pages
<http://w3.rz-berlin.mpg.de/cmp/classmus.html>
- Classical Net
<http://www.classical.net/>

Video Resources (VHS)

The Famous Composers Series. (Distributed by KULTUR.) Written, produced, and directed by Malcolm Hossick. Titles include: Johann Sebastian Bach, Ludwig van Beethoven, Joseph Haydn, Wolfgang Amadeus Mozart, Giacomo Puccini, Franz Schubert, Igor Stravinsky.

A & E “Biography” Series. (Distributed by New Video) Titles include “Mozart” and “Beethoven: The Sound and The Fury”.

The Story of the Symphony. (Distributed by KULTUR.) With André Previn and The Royal Philharmonic. Six-part Series. Vol. 1: Haydn and Mozart, Vol. 2: Beethoven, Vol. 3: Berlioz.

Beethoven, Ludwig van. Symphony No. 5 in C minor, op. 67

- Leonard Bernstein, Vienna Philharmonic, DG 44007 32043

Berlioz, Hector. *Symphonie fantastique*

- John Eliot Gardiner, Orchestre Révolutionnaire et Romantique. Philips 440 070 254 3

Bernstein, Leonard. *West Side Story*

- Bernstein conducts, with Te Kanawa, Troyanos, Carreras, DG 072 206 B GVG
- Film version, directed by Robert Wise and Jerome Robbins, starring Natalie Wood, MGM Musicals 0 7928 65295 3

Bizet, Georges. *Carmen*

- Film version, directed by P. Rosi, Lorin Maazel, Orchestre national de France, with Migenes, Domingo, Esham, Raimondi, Columbia 60487

Chopin, Frédéric. *Selections*

- Lazar Berman, KULTUR 1 56127 428 1

Handel, Georg Frideric. *Messiah*

- Neville Marriner, Academy and Chorus of St. Martin-in-the-Fields, McNair, Otter, Chance, Hadley, Philips 440 070 5323

Schubert, Franz. *Lieder*

- Dietrich Fischer-Dieskau, Warner 6 3984 23031 3 2

Video Resources (DVD)**Bach, Johann Sebastian. *The Well-Tempered Clavier, 48 Preludes and Fugues***

- Hewitt, MacGregor, Demidenko, Gavrilov [each plays 12], Studio Image Entertainment

Beethoven, Ludwig van. Symphony No. 5 in C minor, op. 67

- Karajan, Berlin Philharmonic, SONY Classical 1 57330 135 3
- The Story of the Symphony; Narrated and conducted by André Previn with the Royal Philharmonic Orchestra, RM Arts/Image Entertainment

Berlioz, Hector. *Symphonie fantastique*

- The Story of the Symphony; André Previn, Royal Philharmonia Orchestra, RM Arts/Image Entertainment ID 5818RADVD
- John Eliot Gardiner, Orchestre Révolutionnaire et Romantique, Philips

Bizet, Georges. *Carmen*

- James Levine, Metropolitan Opera, Baltsa, Carreras, Mitchell, Ramey, DG 0730009
- Zubin Mehta, Covent Garden, Ewing, Lima, Vadura, Quilico RM 14381 5782 2
- Cast of the Rosi film version: Lorin Maazel, Orchestre national de France, Migenes, Domingo. Esham, Raimondi, Columbia

Debussy, Claude. *Prelude to The Afternoon of a Faun*

- Herbert von Karajan, Berlin Philharmonic, SONY Classical 0 7389 1923

Handel, Georg Frideric. *Messiah*

- King's College Choir, Stephen Cleobury, Brandenburg Consort, RM 14381 5815 2

Puccini, Giacomo. *Madama Butterfly*

- Cast of the Mitterand film version: James Conlon, conductor, with Ying Huang, Troxell, Columbia
- Maazel, Teatro Alla Scala, Hayashi, Kim, Dvorsky, Studio Image Entertainment
- Karajan, Freni, Domingo, Ludwig, directed by Ponelle, DECCA

Vivaldi, Antonio. *The Four Seasons*

- Nigel Kennedy, EMI 7243 4 92499 9 8
- Anne-Sophie Mutter, solo violin, Herbert von Karajan, Berlin Philharmonic, SONY Classical 1 57330 135 3

Appendix B

Recommended Listening Materials

The following is a list of suggested recordings for each of the required pieces discussed in this volume:

Bach, Johann Sebastian. *The Well-Tempered Clavier*

- Vladimir Ashkenazy, Decca 475 6832
- Bob von Asperen, Virgin 3 49963-2
- Kenneth Gilbert, DG Archiv 413 439
- Glenn Gould, Sony SM2K 52600, SM2K 52603
- Angela Hewitt, Hyperion CDA 67301/2, CDA 67303/4
- Keith Jarrett, ECM 835246
- Ralph Kirkpatrick, DG Archiv 463 601 2
- Sviatoslav Richter, RCA 82876 62315-2
- Bernard Roberts, Nimbus NI 5608/11
- Andras Schiff, Decca 414 388
- Suzuki, BIS CD 813/4
- Rosalyn Tureck, DG 463 305

Beethoven, Ludwig van. *Symphony No. 5*

- Berlin Philharmonic Orchestra, conducted by Herbert von Karajan, DG 419 051-2, DG 439 004-2
- Chicago Symphony Orchestra, conducted by Sir George Solti, Decca 443 756-2
- Cleveland Orchestra, conducted by Christoph von Dohnanyi, Telarc 80163
- Cleveland Orchestra, conducted by George Szell, Sony Ess. SBK 47651
- Royal Concertgebouw Orchestra, conducted by Wolfgang Sawallisch, EMI 73326-2
- Leipzig Gewandhaus Orchestra, conducted by Kurt Masur, Philips 434 156 2
- Münchner Philharmoniker, conducted by Sergiu Celibidache, EMI 7243 5 56837 2
- New York Philharmonic Orchestra, conducted by Kurt Masur, Warner Apex 8573 89078
- Orchestre Révolutionnaire et Romantique, conducted by John Eliot Gardiner, DG Archiv 439 900
- Philadelphia Orchestra, conducted by Eugene Ormandy, Sony 63266
- West-Eastern Divan Orchestra, conducted by Daniel Barenboim, Warner 2564 621791-2
- Wiener Philharmoniker, conducted by Carlos Kleiber, DG 415 861-2GH
- Zurich Tonhalle, conducted by David Zinman, Arte Nova 74321 49695-2

Berlioz, Hector. *Symphonie fantastique*

- Chicago Symphony Orchestra, conducted by Daniel Barenboim, Teldec 4509-98800-2
- L'Orchestre symphonique de Montréal, conducted by Charles Dutoit, Decca 458011
- Orchestre Révolutionnaire et Romantique, conducted by John Eliot Gardiner, Philips 434 402-2
- Royal Concertgebouw Orchestra of Amsterdam, conducted by Sir Colin Davis, Philips 464692
- The Cleveland Orchestra and Chorus, conducted by Pierre Boulez, DG 45343-2

Bernstein, Leonard. *West Side Story*

- Leonard Bernstein conducts *West Side Story* with Kiri Te Kanawa, José Carreras, Tatiana Troyanos, Kurt Ollmann, Marilyn Horne, DG 457 199-2, London 452-916
- Los Angeles Philharmonic Orchestra, DG 410 025-2
- Original Cast, Columbia SK 60724
- *Symphonic Dances*, Baltimore Symphony Orchestra, conducted by David Zinman *The Songs of West Side Story*, RCA 62707

Britten, Benjamin. *The Young Person's Guide to the Orchestra*

- London Symphony Orchestra, conducted by Benjamin Britten, London 417 509-2
- Minnesota Orchestra, conducted by Neville Marriner, EMI CDC 7 49300-2
- Narrated by Dame Edna Everage, Melbourne S.O., Lanchberry, Naxos 8.554170
- Narrated by Sean Connery, RPO, Dorati, Decca Phase 4 444 104-2
- New York Philharmonic, conducted by Leonard Bernstein, Sony 7464 46712-2

Chopin, Frédéric. *Polonaise, op. 53*

- Martha Argerich, EMI 7243 5 56805 2 5
- Vladimir Ashkenazy, Double Decca 452 167-2
- Idil Biret, Naxos 8.550360
- Alexander Brailowsky, Sony SBK 46546
- Vladimir Horowitz, CBS MK 42306
- Josef Lhévinne, Philips 456889 2
- Maurizio Pollini, DG SACD 471 648-2
- Artur Rubinstein, RCA 5615 2

