THE GREAT COURSES®

How to Listen to and Understand Great Music, 3rd Edition

Course Guidebook

Professor Robert Greenberg
San Francisco Performances

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Professor Robert Greenberg was born in Brooklyn, New York, in 1954 and has lived in the San Francisco Bay area since 1978. He received a B.A. in music, magna cum laude, from Princeton University in 1976 where his principal teachers were Edward Cone, Daniel Werts, and Carlton Gamer in composition; Claudio Spies and Paul Lansky in analysis; and Jerry Kuderna in piano. In 1984, he received a Ph.D. in music composition, with distinction, from the University of California, Berkeley, where his principal teachers were Andrew Imbrie and Olly Wilson in composition and Richard Felciano in analysis.

He has composed over 45 works for a wide variety of instrumental and vocal ensembles. His works have been performed in New York, San Francisco, Chicago, Los Angeles, England, Ireland, Greece, Italy, and the Netherlands, where the Amsterdam Concertgebouw performed his *Child's Play* for String Quartet. He has received numerous honors, including three Nicola de Lorenzo Composition Prizes and three Meet-the-Composer Grants. Recent commissions have come from the Koussevitzky Foundation at the Library of Congress, the Alexander String Quartet, the San Francisco Contemporary Music Players, San Francisco Performances, the Strata Ensemble, and the XTET ensemble.

Professor Greenberg is a board member and an artistic director of COMPOSERS, INC., a composers' collective/production organization based in San Francisco. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label. He has performed, taught, and lectured extensively across North America and Europe. He is currently music-historian-in-residence with San Francisco Performances, where he has lectured and performed since 1994, and resident composer and music historian to National Public Radio's "Weekend All Things Considered."

He has served on the faculties of the University of California at Berkeley, California State University at Hayward, and the San Francisco Conservatory of Music, where he chaired the Department of Music, History and Literature from 1989–2001 and served as the Director of the Adult Extension Division from 1991–1996.

Professor Greenberg has lectured for some of the most prestigious musical and arts organizations in the United States, including the San Francisco Symphony (where, for 10 years, he was host and lecturer for the symphony's nationally acclaimed "Discovery Series"), the Lincoln Center for the Performing Arts, the Van Cliburn Foundation, and the Chautauqua Institute. He is a sought-after lecturer for businesses and business schools, speaking at such diverse organizations as the Commonwealth Club of San Francisco and the University of Chicago Graduate School of Business, and has been profiled in various major publications, including the *Wall Street Journal*, *Inc*. magazine, and the London *Times*. ∎

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How to Listen to and Understand Great Music, 3rd Edition

Scope:

Throughout its history, Western music has been a mirror of the social, political, and religious events and aesthetic ideals of its time. The ancient Greeks held a humanistic view of music—they believed in its power to change nature, to heal the sick, and to change the human heart. The ancient Greek Doctrine of Ethos, based on the Pythagorean view of music, claimed music to be a microcosm of the cosmos, ruled by the same mathematical laws as the cosmos. The Greeks recognized the power of music to heighten the expressive power of words and used music in their drama for that reason.

With the decline of the municipal authority of the Roman Empire, the Roman Catholic Church became a temporal and spiritual power, fostering the ideal of music as a "servant" of religion. In this role, music was created according to guidelines imposed by the Church. Out of this tradition emerged plainchant, a monophonic genre of music that was cultivated virtually unchanged for centuries until the development of composed polyphony in the High Middle Ages, circa 1000–1400.

The 14th century was a time of tremendous change, marked in music by a technique called isorhythm, of which Guillaume de Machaut was the supreme master. A century later, during the Renaissance, the rebirth of ancient Greek-inspired Humanism had a significant impact on music. Inspired by Classical ideals, such composers as Josquin Desprez sought greater expressivity through clearer vocal articulation in their music. The Renaissance was also a time of experimentation with tuning systems, the developing "science" of tonal harmony and notation. Although secularism was on the rise, it was the Roman Catholic Mass that inspired the most significant compositions of the period, including those of Giovanni da Palestrina, whose masses satisfied the Church's emphasis on clarity of vocal declamation. The late 16th century saw the Renaissance Humanist preoccupation with the written word carried to new heights in the cultivation of musical word painting, which found its

most extreme expression in the genre of the madrigal, mastered by such composers as Carlo Gesualdo and Thomas Weelkes.

The relative restraint of Renaissance music yielded to the exuberance and even greater expressivity of Baroque-era music (1600–1750). This age of new discoveries and faith in science and the scientific method led to a view of the cosmos as a logical, watch-like, ordered mechanism, a worldview that found its way into music with the codification and standardization of the well-tempered tuning system, meter, and harmony. It was during the Baroque Era that opera evolved, along with two other significant vocal genres—oratorio and the Lutheran church cantata. The latter genre was a result of the Protestant Reformation, which also helped to facilitate the development of instrumental music. This, in turn, gave rise to important new musical forms, including fugue, ground bass form, and ritornello form. Distinctive national styles emerged in Italy and Germany, as exemplified in the music of Arcangelo Corelli, Antonio Vivaldi, George Frederick Handel, and Johann Sebastian Bach.

The rise of the middle class in the 17th and 18th centuries led to the emergence of public concerts, musical amateurism, and a new philosophy of naturalism in music, which looked back to the purity of Classical aesthetic ideals for inspiration. This so-called Classical Era in music saw the development of the Viennese Classical style, with its seemingly perfect marriage of northern and southern European musical traditions. Homophonic forms were created or adapted from Baroque antecedents, including theme and variations form, minuet and trio form, rondo form, and most importantly, sonata form.

The two most important orchestral genres of the Classical Era, the symphony and the concerto, evolved from Baroque operatic practices and concepts. The history of the symphony's development owes a particular debt to Joseph Haydn, while the arch-revolutionary Ludwig van Beethoven brought the genre to its Classical zenith, even as his symphonies anticipated the trends of the subsequent Romantic Era. The concerto reached equally lofty heights in the hands of Wolfgang Mozart. Opera continued to flourish in the Classical Era, with the development of opera buffa. Again, Mozart's contributions to the genre remain unsurpassed.

The 19th century, known as the Romantic Era, saw a post-Beethoven expressive revolution in which literary storytelling came to play a crucial role in music, as epitomized by the work of Hector Berlioz. Opera flourished in this period, too: Italian bel canto opera owed much to Gioacchino Rossini, while German Romantic opera was ushered in by Carl Maria von Weber. Later in this period, Richard Wagner's contributions to the genre would have enormous significance and influence, as would those of Giuseppe Verdi. The 19th century also saw the development of program music and musical nationalism. Both these elements can be seen in the work of such composers as Franz Liszt, Peter Ilyich Tchaikovsky, and the Russian nationalists. The increasingly extreme range of late Romantic expression is exemplified in the music of Wagner and Gustav Mahler.

At the end of the 19th century, the challenge of finding new approaches to melody, harmony, and rhythm occupied many of the best musical minds, including that of Claude Debussy, one of the most original and influential composers in the history of Western music. Debussy gave voice to musical Impressionism, with his unique blurring of traditional harmonic and rhythmic contours and his unprecedented emphasis on timbre. Debussy's innovations made a deep impression on Igor Stravinsky, who experimented with rhythmic asymmetry and polythematic textures. The early-20th-century quest to break free of conventional systems of harmony and meter found its culmination in the freely atonal music of Arnold Schönberg, who would change the course and history of Western music.

Every musical composition is a product of its time and place, as well as its composer's conscious and unconscious mind. Each such work mirrors its contemporary world in its own unique way. ∎

Music as a Mirror

Lecture 1

> **This opening lecture introduces themes, concepts, and terminology that will be followed and used throughout the series, including concert music, classical music, popular music, and Western music.**

We will see how music is a "mirror" of historical change on various levels. The course will focus on representative works in relation to their historical contexts and will endeavor to build listening skills and a musical vocabulary designed to increase musical knowledge and appreciation. Using Ludwig van Beethoven as an example, "the composer" is discussed, not as idiot savant or Godhead, but as a human being who has chosen music as the conduit for the expression of his or her thoughts, feelings, and worldview.

Why should we seek to understand concert music? An understanding of music can free our imaginations, making us more intellectually flexible and better at problem solving. Music is a universal, nonverbal language that provides access to social, cultural, and aesthetic traditions of different times and places. Music allows us to transcend our own world and partake in completely different realities. Musical experience opens our minds as very few other things can.

We begin with some key definitions and distinctions. This course examines Western (European-based) music, with the understanding that many non-Western cultures also have ancient and substantial musical traditions. Concert music is music most likely to be heard in a concert hall or some such other "reanimation facility." Properly speaking, concert music is not synonymous with Classical music; the latter refers either to the music of ancient Greece or to Western music composed between approximately 1750 and 1827.

It is often difficult to distinguish between concert music and popular music. In its day, Ludwig van Beethoven's Piano Sonata in C Minor, op. 13, composed in 1799, was considered a progressive work intended for connoisseurs. *[**Piano example:** Beethoven, Piano Sonata in C Minor, op. 13*

(1799), movement 1, opening.] In its day, Mozart's piano sonata of 1788 was "popular" in almost every sense. *[**Piano example:** Mozart, Piano Sonata in C Major, K. 545 (1788), movement 1, opening.]* Today, this music is considered to be concert music. Often, concert music is considered "pure" music created out of some altruistic artistic urge, whereas popular music is only written for money. This is a red herring, as all composers want to be paid for their music! Suffice for now to say that concert works will generally be longer and have a higher information content—melodic, harmonic, rhythmic, and formal detail— than so-called "popular" works.

Western music can be seen as a mirror of society. As society changes, so does the stylistic content of the music. *[**Musical selections:** Thomas of Celano, Dies irae (c. 1225); Mozart, Eine kleine Nachtmusik, K. 525 (1787), movement 2; Arnold Schönberg, Pierrot Lunaire, op. 21, no. 1 (1912).]* Why has Western musical style changed? The answer lies in the intrusion of the composer's ego, beginning in the High Middle Ages, when composers first began to actually sign their work—to take credit for it.