Debussy, Claude. *Prélude à l'après-midi d'un faune*

- The Cleveland Orchestra, conducted by Pierre Boulez, DG 435 766-2
- Concertgebouw, conducted by Bernard Haitink, Philips Duo 438 742-2
- L'Orchestre de la Suisse Romande, conducted by Ernst Ansermet, DECCA 433 711-2
- London Symphony Orchestra, conducted by André Previn, EMI 3 91967-2
- Los Angeles Philharmonic, conducted by Esa-Pekka Salonen, Sony SK 62599
- Metropolitan Orchestra of Montreal, conducted by Yannick Nezet-Séguin, Atma SACD 2 2549
- Orchestre symphonique de Montréal, conducted by Charles Dutoit, London 430240-2
- Philadelphia Orchestra, conducted by Eugene Ormandy, Sony SBK 53256
- Philharmonia Orchestra, conducted by Serge Baudo, CD-EMX 9502

Handel, George Frideric. *Messiah*

- Arnold Schoenberg Choir, Vienna Concentus Musicus, conducted by Nikolaus Harnoncourt, DHM.BMG 82876 64072-2
- Bach Collegium Japan, conducted by Masaaki Suzuki, BIS 891/892
- Cambridge Choir, Freiburg Baroque Orchestra, conducted by Rene Jacobs, HM HMC 90 1928/9
- Cambridge Singers, Royal Philharmonic Orchestra, conducted by John Rutter, COLCD 132-2
- Chicago Symphony Orchestra and Chorus, conducted by Sir Georg Solti, Decca 414 396-2
- Gabrieli Consort and Players, conducted by Paul McCreesh, DG 477 066-2
- Les Arts Florissants, conducted by William Christie, HMX 2901498.99
- Monteverdi Choir, English Baroque Soloists, conducted by John Eliot Gardiner, Philips 434 297-2
- Taverner Choir and Players, conducted by Andrew Parrott, Virgin Veritas 5620042
- The English Concert and Choir, conducted by Trevor Pinnock, DG Archiv 423 630
- Toronto Mendelssohn Choir, Toronto Symphony, conducted by Andrew Davis, EMI CDC-7 49027 2

Haydn, Franz Joseph. String Quartet, op. 76, no. 2 (“Quinten”)

- Eder Quartet, Warner Apex 0927 40284-2
- Mosaïques Quartet, Astrée E 8665

Louie, Alexina

- *Canadian Music for Piano*, Louise Bessette, CBC MVCD 1064
- *Celebration Series Perspectives*®, CD 9, The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada
- *Virtuoso Piano Music of Our Own Time*, Christina Petrowska, JLH 1002

Mozart, Wolfgang Amadeus. Eine kleine Nachtmusik, K 525

- Academy of St. Martin-in-the-Fields, conducted by Neville Marriner, Decca 433634
- City of London Sinfonia, Watkinson
- I Musici de Montréal, conducted by Yuli Turovsky, Chandos CHAN 9045
- I Musici, Philips IMS 410 606-2
- Le Concert des Nations, Savall, Alia Vox SACD AVSA 9846
- Prague Chamber Orchestra, Mackerras, Telarc CD 10108
- Scottish Chamber Orchestra, Leppard, Warner Apex 0927 48691-2
- Wiener Mozart Ensemble 4, Willi Boskovsky, Decca 443 458 2

Puccini, Giacomo. Madama Butterfly

- Freni/Carreras/Berganza/Pons, Ambrosian Opera Chorus, Philharmonia Orchestra, Philharmonia Orchestra, Giuseppe Sinopoli, DG 423 567-2
- Freni/Pavarotti/Ludwig/Kerns, Vienna Philharmonic, conducted by Herbert von Karajan, London 417 577-2
- Scotto/di Stasio/Bergonzi/Panerai, Orchestra and Chorus of the Rome Opera, conducted by Sir John Barbirolli, EMI CMS 7 69654 2
- Tebaldi/Bergonzi/Sordello/Cossotto, Santa Cecilia Academy Chorus and Orchestra, conducted by Tullio Serafin, Decca 425 531-2

Schubert, Franz. Erlkönig

- Bostridge/Blake, EMI CDC 556347
- Fischer-Dieskau/Moore, DG 431 085 2, DG 453 676 2
- Goerne/Haefliger, Decca 4529172
- Terfel/Martineau, DG 445294 32
- Walker/Vignoles, CRD CRD 3464

Schubert, Franz. (Lieder)