Ludwig van Beethoven.

Composers search constantly for new modes of expression. The rate of stylistic change has increased as the rate of change in society has increased. *[**Musical selections:** Ave maris stella (plainchant hymn, c. 725); Thomas of Celano, Dies irae (c. 1225); N. Rimsky-Korsakov, Russian Eastern Overture (1888), opening; Igor Stravinsky, The Rite of Spring (1912), "Dance of the Adolescents."]*

We will take a three-pronged approach to our study of music in this course. We will examine the historical, social, political, and religious environments that shaped the composers under study and their musical styles. We will focus on certain representative works as examples of their times and as objects of art unto themselves. We will develop listening skills and a musical
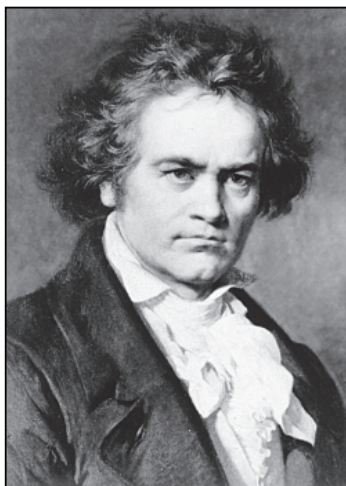
vocabulary that will allow us to isolate and identify certain types of musical phenomena. *[**Musical selections:** Mozart, Symphony in G Minor, K. 550 (1788), movement 4—an example of disjunct melody; Beethoven, Symphony no. 9, op. 125 (1824), movement 4, "Ode to Joy"—an example of conjunct melody.]* There is only one big leap in the Beethoven work, and it constitutes the climactic moment of the theme. Beethoven's theme is so relatively conjunct that the intensity of that leap is magnified tenfold. *[**Piano example:** "Ode to Joy" with interval of a sixth (played twice).]*

A few apologies are in order. Unfortunately, this course is as much an exercise in exclusion as it is in inclusion. This series will provide only a historic and aesthetic of Western music.

Finally, let us consider the composer as a person rather than as an icon. A little depedestalization is good for us! Let's cut through some of the mystery and hyperbole that surrounds the act of music composition. Composers are *people* who describe what they see, hear, understand, feel, and perceive in musical terms. Taking Beethoven as our example, we hear in the heavy, emotional music of his Symphony no. 5 the Beethoven we associate with the revolutionary and heroic spirit of the age of Napoleon. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67 (1808), movement 1.]* But not all of Beethoven's music is heavy, serious, and turgid. For example, Beethoven was capable of writing some of his most joyful music when he was in his darkest moods. What do you suppose this music is about? *[**Musical selection:** Beethoven, Symphony no. 2 in D Major, op. 36 (1802), movement 4 (repeated).]*

Why should we seek to understand concert music?

It is a strange theme for a symphonic movement. *[**Musical selection:** Beethoven, Symphony no. 2 in D Major, op. 36, movement 4, opening (repeated); [**Piano example:** Beethoven, Symphony no. 2 in D Major, op. 36, movement 4, opening.]* What is it about? When Beethoven got depressed, his GI tract went haywire. This music is about his gastrointestinal problems! It is crude, but the music is a comic portrayal of hiccups, burps, and rumbles. *[**Piano example:** Beethoven, Symphony no. 2 in D Major, op. 36, movement 4, opening; **musical selection:** Beethoven, Symphony no. 2 in D Major,*

movement 4, opening.] You will never hear Beethoven's Symphony no. 2 the same way again! Like any aspect of life, concert music can be serious, tragic, joyful, stupid, irreverent, and funny. It is a living, breathing, utterly relevant body of work that can teach us not just about its own time and place but much about ours, as well. ∎

Sources—The Ancient World and the Early Church
Lecture 2

The ancient world is a 4,000-year period of extraordinary cultural richness and variety. From this long ancient era, only 40 or so fragments of music have survived.

Our search for the earliest sources of Western music will carry us back to ancient Greece and Rome. The ancient world—for our purposes—runs from around 3500 B.C.E. through the fall of Roman civilization in approximately 500 C.E. From this long and rich ancient tradition, only 40 or so fragments of music have survived. Music in the ancient world was essentially an oral tradition; what was written down was recorded on media such as paper that falls apart over time. When viewed in proper historical perspective, the music that we will concentrate on in this course—that of the past 300 years—is really quite recent. We must avoid the temptation to think that music develops linearly and progressively and that today's music is somehow "better" than yesterday's. Instead, we should think of music history as cyclical rather than linear.

The musical culture of ancient Greece is as relevant to us today as it was to the ancient Greeks. The essentially Humanistic Greek ideal of music is our ideal as well in the present day. What we today refer to as the ancient Greek world was geographically and culturally diverse.

Some important dates in the history of ancient Greece:

- The traditional date of the Trojan War was circa 1100 B.C.E.

- The Greek city-states appeared between about 800 and 461 B.C.E.

- The first Olympic games were held circa 776 B.C.E.

- Pythagoras died in 497 B.C.E.

- Plato's *Republic* was written around 390 B.C.E.

- Aristotle's *Politics* was written around 350 B.C.E.

- Aristoxenus discovered harmonic elements circa 320 B.C.E.

- Alexander the Great conquered and Hellenized the known world in 331–323 B.C.E.

Greek culture was essentially Humanistic. Greek art, philosophy, and ideals ultimately put humankind at the center of all things. The Greeks viewed music as capable of healing the sick, working miracles in nature, and changing human hearts. The Greeks viewed music as basic to the pursuit of truth and beauty. Thus, music was omnipresent in the Greek world. At the heart of the Greek view of music was the *Doctrine of Ethos*, based on Pythagoras's view of music. Music was seen as a microcosm of the cosmos, a system of pitch and rhythm that was ruled by the same mathematical laws that governed the whole of the universe. Having said that, music is by no means reducible to mathematics or vice versa.

The void created by the decline of Roman municipal authority during the 5th and 6th centuries was filled, to a degree, by the Roman Catholic Church. The Church became the last bastion against barbarism and the preserver of culture and learning in an increasingly hostile world.

The Greeks recognized the power of music to heighten the expressive meaning of words. Large parts of many Greek dramas were apparently sung. Euripides wrote the tragedy *Orestes* around 408 B.C.E. It is possible that he also composed the music that his Greek chorus sang during the course of the play. A *stasimon* is an ode, or commentary, sung by the chorus as it stood in its place in the orchestra, the semicircular space between the edge of the stage and the spectators' benches. In the stasimon chorus that we will hear, the chorus represents the women of Argos imploring the gods to have mercy on Orestes, who has murdered his mother in revenge for her infidelity and for her murder of Agamemnon, Orestes's father. *[**Musical selection:** Euripides,* Orestes *(408 B.C.E.), Stasimon Chorus.]*

> **Stasimon Chorus from *Orestes*,** c. 408 C.E.
> —Euripides
>
>
> You wild goddesses who dart across the skies
> seeking vengeance for murder, we beg you to free
> Agamemnon's son from his raging fury. ...
> We grieve for this boy. Happiness is brief among mortals.
> Sorrow and anguish sweep down on it
> like a swift gust of wind on a sailboat,
> and it sinks under the tossing seas.

The papyrus bearing this music is incomplete. Any performance we hear today will be a reconstruction. The instruments used in the recording we hear are a kithara (a large, seven-string lyre), cymbals, and an aulos (an oboe-like, double-reed instrument). We are not certain that such instruments would have been used, although ancient pottery shows that instruments like these might very well have played along with the singers in a setting like this. The music is chant-like and monophonic: One melody only—no harmony and no accompaniment per se; the voices and instruments are singing and playing the same pitches at the same time. *[**Musical selection:** Euripides,* Orestes*, Stasimon Chorus.]* This ancient Greek musical/dramatic ideal became inestimably important when it was rediscovered during the Renaissance (2,000 years later) and eventually led to the invention of opera around 1600. The inventors of opera were convinced that they were recreating—in "modern" guise—the theatrical practice of the ancient Greeks.

The ancient Romans adopted Greek music (and art) as their own. The *Epitaph of Seikilos* is a *skolion*, or drinking song, of great beauty and very human in its expressive content. It survived because it was carved into a 1st-century-C.E. tombstone. *[**Musical selection:** Seikilos,* Epitaph *(1st century C.E.).]* Drinking songs became a convention in 18th- and 19th-century Italian opera. *[**Musical selections:** Giuseppe Verdi,* La traviata *(1852), act 1, "Libiamo ne'lieti calici"; Seikilos,* Epitaph.*]*

> *Epitaph of Seikilos*
>
> As long as you live, be lighthearted.
> Let nothing trouble you.
>
> Life is only too short, and time takes its toll.

The following are some important dates in the history of ancient Rome:

- Julius Caesar became dictator in 46 B.C.E. and was assassinated in 44 B.C.E.

- Virgil wrote *The Aeneid* in the period 29–19 B.C.E.

- Jesus Christ was born in 4 B.C.E. and died circa. 33 C.E.

- Nero became emperor in 54 C.E.

- The temple in Jerusalem was destroyed in 70 C.E.

- In 313 C.E., Constantine issued the Edict of Milan, granting Christianity equal rights along with other religions in the Roman Empire.

- The conventional date for the fall of the Roman Empire in the West is 476 C.E.

The void created by the decline of Roman municipal authority during the 5th and 6th centuries was filled, to a degree, by the Roman Catholic Church. The church became the last bastion against barbarism and the preserver of culture and learning in an increasingly hostile world. By about 600, the Age of Theocracy had begun; it would last until about 1400.

To differentiate itself from pagan and Jewish ritual, the early church developed three guidelines for the use of music in Christian worship: (1) Music must remind the listener of divine and perfect beauty. (2) Music is a servant of religion. Because non-vocal music cannot teach Christian thoughts, instrumental music must be rejected. (3) Pagan influences—such as large choruses, "majorish" melodies, and dancing—must be rejected. ■

The Middle Ages

Lecture 3

With the gradual return of civilization to Europe during the High Middle Ages also came the development of composed polyphony, called *organum*, including a type of organum known as *florid organum*. The violent disruptions of the 14th century—the so-called Babylonian Captivity, the Great Schism, the Black Death, and the Hundred Years' War—led to a rise of secularism, the cultural impact of which could be seen in a new vernacular literature and the beginning of the Humanism movement.

The Middle Ages is customarily divided into two large periods: the Dark Ages, 600 C.E.–1000 C.E., and the High Middle Ages, l000–1400 C.E. The Dark Ages (especially 600–800) was a grim time in European history. The education and technology of Greco-Roman civilization were essentially lost in the West, and the average person lived under extremely primitive conditions. The institution of serfdom tied the peasantry to the land from birth to death. Europe was periodically ravaged by invaders, and communication and trade between Europe and the rest of the world almost came to a halt.

The Roman Catholic Church was all that stood against barbarity during the Dark Ages, serving as a patron of art and education, civility, and literacy. The role of music in the medieval church was

> **To facilitate the composition, promulgation, and performance of such composed polyphony, a universally understood system of musical notation was developed, refined, and eventually standardized.**

to create a mood of peace conducive to prayer and to embellish the liturgy. Church music comprised *plainchant*, often referred to as *Gregorian chant*. Plainchant is unadorned and monophonic (a single, unaccompanied melody). [***Musical selection:*** Ave maris stella *(*Hail, Star of the Ocean*) (c. 725 C.E.).]* Gregorian chant derived its name from its association with the codification

of the liturgy during the reign of Pope Gregory I (c. 540–604). The term is a misnomer, because much of this music was created long after Gregory lived. *Ave maris stella*, for example, was created sometime during the 8th century.

Ave maris stella is a hymn in praise of the Virgin Mary. As a plainchant hymn, it has a straightforward chant tune, repeated numerous times over numerous stanzas. Such hymns were sung regularly during the *offices* (the daily Liturgy of the Hours) but not during the Mass.

Why are these hymns so relaxing and conducive to meditation and spiritual quietude? They have a monophonic texture: one melody only. They are conjunct—smooth and singable. There is no regular beat. A strong, steady beat was, as far as the Roman Catholic Church was concerned, reminiscent of dance music and therefore not considered appropriate to church liturgy. The rhythm in plainchant is strictly a function of the words being sung. *[**Musical selection:** Ave maris stella.]*

Ave maris stella (c. 700)

Ave maris stella	Hail, star of the ocean
Dei mater alma	Gentle mother of God
Atque semper virgo	And also always virgin
Felix caeli porta.	Joyous path of the sky.

Plainchant was created over hundreds of years by thousands of musicians, for the most part anonymously. It represents the single greatest body of music created by Western culture. It is also the only music that has survived in written form from the Dark Ages.

The High Middle Ages saw the gradual return of civilization and civility to Western Europe. Europe experienced dramatic social, technological, and artistic changes. Technological developments included horse-drawn plows, the process of crop rotation, and wind and water power for irrigation and milling. These agricultural innovations allowed more food to be grown, and as a result, populations grew. Cities were reborn and universities were founded; Romanesque and Gothic architecture developed. Secular courts

saw tremendous growth. Greek and Arabic texts were translated into the vernacular, and a new vernacular literature emerged (e.g., Boccaccio, Chaucer, and Dante). The Crusades (1090–c. 1290) were a foreign policy disaster.

The years between 900 and 1000 saw the development of composed polyphony. *Polyphony* is a musical texture in which two or more principal melodies are heard simultaneously. To facilitate the composition, promulgation, and performance of such composed polyphony, a universally understood system of musical notation was developed, refined, and eventually standardized. Composition replaced improvisation as the essential mode of musical creation. Rules of compositional procedure naturally followed, along with the rise of specialists who could compose and notate polyphony.

Organum was the earliest composed and notated polyphony. Organum presents a plainchant in one voice, while another voice decorates and embellishes the plainchant. The earliest and simplest organum dates from circa 900 C.E. Organum reached its artistic peak from about 1150–1300 among a school of composers centered at Notre Dame in Paris and known as the Ars Antiqua. The organum of this period is called *florid organum*: The lower voice sings the plainchant in sustained (Latin and Italian: *tenore*) notes. *[Piano example:* Ave maris stella.*]* Above this voice, a faster, florid upper line (*duplum*) embellishes and decorates the plainchant.

Ars Antiqua composer Leonin (c. 1135–1201) seems to have been the first post-ancient-world composer to have signed his name to his music. *[Musical selection: Leonin,* Alleluia pascha nostrum *(c. 1200).]* Leonin's piece is full of *melisma*: a single syllable of text sung over multiple changing pitches. This is what makes it florid, or flowery. The piece also features an organ—the Roman Catholic Church's proscription against instruments in church had, by the High Middle Ages, been considerably toned down. The plainchant anchors and controls the music.

The 14th century was a time of tremendous change and diversity. The absolute authority of the Roman Catholic Church and, with it, the Age of Theocracy came to an end. The papal court abandoned Rome and was resident in Avignon between 1305 and 1378—a period known as the Babylonian

Captivity of the Church. With the Great Schism (1378–1417), there were at first two, followed by three simultaneous claimants to the papacy. The Great Schism, along with rising concern about corrupt clergy, as well as the ravages of the Black Death (1347–1350) and the Hundred Years' War (1338–1453), together generated a crisis of faith. Powerful secular rulers increasingly challenged the Roman Catholic Church's political prerogatives.

One response to the crisis of faith was the rise of secular ideas, literature, and art. New vernacular literature was written, much of it satirizing matters of church and faith. *Humanists* promoted the rebirth of classical Latin and Greek culture.

The most representative compositional technique of the new music of the 14th century—the Ars Nova—was *isorhythm*. The music of the Ars Nova (which designates both the musical style and its composers) achieved a level of structural complexity not witnessed again until the 20th century. Through isorhythm, 14th-century composers manipulated rhythm (*talea*) and melodic intervals ("color") in isolation from each other.

Guillaume de Machaut (c. 1300–1377) was the most representative composer of the Ars Nova. His clever *Quant en moy*, which brilliantly represents its time, consists of two different love poems sung simultaneously, one in the soprano voice and the other in the tenor voice. The instrumental accompaniment consists of a plainchant that holds the whole thing together. *Hockets*—rhythmic gaps in each voice that are filled in by the other voice— allow for articulation of the poetic structure. *[**Musical selection:** Machaut,* Quant en moy *(c. 1350).]*

The secular, intellectually complex polyphonic music of Machaut and his contemporaries mirrors a fragmented and anguished age in which composers of such music sought to create order in an increasingly disordered world. It is with the Arts Nova that Western music truly diverges from the medieval church's ceremonial and ritual view of music back toward being a more Humanistic art. ∎

Quant en moy (ca 1350)
—Guillaume de Machaut

MEZZO-SOPRANO	**TENOR**
Quant en moy vint premierement	Amour
Amours, si tres doucement	
Me font mon cuer enamourer	et beauté
Que d'un resgart me fist present	
Et tres amoureus sentiment	
Me donna avuec doulz penser	perfaite
Espoir	Doubter
D'avoir	Celer
Merci sans refuser.	
Mais onques en tout mon vivant	Me
Hardenment ne me vost donner.	font
	parfaitement.

MEZZO-SOPRANO	**TENOR**
When love first came to me	Thanks
He so very sweetly	to
filled my heart	love
That he gave me the gift of a look;	and
And he gave me, along with thoughts	extraordinary
Of love, the lovely idea	beauty,
	Fearing
To hope	
	Feigning,
To have	
Grace, and never be refused.	Are what
But never in my entire life	I am
Did he ever mean to give me boldness...	consumed by...

Introduction to the Renaissance
Lecture 4

In the 15th and 16th centuries, the rediscovery of ancient Greek and Roman culture—Humanism—had a tremendous impact on European cultural, intellectual, and political history. The ancient Greek ideal of music as a power that can change nature and move souls profoundly influenced composers of the Renaissance.

We begin with a brief review of the 14th century, which—in terms of music—marked the close of the Middle Ages and the dawn of the Renaissance. This era saw an end to the absolute authority of the medieval church. Perhaps the most representative compositional technique of the 14th century was isorhythm—awesomely complex and highly intellectualized music. We listen again to the music of Guillaume de Machaut, the great composer and poet of the 14th century. *[**Musical selection: Machaut,** Quant en moy.]*

European culture in the 15th and 16th centuries was dominated by the rediscovery of ancient Greek and Roman culture. To a great degree, the Renaissance was a response to the breakdown of the absolute authority of the medieval church. The church's doctrine of absolute authority gave way to a period of intense exploration and questioning. At the core of that questioning was the concept of humankind's place in the world.

The Renaissance was shaped by several social and intellectual movements and events.

• Classicism—the study of the language, literature, philosophy, art, and architecture of ancient Greece and Rome—held special fascination for Renaissance scholars.

• The Renaissance marked a rededication to human values; Humanism was the dominant intellectual movement, emphasizing human life and accomplishments rather than religious doctrine and the afterlife.

- Global exploration began to be vigorously pursued.

- The Protestant Reformation profoundly shook the power of the Roman Catholic Church.

- The rise of secular power meant the rise of secular education.

- The invention of the printing press made possible the broader dissemination of knowledge.

- Visual art showed new clarity and perspective.

Several aesthetic innovations were adopted in music during the Renaissance. Renaissance composers sought to recapture the expressive ideal of the ancient Greeks, which held that music should move the emotions and soul. To do this, Renaissance music put a new emphasis on clear vocal declamation, the better to articulate the words, something Renaissance composers called *musica reservata*. Music should also reflect the meaning and feeling of the spoken or written word, for example, through tone or word painting. Thus, music must not be overly *melismatic* (or "notey"). To remind ourselves of what a melismatic piece sounds like, we will listen again to Leonin's *Alleluia*. *[**Musical selection:** Leonin,* Alleluia pascha nostrum*.]* Isorhythmic technique was not compatible with the Renaissance requirement for clear vocal articulation. *[**Musical selection:** Machaut,* Quant en moy*.]*

The nature of the vocal articulation here is a function of the isorhythmic formula, not a consequence of any desire to declaim the words using their own natural rhythms.

Technical innovations were also adopted. The Renaissance saw much experimentation with new tunings, harmonic structures, and notational

The Renaissance saw much experimentation with new tunings, harmonic structures, and notational techniques.

techniques. Renaissance composers adopted the Pythagorean/Greek view of music as a sonic manifestation of the "order" of the cosmos. Pythagoras sought to understand why certain sounds were consonant and others dissonant.

*[**Piano examples:** consonance and dissonance.]* Pythagoras discovered what we now call the harmonic series. *[**Piano examples:** octave, perfect fifth, and so on.]* He discovered that the more complex the ratio between two vibrating bodies, the more complex (dissonant) the relationship between the sounds they produced. Renaissance theoreticians took Pythagoras's work to the next level. They played the first six *partials* of the harmonic series simultaneously. *[**Piano examples:** six partials starting on C; C major triad.]* They came up with the structure that we call a *major triad*: three different pitches that blend together. *[**Piano example:** C major triad.]* The system of tonal harmony began to evolve during the Renaissance: a systematic approach to consonance and dissonance, of rest and tension, based on the supremacy of the triad. Its impact on Western music cannot be overstated. This system provided the means for a single melody to be underlain by a changing harmonic accompaniment (*homophony*).

The most important composer of the mid-Renaissance was Josquin Desprez (c. 1440–1521). Josquin was born in northern France and split his career between France and Italy. His music epitomizes the High Renaissance style: melodically fluid and not particularly rhythmic music, characterized by smooth, carefully conjunct, and controlled polyphony with occasional use of homophony. His *Petite Camusette* (*Little Snubnose*) is written for six voices in imitative polyphony, each of which overlaps with the other voices. *[**Musical selection:** Josquin,* Petite Camusette *(c. 1500).]* This song is composed in smooth imitative polyphony. Declamation of individual parts is clear, although the dense polyphony obscures the individual voices. *[**Musical selection:** Josquin,* Petite Camusette*.]*

The work marks a strong contrast with Machaut's *Quant en moy*, with its spiky melodies, isorhythms, and indeterminate harmonic language. The next version of Josquin's piece that we will hear is quite different from the first. It is jazzier and faster and sung *a cappella* (without instrumental accompaniment). *[**Musical selection:** Josquin,* Petite Camusette*.]* Much of Josquin's music was published, and he became the first composer to become genuinely famous in his lifetime. Because of the printing press, his contemporaries were able to study and learn from the example of his music with a speed that would have been unthinkable just a few years before. ∎

Petite Camusette

—Josquin Desprez

Petite camusette,
A la mort m'avez mis.
Robin et Marian S'en vont
   au bois joly.
Ilz s'en vont bras à bras.
Ilz se sont endormis.
Petite camusette,
A la mort m'avez mis.

Little Snubnose

—Josquin Desprez

Little snubnose,
You'll be the death of me.
Robin Hood and Maid Marian
   Have gone to greenwood fair,
They've gone arm in arm,
And have dropped off to sleep.
Little snubnose,
You'll be the death of me.

The Renaissance Mass

Lecture 5

The musical setting of the High Mass of the Roman Catholic Church became the most important compositional genre of the Renaissance.

The musical setting of the Mass, the principal daily service of the Roman Catholic Church, was the most important compositional genre of the Renaissance. The High Mass (*Missa solemnis*) comprises more than 20 different sections, with two main divisions. The first part consists of a section called the Introductory, followed by the Liturgy of the Word. The second part consists entirely of the Liturgy of the Eucharist ("giving of thanks").

There were also two categories of activity govern the 20-plus sections of the High Mass. The Proper consists of those portions of the Mass particular to specific days or celebrations in the liturgical calendar, and the Ordinary consists of those portions of the Mass said every day and comprises the Kyrie, Gloria, Credo, Sanctus, Agnus Dei, and Ite missa est, in that order.

Three different types of mass were created by Renaissance composers.

Renaissance composers set five sections of the Ordinary to music. Earlier composers had also set the Ordinary to music, the most famous being Machaut's *The Mass of Notre Dame*, which is also the most famous piece of music composed in the 14th century. Medieval composers set six parts of the Ordinary of the High Mass to music, but by 1450, a composed mass had become a five-section composition, based on the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei of the Ordinary, without the Ite missa est. A single melody, usually a plainchant, will typically underlie all five parts of a Renaissance musical mass to provide both musical and spiritual cohesion.

Three different types of mass were created by Renaissance composers. In a *cantus firmus* mass, the underlying plainchant is heard in its original medieval form and usually in the tenor voice. This is the earliest and most archaic form of Renaissance mass. Plainchants are modal; they lack the harmonic tendency of the major/minor scale system. The *Dies irae*, for example, is in the Dorian mode. *[**Piano examples:** Dies irae, opening; comparison between modal cadence and harmonized cadence.]*

In a *paraphrase* mass, the underlying plainchant melody has been modernized: Rhythms have been altered; pitches have been added to give it a more "modern" sensibility; and certain pitches have been changed to make the plainchant sound *tonal* rather than modal. The master of the paraphrase mass was Josquin Desprez. We will look at his paraphrase mass based on the plainchant *Ave maris stella*. *[**Musical selection:** Ave maris stella, opening. **Piano examples:** Ave maris stella (original version) and Ave maris stella (paraphrased version of Josquin Desprez).]* In Josquin's mass, the declamation of the plainchant is somewhat obscured by the rich polyphony. *[**Musical selection:** Josquin, Ave maris stella Mass (c. 1500), Agnus Dei, part 3.]* The mellifluous nature of Renaissance polyphony has much to do with the evolving system of triad-based tonal harmony. There is a marked lack of tension-creating dissonance. *[**Musical selection:** Josquin, Ave maris stella Mass, Agnus Dei, part 3.]*

In an *imitation* mass, a melody other than a plainchant is used to underlie the mass, including melodies from popular songs. These masses became common during the early 16th century, indicating the increasing tolerance of the Catholic Church.

LUTHER SCHLÄGT DIE 90 SÄTZE AN.

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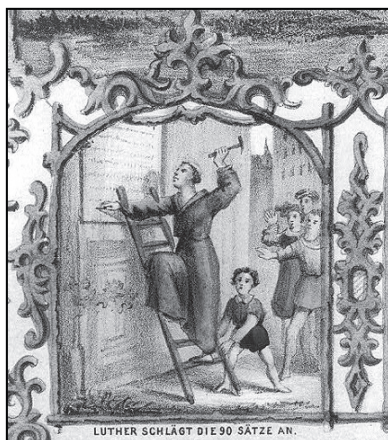
Martin Luther issuing the 95 Theses, the act that triggered the Protestant Reformation, which had a profound effect on European religious practices, including music.

The Protestant Reformation had a profound influence on the social, political, and artistic history of Europe. In 1517, the Catholic priest Martin Luther (1483–1546) launched a protest against aspects of the Catholic Church. The protest rapidly became a full-blown anti-Roman Catholic revolution. The Catholic hierarchy responded with the Counter-Reformation, a key event of which was the Council of Trent (1545–1563). The council ostensibly purged the Catholic Church of "laxities, secularization, and abuses." The council objected strongly to certain aspects of Renaissance church music. These included imitation masses based on secular melodies, use of complicated polyphony that obscured the words of worship, the excessive use of "noisy instruments" in church, the bad pronunciation of church-trained singers, and "the careless and generally irreverent attitude of the singers [in church]."

Giovanni da Palestrina (c. 1525–1594) has come to be considered the "savior" of Roman Catholic Church music. According to legend, Palestrina composed his six-part *Pope Marcellus* Mass to demonstrate that polyphony could be made compatible with the musical doctrines of the Counter-Reformation. His music became the model for the next generations of church composers and is still held as a model of polyphonic clarity. His style epitomized the sober, conservative spirit of the Counter-Reformation. *[**Musical selection:** Palestrina, Pope Marcellus Mass (1555), Agnus Dei, part 1.]* Palestrina's six vocal parts are much clearer than Josquin's four vocal parts because Palestrina allows each new syllable to be heard by itself. His vocal lines are compact and almost entirely conjunct. Gentle diatonic lines and almost no chromaticism give the music serenity and transparency. *[**Musical selection:** Palestrina, Pope Marcellus Mass, Agnus Dei.]* ∎

Angus Dei	***Lamb of God***
Angus Dei,	Lam of God,
Qui tollis peccata mundi,	Who taketh away the sins of the earth,
Miserere nobis,	Have mercy on us.

The Madrigal

Lecture 6

The madrigal was the most important and most experimental musical genre of secular music in the late Renaissance Era. As unaccompanied vocal works, based on "elevated" poetry, madrigals took the Renaissance infatuation with "the word" to the next level.

The madrigal was the most important genre of Italian secular music during the 16th century; consequently, Italy became the center of European music. A madrigal is a secular, unaccompanied work for four to six voices. Madrigals were based on various poems of fairly high artistic level, and many used free rhyme schemes. They freely mixed polyphony and homophony, which makes them very special in the music of the late Renaissance. As a result of the artistically repressive environment of the Counter-Reformation, during which experimentation was forbidden in church music, the madrigal became the most experimental musical genre of its time.

The madrigal's "poet laureate" was the great 14th-century Italian poet Francesco Petrarch, who inspired the Petrarchan movement. Pietro Bembo (1470–1547), statesman and poet, brought about a revival of Petrarch. Petrarch's poetry became the ideal poetry for early madrigalists. The Flemish-born composer Cipriano de Rore (1516–1565) was a premier madrigalist. He was one of the *oltremontani* (that is, non-Italian composers residing and working in Italy). His music projects the overall mood of the sonnet and illustrates and intensifies the meaning of the words. *[**Piano example:** descending line to illustrate death.]* The most interesting word painting is done with harmony, not melody. *[**Piano example:** A–D⁶ –G–Bb–A–D⁶ –G–Bb.]* These harmonies would have been perceived as very jarring to a mid-16th- century listener.

Late-Renaissance theorists and composers believed that there was a science behind word painting, that there were certain musical formulas that, properly deployed, could illustrate particular literary descriptions.

*[**Musical selection:** De Rore, Datemi pace (1557).]* Madrigals are the ultimate manifestation of the Renaissance's fascination with intensifying the literary meaning of the words.

Datemi pace	Give Me Peace
—Cipriano de Rore	—Cipriano de Rore
Datemi pace, o duri miei pensieri.	Give me peace, o my jarring thoughts.
Non basta ben ch'Amor Fortuna e Morte	Is it not enough that Love, Fate, and Death
Mi fanno guerra intorno, e'n su le porte, Senza trovarmi dentro altri guerrieri?	wage war all about me, and at my very gates, without finding other enemies within?
E tu, mio cor, ancor se'pur qual eri?	And you, my heart, are you still as you were?
Disleal a me sol; che fiere scorte Vai ricettando e se' fatto consorte	Disloyal to me alone; for you harbor fierce spies, and have allied yourself
De' miei nemici si pronti e leggieri.	with my enemies, bold as they are
In te i secreti suoi messaggi, Amore,	In you love reveals his secret messages,
In te spiega Fortuna ogni sua pompa,	in you hate boasts all her triumphs,
E Morte la memoria di quel colpo	and Death awakens the memory of that blow
Che l'avanzo di me conven che rompa;	which must surely destroy all that remains of me;
In te i vaghi pensier s'arman d'errore:	In you gentle thoughts arm themselves with lies:
Perche d'ogni mio mal te soloincolpo.	Wherefore I charge you alone guilty of all my ills.
—Francesco Petrarch	

Late-Renaissance theorists and composers believed that there was a science behind word painting, that there were certain musical formulas that, properly deployed, could illustrate particular literary descriptions. Italian madrigalists showed increased expressivity via word painting, with composers often going far beyond the melodic and harmonic conventions of their time to make expressive statements that had otherwise not been made to that point. One of these madrigalists (an amateur) was Carlo Gesualdo, prince of Venosa (1561–1613). His *Io parto* (published in 1611) displays a "word painting–rich environment" and a strikingly bizarre harmonic palette. *[**Musical selection: Gesualdo, Io parto (1611)**.]*

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<tr><td>

"Io parto" e non più dissi

—Carlo Gesualdo

"Io parto" e non più dissi che il
   dolore Privò di vita il core.
Allor proruppe in pianto e dissi
   Clori Con interroti omèi:
"Dunque ai dolori io resto.
Ah, non fia mai
Ch'io non languisca in dolorosi
   lai."

Morto fui, vivo son che i spirti
   spenti
tonaro in vita a sì pietosi accenti.

</td><td>

"I am leaving," and said no more

—Carlo Gesualdo

"I am leaving," and said no more, for
   grief had robbed my heart of life.
Then he began to weep, and Clori said,
   with interrupted cries of "Alas":
"Therefore with my agony I remain.
Ah, may I never
cease to languish in such pain."

I was dead, and now am I alive,
for the dead spirits
return to life at the sound of such
   Pathetic accents.

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The English madrigalist tradition was inspired by collections of Italian madrigals published in London. A collection of 23 madrigals, entitled *The Triumph of Oriana* and published in 1601, gives a comprehensive overview of the English-language madrigal. Oriana was the mythological name of Queen Elizabeth I, to whom the collection is dedicated. One of these madrigals, composed by Thomas Weelkes (1575–1623), exemplifies the madrigalist's mission to create a musical equivalent to the written word and, in so doing, to intensify the meaning of the written word. *[**Musical selection:** Thomas Weelkes, As Vesta Was from Latmos Hill Descending (1601).]* Such bold and experimental works bring us to the very edge of opera. ∎

***As Vesta Was from Latmos Hill Descending* (1601)**
—Thomas Weelkes

As Vesta was from Latmos hill descending
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain;
To whom Diana's darlings came running down amain
First two by two, then three by three, together
Leaving their Goddess all alone, hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence did entertain.
Then sang the shepherds, and nymphs of Diana:
Long live fair Oriana!

An Introduction to the Baroque Era
Lecture 7

> In a series of comparisons between Renaissance and Baroque music, this lecture differentiates between the measured elegance of Renaissance music and the often extravagant emotionalism of Baroque music. Special attention is paid to the scientific and investigative spirit of the Baroque and its impact on the arts of the era.

The Baroque Era in music is conventionally dated between 1600 (the composition of the first surviving opera) and 1750 (the death of Johann Sebastian Bach). *Baroque* is the Portuguese word for "irregular pearl." It was originally used as a colloquial reference to art and music of "corrupt taste." Today, it is used to denote the flamboyant, decorative, and often highly detailed art and music of this period. Although there is no single Baroque musical style, the notey, brilliant, and typically polyphonic instrumental music of Johann Sebastian Bach has come to epitomize the Baroque Era. *[**Musical selection:** J. S. Bach,* Brandenburg *Concerto no. 2 in F Major, BWV 1047 (1721), movement 3, opening.]*

Baroque-Era intellectual and social trends were reflected in Baroque music. The Baroque Era saw rational thought and logic as transcendent. It was an era of great scientific observation and codification; the period of the great scientists Galileo, Kepler, Leeuwenhoek, Harvey, and Newton. The era was characterized by an effort to explain, order, and dominate the physical world through rational thought, rather than through simply supernatural explanations.

Baroque music and art reflect the era's belief that logical systems (the invisible hand of God) rationally controlled the complexity of the world. Baroque extravagance contrasts sharply with Renaissance restraint. We can hear this by comparing Palestrina's Agnus Dei with Bach's "Hosanna" from the Sanctus of his Mass in B Minor. *[**Musical selection:** Palestrina,* Pope Marcellus *Mass, Agnus Dei.]* The Palestrina work is very measured, rhythmically, melodically, and expressively. Melodically, it is almost entirely

without chromaticism and dissonance and is sung without accompaniment (a cappella). *[**Musical selection:** J. S. Bach, Mass in B Minor (1745), Sanctus, Hosanna.]* This music is rhythmically overwhelming, with long, ornate melodies. The harmony is filled with chromaticism and dissonance, and the Hosanna is scored for voices and instruments.

A comparison of Baroque and Renaissance secular vocal music also illustrates this contrast between emotional expressivity and restraint. *[**Musical selection:** Weelkes,* As Vesta Was from Latmos Hill Descending.*]* The actual emotional content here is minimal, as the essential expressive message is about illustrating the literary meaning of the words. *[**Musical selection:** Purcell,* Dido and Aeneas *(1689), "Dido's Lament."]* The repeated, descending bass line—a musical icon for death—is reinforced by the funeral-march rhythm of the aria. The melodic material is in a "dark" minor key. This music expresses the feelings beneath the words. The difference between madrigal and opera is not just the difference between word painting and emotional expression. More profoundly, it is about the difference between group expression and individual expression. The development of opera represents, musically, the rise of the individual, and nothing in the last 400-plus years of Western music has been more important or had more far-reaching ramifications than the invention of opera.

Baroque art was magnificent and extravagant. Baroque art was often a celebration of the absolute monarch who commissioned the artist. Louis XIV of France (r. 1643–1715) was the quintessential example of a ruler who celebrated himself and his reign with

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King Louis XIV of France was a great Baroque-Era patron of the arts.

magnificent, awe-inspiring art. The royal palace at Versailles provides an architectural example of Baroque extravagance and control. Its symmetry keeps the extravagance in place.

The French overture—the invention of Louis XIV's court composer, Jean-Baptiste Lully—provides a musical example of this same duality. It consists of two sections; the first is characterized by sweeping scales, a slow and plodding tempo, and long/short (dotted) rhythms. The second is characterized by imitative polyphony and a faster tempo. The following piece by George Frederick Handel is an example of a French overture. *[**Musical selection:** Handel, Water Music (1717), overture.]* ∎

Style Features of Baroque-era Music
Lecture 8

The explosion of instrumental technology and design during the Baroque Era gave rise to instrumental music for its own sake, which in turn resulted in a systematized and codified tuning system based on 12 different pitches. Thus, both functional harmony and the notation of meter were standardized during the Baroque Era.

We begin by reviewing the social trends and events that shaped Baroque style and music. The Baroque Era was fascinated with the substance and power of individual human emotions, as manifested in the Baroque infatuation with theatre and in the invention of opera around 1600. There is an emotional and expressive exuberance in Baroque-Era art that sets it apart from the more restrained music and art of the Renaissance. The scientific climate of the times led to a new emphasis on logic and control, echoed in the harmonic and formal structures of Baroque-Era music. The increasing power of secular authorities gave rise to the absolute monarch, who celebrated himself through extravagant art and music. The development of instrumental music illustrates that the syntactical elements of Baroque-Era music had become substantial enough that they could, by themselves, create a viable musical statement without the need for text or voices.

Let's review some terminology on the "sound" aspects of music. Musical time is some aspect of *rhythm*. Most sounds in Western music are *discrete sounds*, that is, sounds we can sing. *[Piano example: pitch A.]* A *pitch* has two properties: (1) *Fundamental frequency*: the rate of vibration of the full length of a sound-producing body. (2) *Timbre*: the quality or tone color of the particular instrument making the sound. One more term, *note*, applies to a notated pitch with *duration*.

A *melody* is any succession of notes. *[Piano examples: Beethoven, "Ode to Joy" from Symphony no. 9; a fast series of unrelated notes.]* A *motive* (or *motif*) is a brief succession of notes from which a melody grows through the processes of repetition, sequence, and transformation. *[Piano examples:*

motive, sequenced transformations of motive; Duke Ellington, Satin Doll*.]* Beethoven's Symphony no. 5 opens with a striking motive that sequences downward and is followed by a whole series of repetitions, sequences, and slight transformations. *[Piano examples: opening motive and sequence.]* The opening of this symphony shows how that single motive spins out everything we hear. *[Musical selection: Beethoven, Symphony no. 5 in C minor, op. 67 (1808), movement 1.]*

A *tune* is a generally singable, memorable melody with a clear sense of beginning, middle, and end. The *theme* is the principal musical idea in a given section of music. *[Musical selection: Tchaikovsky, Violin Concerto in D Major, op. 35 (1878), movement 1, theme 1.]* As opposed to Beethoven's music, the motives in Tchaikovsky's music are subsumed beneath the melodic surface. *[Piano examples: 11-note motive, which is then slightly altered; a new motive.]* Tchaikovsky's motives are longer than the four-note motive of Beethoven's Symphony no. 5, and in Tchaikovsky's theme, there is more than one motive, whereas Beethoven built everything from a single motive.

A conjunct melody features pitches that are relatively close together. *[Musical selection: Beethoven, Symphony no. 9 in D Minor, op. 125, movement 4, "Ode to Joy."]* Whereas a disjunct melody features pitches that tend to jump around. *[Musical selection: Mozart, Symphony in G Minor, K. 550 (1788), movement 4.]*

Texture refers to the number of melodies present and the relationship between or among those melodies in a given section of music. *Monophonic texture,* or *monophony*, consists of only a single unaccompanied melody line. *[Musical selection:* Ave maris stella*.]*; *polyphonic texture*, or *polyphony*, (also known as *contrapuntal texture*, or *counterpoint*) consists of two or more simultaneous melody lines of equal importance. Imitative polyphony is characterized by overlapping more or less the same melody line in multiple parts. The imitation can be strict (e.g., a canon or round) or, as is mostly the case, non-strict. Josquin's *Ave maris stella* Mass features both strict and non-strict material in the same passage! *[Musical selection: Josquin Desprez,* Ave maris stella *Mass, Agnus Dei, part 3.]* Non-imitative polyphony is characterized by two or more different melodies of equal importance heard simultaneously. *[Musical selection: Machaut, Quant en moy.]* In a

homophonic texture, or *homophony*, one melodic line predominates, and all other melodic material is heard as secondary or accompanimental to the main melody. *[Piano example: Beethoven, Piano Sonata in C Minor, op. 13 (1799), movement 2.]*

We resume our study of the development of purely instrumental music as a function of the development of the syntactical elements of the musical language during the Baroque Era. Perhaps the most extraordinary musical development of the Baroque Era was the growth of purely instrumental music. *[Musical selection: Palestrina, Agnus Dei from Pope Marcellus Mass.]* The words drive the melodic and rhythmic contour in this piece. Palestrina's work can be contrasted with the instrumental music of Bach, in which the melodic and rhythmic contour is determined purely by Bach's imagination. *[Musical selection: J. S. Bach, Brandenburg Concerto no. 5 in D Major, BWV 1050, movement 1, opening.]* Here, the musical elements have become sufficiently complex and interesting in themselves to comprise a viable musical experience by themselves. Instrumental music, the most abstract of the arts, truly develops during the Baroque Era.

The well-tempered tuning system became standard by the very early 18th century.

During the Baroque, every aspect of the musical language was affected by the era's fascination with codification, invention, logic, and scientific method. Instrumental technology and design exploded during the Baroque Era. Perhaps most importantly, the violin family of instruments was perfected in the region of Cremona, Italy. The well-tempered tuning system became standard by the very early 18th century. This was a tuning system that divided the octave into 12 different pitches, allowing for a major and minor scale to be built on any one of those 12 pitches, resulting in a total of 24 different scales or keys. This matrix of major and minor keys remained the basic pitch palette for Western music until the 20th century. Meter and metric notation were standardized during the Baroque Era as bar lines became standard after 1650. Functional harmony was also standardized and codified. Any chord could be understood as having one of three functions: tonic, dominant, and subdominant (or rest, tension, and preparation for tension).

The *basso continuo* or *thorough bass* evolved. This was a group of instruments within a larger ensemble that filled a role similar to the rhythm section in a jazz combo. The bass line and clock-steady functional harmonic progressions played by the basso continuo served as a means of controlling the otherwise extravagant and notey melodic surfaces of Baroque music. ∎

National Styles—Italy and Germany
Lecture 9

Differences between Italian and German music first truly manifested themselves in the Baroque Era. Musical nationalism involves much more than the incorporation of ethnic or ethnic-sounding elements. It evolves from a composer's native language and his or her social and cultural background.

We begin by comparing the expressive nature of two early 19th-century works. *[**Musical selection:** Rossini,* The Barber of Seville*, "Una voce poco fa" (1816).]* Rossini's *The Barber of Seville* is a type of operatic aria called a *cavatina*. It is engaging and entertaining. Its expressive message is clear; it is a product of its words and the manner in which the music reinforces both the words and the emotions behind the words. Now let's look at Beethoven's Symphony no. 5. It is symphonic instrumental music; it's powerful and brutal. Its meaning is metaphorical and abstract. *[**Musical selection:** Beethoven, Symphony no. 5 (1808), movement 1.]*

Rossini's aria reflects the early 19th-century Italian view of music as being, essentially, an entertainment, while Beethoven's symphonic music reflects the German/Austrian view of music as something that was also profound and capable of the deepest metaphorical expression. The compositional "divide" between Italian music and German music is a subject that will recur throughout this course. Nationalism in music is ordinarily defined as the use of folk or ethnic music in a concert work. There is, however, a more subtle and far-reaching sort of musical nationalism, one that is the result of a composer's native language and national, or ethnic, mind-set and culture.

The sort of melodies a composer writes are based, to a large degree, on the language being set to music (in the case of vocal music) and the language the composer grew up speaking. The liturgical music of the medieval church was set in Latin, a language characterized by smooth, long vowels and few sharp consonants or explosive articulations. It is naturally given to sustained syllables, that is, melismas. *[**Musical selection:** Leonin,* Alleluia pascha nostrum *(c. 1200).]* The insistence of the medieval church that only vocal

music (rather than instrumental music) was appropriate for worship ensured the development of vocal music above all other kinds, especially in Italy.

Secular and vernacular music emerged during the High Middle Ages and developed rapidly during the increasingly expression-conscious Renaissance. By 1500, Italy had emerged as the musical capital of Europe. As the closest language to Latin, the Italian language most easily adapted the melismatic and elongated character of Latin vocal music. It was during the Renaissance, particularly as a result of the cultivation of the madrigal, that the Italian language replaced Latin as the "essential" language of Renaissance vocal music.

One major outcome of Lutheranism was the adoption of German-language religious songs— called chorales or hymns.

The Italian Baroque style was firmly in place by 1650. It was an outgrowth of Latin vocalism and the equally vocal character of the Italian language. It was an essentially homophonic tradition, epitomized by opera, the dominant musical art form of the era. It favored melodic and structural directness relative to the ornamental complexity of the French style and the polyphonic and harmonic complexity of the Baroque German style. Italian Baroque opera gave birth to the two most important orchestral genres of the next 400 years: the symphony (which developed from the overtures played before Italian operas) and the concerto (which developed, initially, as an instrumental adaptation of operatic practices).

The Protestant Reformation brought additional changes to Western music. The Reformation was an anti-Italian, anti-Roman Catholic revolution centered in northern Europe, particularly in what today is Germany. Martin Luther (1483–1546) initiated the Reformation in 1517, when he challenged the Roman Catholic Church's tenets regarding penance and faith and the practice of indulgences. The Reformation and the Catholic Counter-Reformation generated a series of wars (1546–1648) that left much of Germany in ruin.

A new religious dogma emerged based on Luther's reforms. It profoundly affected music in Protestant Europe for centuries to come. One major outcome of Lutheranism was the adoption of German-language religious songs—called chorales or hymns—which became the backbone of music in Lutheran communities across Europe. Like the ancient Greeks, especially Pythagoras and Plato, Luther attributed to music the semimagical power to convey ideas, steer the will, and fortify faith. According to Luther, music was not the work of man but a glorious gift of God with the power to resist evil. Because of this belief, Luther saw the composition and performance of both secular and religious music as a godly act. Thus, the Lutheran Church embraced instrumental music as capable of inspiring the same sort of religious devotion as vocal music.
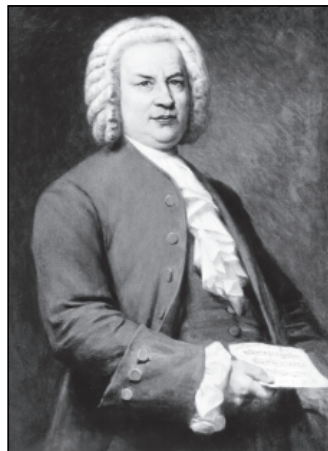
This attitude had a significant impact on the development of northern European music. Because of the nature of the German language, melodies set to German words

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Johann Sebastian Bach dedicated most of his music—sacred and secular—to God.

are very different from melodies set to Latin words. The German language has many guttural consonants; it is not given to sustained syllables. Rather, German-language melodies tend to be syllabic: one pitch per syllable.

The following choral music by Bach illustrates syllabic treatment. The sharp, sometimes guttural articulations of the German language are reflected in the clearly articulated rhythms. The sharply articulated, compact German language creates a sharply articulated, compact tune when German is set to music. This is the essential nature of German-language vocal music. *[**Musical selection:** J. S. Bach, Cantata no. 140,* Wachet Auf *(1731), part 7, verse 3.]*

Lutheran church hymns became the core of north German culture. Two different musical traditions developed side-by-side during the Baroque Era, one Catholic and the other Protestant. A Lutheran German-speaking composer perceived melody syllabically, not just because he spoke German, but because he also sang German in church and was surrounded by a municipal and religious culture that celebrated German-language church hymns and melodies on every occasion. In Lutheran Europe, complex polyphonic and instrumental music will be cultivated on a par with vocal music. In Lutheran Europe, the creation of both secular and sacred music came to be viewed as a spiritual act, and no one believed this more than Johann Sebastian Bach, who dedicated almost all of his music—sacred and secular—to God. Bach was a product of his time and place. His native German language and Lutheran faith shaped his worldview and the sound of his music. ■

Fugue
Lecture 10

Fugue, arguably the single most representative musical procedure of the Baroque Era, ... is defined as a usually monothematic, polyphonic work in which a theme—or, properly, a subject—is examined, broken down, reassembled, and so on in as many different ways as possible.

Fugue is the single most representative compositional procedure to emerge from the Baroque Era. *Fugue* is a systematic exploitation of a single theme in an imitative polyphonic "environment." *[**Musical selection:** J. S. Bach, Fugue in C Minor from* The Well-Tempered Clavier, *book 1 (c. 1722).]* Note the perfect marriage of harpsichord and fugue. The harpsichord's clarity of attack precludes favoring one voice over another so that each voice is clearly articulated. Of the three kinds of texture with which this course is concerned—monophony, polyphony, and homophony—fugue is about imitative polyphony. Fugue epitomizes the Baroque genius for melodic extravagance and systematic organization and control.

The following are aesthetic and constructive aspects of a fugue. A fugue is typically a monothematic work. The fugue "theme" is properly called the *subject*. A fugue subject is a very special sort of melody, constructed to be "deconstructed": dissected, manipulated, and reintegrated. North German composers produced the most expressively and polyphonically intense and technically accomplished fugues.

A fugue consists of three essential parts, beginning with the *exposition*. In the exposition, the subject is introduced successively in each of its multiple voices. Once all the voices have entered, we should perceive an equal balance among them. Once a voice has entered and sung its version of the fugue subject, it will continue with a complementary melody called a *countersubject*, a melody generated from the fugue subject. *[**Piano examples:** J. S. Bach, Fugue in C Minor from* The Well-Tempered Clavier, *book 1, subject entries at different pitches; subject and answer.]* The subject is not imitated strictly, as in a round. To retain equality among the voices, the order in which the voices enter must ensure that each newly entered

voice is, at the moment it enters, either the highest or the lowest voice. *[**Musical selection:** J. S. Bach, Fugue in C Minor from* The Well-Tempered Clavier*, book 1.]* Following the exposition, a fugue will consist of a number of episodes that transit to various restatements of the fugue subject. These episodes are perceived as transitional because they consist of motives drawn from the subject and countersubject and because they modulate.

Before we consider harmony and this issue of modulation, we must discuss Baroque-era tuning systems. The Baroque genius for experimentation, systemization, and codification focused on tuning systems in order to create a relatively standard system of maximum harmonic flexibility.

The Greek music theorist Pythagoras investigated the relationships between intervals. Pythagoras sought to quantify why certain sounds seemed to blend and were thus considered "consonant" versus why other sounds did not seem to blend and were thus considered "dissonant." Pythagoras discovered that the simpler the ratio between two vibrating bodies, the more consonant were the sounds they produced. *[**Piano examples:** middle C and C^1, illustrating the 2:1 ratio of vibrating bodies of the octave (eight white notes apart on a keyboard).]* The octave is perceived as the "limit" and can be divided into a certain number of pitches that duplicate themselves at octaves above and below.

For thousands of years in the West, the octave was divided into seven different pitches, each eighth pitch being a duplication of the first. Today in the West, we divide the octave into 12 different pitches, called the *chromatic scale*. Other divisions are possible. For example, some cultures divide the octave into 5 different pitches, called the *pentatonic scale*.

Pythagoras next investigated a 3:2 ratio, producing the interval of a perfect fifth. *[**Piano examples:** C–G.]* If we move up or down by perfect fifths, we generate the so-called *Pythagorean collection*. *[**Piano examples:** F–C–G–D–A–E–B.]* If we contain these fifths within one octave, we get the white notes on a keyboard. If we move up or down by a continuous string of perfect fifths, the 13th pitch brings us back (almost) to the 1st pitch. *[**Piano example:** circle of fifths, F–F.]* However, there is a slight difference between the first and last pitches, called a *Pythagorean comma*.

The tuning system that accommodates the 7-pitch Pythagorean scale is called *just intonation*. Changes in musical expression and style in the High Middle Ages and Renaissance demanded that more pitches be added to the system, which ultimately became a 12-pitch system. To solve the problem of the Pythagorean comma, Renaissance theorists attempted to "temper" or shrink some of the fifths, but not all of them. This meant that when all 12 pitches were contained within a single octave, some of the intervals were wildly out of tune.

This Renaissance system of tempering some of the pitches—called *mean-tone* tuning—was abandoned in favor of *equal-tempered* tuning, in which all the fifths are equally tempered by the same tiny amount and the octave could then be divided into 12 equal and equally in-tune divisions. Equal temperament was first described by Giovanni Lanfranco in 1533, but it did not become universal until about 1850! Until then, *well temperament* or *well-tempered tuning* was used, which was any one of the close approximations of equal temperament left to individual taste. Bach's preferred tuning was well tempered but certainly not equal tempered.

Bach's *Well-Tempered Clavier* consisted of two books, each comprising 24 preludes and fugues: 12 preludes and fugues in all 12 major keys and another 12 in all 12 minor keys. *[Piano examples: J. S. Bach, Fugue in C Minor from* The Well-Tempered Clavier*, book 1, subject and motives.]* The fugue subject implies two separate melodies: a repeated motive and a descending lower line. During the fugue's exposition, the order of the voice entries is alto, soprano, bass. Each voice enters in turn, producing a telescopic effect. Once the alto and soprano have sung the subject, they perform a little duet until the bass enters with the third and final statement of the subject. Once the bass has sung the subject, the exposition is over. *[Musical selection: J. S. Bach, Fugue in C Minor from* The Well-Tempered Clavier*, book 1, exposition.]*

Following the exposition, the fugue continues with a series of episodes and five restatements of the fugue subject, of which the first two restatements are in new keys—Eb major and G minor—providing a sense of movement. The function of the episodes is to transport us from one key to the next. To bring the fugue to its conclusion, Bach uses a pedal: a single pitch sustained against otherwise changing melodic material. *[Piano example: pedal in the bass.]*

This simple, transparent fugue moves through a continuous, seamless curve of polyphonic sound. *[**Musical selection:** J. S. Bach, Fugue in C Minor from* The Well-Tempered Clavier, *book 1.]*

The fugue from Handel's Concerto Grosso, op. 6, no. 7 (1739), is wonderful and frankly humorous. *[**Piano example:** fugue subject.]* This subject

WordScore Guide™: **Bach** Fugue in C Minor
The Well-Tempered Clavier, Book One
BWV 847 (c. 1720)

consists almost entirely of a single note played faster and faster. Its avian quality accounts for the fugue's nickname: the *Chicken Coop* fugue. The vocal entries are alto, soprano, tenor, and bass. *[**Musical selection:** Handel, Concerto Grosso, op. 6, no. 7, exposition.]* This fugue subject, with its squawking repeated notes and jerky rhythms, is impossible to miss. This is decidedly a fugue with humor. We hear the entire fugue. *[**Musical selection:** Handel, Concerto Grosso, op. 6, no. 7.]* ∎

Fugue Exposition—Voice Entries

Concerto Grosso op. 6, no. 7, fugue
Handel

Soprano (1st Violins)●●●●●●●●●●●●●●●●●●

Alto (2nd Violins)●●●●●●●●●●●●●●●●●●●●●●●●●●●

Tenor (Violas and Cellos)●●●●●●●●

Bass (Cellos and Basses)●●●●

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Baroque Opera, Part 1
Lecture 11

Whether we like it or not, opera is the ultimate musical art form. It combines everything, and offers thrills that are still illegal in certain parts of Massachusetts. Please do not be afraid. Do not be intimidated. Do not be turned off. Opera is cool!

By adding musical inflection to words, one interprets and magnifies the meaning of those words. The opera *Aïda*, by the 19th-century Italian composer Giuseppe Verdi, is a classic love-triangle story: An Ethiopian slave, Aïda, falls in love with Radames, an Egyptian general with whom the Egyptian princess Amneris is also in love. In the end, Aïda finds herself entombed with Radames, who has been condemned to death by suffocation as a result of the machinations of the jealous Amneris. It is Verdi's music, not the mediocre text, that makes the tomb scene come alive. *[**Musical Example:** Verdi,* Aïda *(1871), "*O terra, addìo.*"]* The music transforms a simple goodbye into a sublime and profound farewell to mortality as it clearly anticipates a higher, more beautiful reality.

We begin by defining opera and identifying its forerunners. Opera is a stage spectacle that combines scenery, action, literary drama, and continuous (or almost continuous) music into a whole greater than its parts. Spiritually, opera's direct forerunner was ancient Greek drama. Although textbooks often designate medieval liturgical drama as another forerunner of opera, those were Latin-based religious plays sung to plainchant-like music and were an extension of a plainchant-dominated liturgy, rather than being true harbingers of opera.

Spiritually, opera's direct forerunner was ancient Greek drama.

Opera has its roots in late-Renaissance music. The Renaissance expressive ideal was based on the ancient Greek expressive ideal. Composers of madrigals expressed the literary meaning of the text via word painting. The Renaissance saw a huge increase in secular stage drama. *Intermezzi* (or *intermedi*) were sung commentaries inserted between the acts of stage plays in late-Renaissance

Italy. By the 1580s, these intermezzi had become plays within plays. One of the most famous sets of intermezzi was written not for a play but as part of the wedding ceremony of Grand Duke Ferdinand de Medici of Tuscany and Christine of Lorraine in 1589. Each part of the ceremony was followed by an individual intermezzo. The first of these, written by Emilio de Cavalieri, is a homophonic, accompanied work for solo soprano. *[**Musical selection:** Cavalieri,* Dalle più alte sfere *(1589).]* The use of word painting and virtuoso technique for the solo singer gives this music an immediacy, intimacy, and emotional directness beyond most polyphonic madrigals. The solo singer can shape expressive nuance in a way far beyond that of a vocal ensemble. As intermezzi became longer and more involved, an awareness emerged that a different sort of singing was required to distinguish narrative or dialogue from the expression of emotions and feelings.

The Florentine Camerata was a typical Renaissance intellectual "club." In Renaissance Italy, groups of intellectuals gathered in clubs called *ridotti* (sing.: *ridotto*) to discuss and research topics of common interest. The members of the Florentine Camerata were scholars, poets, musicians, composers, and amateurs who met regularly for some 30 years. The members were interested in ancient Greek drama and music, as well as the music of their day.

They were influenced in their aesthetic views by the Florentine scholar Girolamo Mei, who researched ancient Greek music and the role of music in ancient Greek theater. Based on Mei's work, the members of the Florentine Camerata concluded that ancient Greek tragedy had been sung because that would have been the only way that the ancient Greeks could possibly have derived the powerful emotional experience that they claimed to have derived from their drama. Furthermore, the Camerata believed that the power of ancient Greek music could be attributed to the fact that it consisted of a *single* melody that, in the words of Girolamo Mei, "could affect the listener's feelings, since it exploited the natural expressiveness of the rises and falls of pitch and the register of the voice and of changing rhythms and tempos."

The Camerata decided that word painting and vocal polyphony (as in madrigals) were "childish and complicated" and, therefore, unsuited to true emotional expression in music. The Camerata developed three corollaries of

musical expressivity: (1) The text must be clearly understood; (2) the words must be sung with correct and natural declamation; and (3) vocal melody must not depict mere graphic details, as in word painting, but must interpret the feelings of the character singing.

Composer members of the Camerata included Emilio de Cavalieri (c. 1550–1602), Giulio Caccini (c. 1546–1618), and Jacopo Peri (1561–1633). Jacopo Peri composed the first fully sung stage work to have survived. His librettist was the poet Ottavio Rinuccini.

Euridice premiered in Florence on October 6, 1600. It is a fully sung stage work in which three elements are alternated: (1) A small chorus sings madrigal-like commentaries in the style of a Greek chorus. (2) Peri uses simple, rhymed songs as lyric interludes to the action, to end scenes, and for transitions between scenes. (3) Peri revolutionized Western music with what he called the *stile rappresentativo*. This "speech-song" is what we now call *recitative*, and it became the soul of the new Florentine style. Recitative allows large amounts of text—as in dialogue and action sequences—to be articulated clearly and still be sung. It follows the natural rhythms, accents, and inflections of the spoken language.

The story of Orpheus and Euridice has been a favorite of opera composers. Orpheus is the embodiment of the Greek ideal of music: the golden-tongued one who could change the face of nature, the hearts of animals, and the souls of mortals and gods with his music. Orpheus is the personification of what early opera sought to be and what opera composers have always sought to do: change our perception of the world through the combination of words and music. ■

Baroque Opera, Part 2
Lecture 12

Early opera was based on recitative, which moves the dramatic action forward rather than allowing the singer to reflect on the action. The operatic aria evolved in the 1660s and soon became the focal point of opera, to the eventual debasement of recitative.

Jacopo Peri's opera *Euridice* reflects the belief of the Florentine Camerata in the value of a new type of music based on solo singing. Camerata members believed that their new *stile rappresentativo* (recitative) was capable of expressing the emotions behind the words and could achieve for the music of their day what the ancient Greeks claimed to have achieved with theirs. We will listen to the dramatic moment when Orfeo responds to the news that his beloved Euridice has been bitten by a snake and has died.

We should keep in mind that there is little or no reflection in "Orfeo's Response." Music of reflection—the aria—is still some 50 years in the future. Peri's music—his *stile rappresentativo*—is about pushing the action forward. Despite the fact that this is innovative music, it will sound stiff to today's audiences. Yet it is easier for us to empathize with Orfeo and his tragic loss than with the characters in a madrigal. *[**Musical selection:** Peri, Euridice, "Orfeo's Response" (1600).]* Though we might find it stilted, Peri's contemporaries would have been very moved by this music.

Seventy-five years after this opera, a scene such as "Orfeo's Response" would be written not as a forward-moving recitative but rather as an aria. In an aria, as in theatrical soliloquy, real time stops. The librettist provides words that pause and reflect, and the composer creates music that interprets and deepens the emotions behind those words. Early opera is about recitative; these works were "dramas with music."

Claudio Monteverdi (l567–1643) was one of the great opera composers of the Baroque Era. He was in the employ of the duke of Mantua between 1590 and 1613, during which time he composed his first opera, *Orfeo* (1607). He was choirmaster at St. Mark's in Venice between 1613 and 1643.

Monteverdi was as adept at writing Renaissance-style madrigals as he was at writing the "new style" opera. He made a distinction in his music between writing in the "old style" and in the "new style," what he called, respectively, *prima prattica* and *seconda prattica* ("first practice" and "second practice"). Among his first-practice works are 200 madrigals, and among his second-practice pieces are 19 stage works, of which only 6 have survived. The surviving stage works include the best operas written during the first half of the 17th century: *Orfeo* of 1607 and *The Coronation of Poppea* of 1642.

Musicologist Donald Grout wrote of Monteverdi's *Orfeo*:

> The music of *Orfeo* was greeted by contemporaries as [another] example of the Florentine style, and indeed, the general plan of the opera justified this view. Nevertheless, the differences are fundamental. Monteverdi was a musician of genius. Soundly trained in technique, concerned very much with musical and dramatic truth and very little with antiquarian theories, he combined the madrigal style of the late 16th century with the orchestral and scenic apparatus of the old intermezzi and a new conception of the possibilities of solo singing. *Orfeo* represents the first attempt to apply the full resources of the art of music to opera, unhampered by any limitations.

Monteverdi's *Orfeo* is a spectacular synthesis of almost every expressive device and musical genre available to Monteverdi at the time. Most importantly, it features the most melodically interesting and dramatically effective recitative ever written. *[Piano examples: recitative excerpts.]* Monteverdi also calls for the most massive instrumental ensemble to be found in opera to that time: more than 40 different instruments, as opposed to the 4 instruments that Peri called for in his *Euridice*. In the following excerpt, we hear Monteverdi's version of the scene in which Orpheus learns of Euridice's death. In contrast to the rather stiff version of this scene composed by Peri, Monteverdi's version of Orpheus's response is singularly moving, even though it is all composed in recitative. *[Musical selection: Monteverdi,* Orfeo*, "Messenger's Song" ("*In un fiorito prato*"), "Shepherd's Response" ("*Ahi, caso acerbo!*"), and "Orfeo's Response" ("*Tu se morta.*").]*

Aria emerged as an element in Baroque operatic dramaturgy around 1660. An operatic aria is not a song; it is a lengthy, substantial, and often complex piece of vocal music in which the essential character and dramatic information are transmitted via the *music* itself, unlike recitative, in which the *words* carry the expressive message. The same Baroque advances in harmony, rhythm, motivic manipulation, and melodic construction that led to the development of purely instrumental music provided the means for the invention of the operatic aria, as well.

By 1660 or so, both essential components of operatic dramaturgy were in place: the recitative, reserved for action and dialogue; and the aria, used for reflection, character development, and the expression of feeling. During an aria, time stops and reflection begins, while the music carries the essential expressive message. As aria became the focal point of Baroque opera, the magnificent sort of recitative that Monteverdi cultivated was lost, and more often than not, recitative was reduced to filler.

After 1660, recitative was usually performed *secco* ("dry"): It was accompanied only by the *basso continuo*—a harpsichord or harpsichord and 'cello. Occasionally, recitative was accompanied by the whole orchestra—*recitativo accompanato*, *recitativo obbligato*, or *recitativo strumento*. In Baroque opera, only aristocratic characters were favored with orchestrally accompanied recitative.

We return to the opera *Dido and Aeneas* by the British composer Henry Purcell (1659–1695). Note the difference between Dido's secco recitative and her orchestrally accompanied aria. Over the span of the brief recitative, Dido's voice falls the distance of seven pitches. This deathly fall nicely anticipates the descending bass line and morbid character of the aria to follow. The aria's ground-bass line is evocative of death and is repeated 11 times. *[**Musical selection:** Purcell,* Dido and Aeneas *(1689), Recitative and "Dido's Lament."]* It is the music, not the words, that is at the heart and soul of an aria. In opera, the composer, not the librettist, is the dramatist.

Opera became increasingly a "popular" entertainment during the 17th century. Early operas were courtly entertainment. Everything changed when the first public opera house opened in Venice in 1637. By 1650, there were seven full-time opera houses running in Venice, putting on more than 50 new productions a year. Like most profitable public entertainments, financial success was achieved at the cost of dramatic and musical quality. The history of opera sees a constant swing between high artistic ideals and profiteering. We will trace this history as we move through the course. ∎

Euridice (1600)
–Jacopo Peri

Orfeo	**