- Schubert Lieder, performed by Fischer-Dieskau/Moore, DG 437 214-2
- *The Hyperion Schubert Edition*, performed by Johnson et al., 36 CD Series

Stravinsky, Igor. Petrushka

- Boston Symphony Orchestra, conducted by Pierre Monteux, RCA 6529-2
- City of Birmingham Symphony Orchestra, conducted by Simon Rattle, EMI CDC 7 49503 2
- The Cleveland Orchestra, conducted by Pierre Boulez, CBS MK 42395
- London Symphony Orchestra, conducted by Kent Nagano, Erato 3984-23142-2
- New York Philharmonic, conducted by Leonard Bernstein, Sony 82876 78749-2
- Philadelphia Orchestra, conducted by Riccardo Muti, EMI CDC 7 47408 2
- Philharmonia Orchestra, conducted by Robert Craft, Naxos 8.557500
- Royal Concertgebouw Orchestra, conducted by Colin Davis, Philips 416 498-2

Vivaldi, Antonio. *The Four Seasons*, op. 8

- Academy of St. Martin-in-the-Fields, soloist Joshua Bell, Sony BMG 711013
- Concentus Musicus Wien, conducted by Nikolaus Harnoncourt, soloist Alice Harnoncourt, Teldec 91851
- Concerto Italiano, conducted by Rinaldo Alessandri, NAÏVE 30363
- English Chamber Orchestra, soloist Nigel Kennedy, EMI CDC 56253
- English Concert, conducted by Trevor Pinnock, CRD 3325
- Europa Galante, conducted by Fabio Bionte, Virgin Classics 0724356525
- I Solisti Veneti, conducted by Claudio Scimone, Erato 4509 99666
- Il Giardino Armonico, conducted by Giovanni Antonini, Teldec 4509 97971-2
- Raglan Baroque Players, conducted by Nicholas Kraemer, soloist Monica Huggett, Virgin CDVB 61668
- Tafelmusik, conducted by Jeanne Lamon, Sony SK 48251
- Venice Baroque Orchestra, conducted by Andrea Marcon, soloist Giuliano Carmignola, Brilliant BLC 93091

DVD**Bach, Johann Sebastian. *The Well-Tempered Clavier***

- Andrei Gavrilov, Joanna McGregor, Nikolai Demedenko, Angela Hewitt, EuroArts DVD 2050309

Beethoven, Ludwig van. *Symphony No. 5 in C minor*, op. 67

- London Philharmonic Orchestra, conducted by Leopold Stokowski, EMI DVD 492842-9
- Berlin Philharmonic, conducted by Herbert von Karajan, EuroArts DVD 2072118

Berlioz, Hector. *Symphonie fantastique*

- *Sounds Magnificent (The Story of the Symphony)*—*Berlioz Symphonie fantastique*, André Previn and the Royal Philharmonic Orchestra, RPO (1984)

Bernstein, Leonard. *West Side Story*

- *The Making of the Recording*, Leonard Bernstein with Te Kanawa, Carreras, Troyanos, Ollmann, DG 073 4054

Debussy, Claude. *Prélude à l'après-midi d'un faune*

- Robert Orledge, Vienna Symphony Orchestra, Royal Ballet dancers, Capriccio 93517

Handel, Georg Frideric. *Messiah*

- Nelson/Kirkby/Watkinson/Elliott/Thomas, Westminster Abbey Choir, Academy of Ancient Music, Christopher Hogwood, Warner DVD 0630-17834-2

Puccini, Giacomo. *Madama Butterfly*

- Freni/Ludwig/Domingo, Vienna Philharmonic Orchestra, conducted by Herbert von Karajan, directed by Jean-Pierre Ponelle, DG 00400 073 4037

Stravinsky, Igor. *Petrushka*

- *Return of The Firebird: Firebird, Petrushka, Scheherazade*, Andris Liepa, Bolshoi State Theatre Decca 440 079 322-9

Vivaldi, Antonio. *The Four Seasons*

- Nigel Kennedy, English Chamber Orchestra, directed by Nigel Kennedy, Wesley Classics, ECO DVD 4924982
- Gidon Kremer, English Chamber Orchestra, conducted by Christopher Nupen, DG DVD 073 4415
- Julia Fischer, Academy of St. Martin-in-the-Fields, conducted by Kenneth Sillito, BBC Opus Arte DVD OA 0818

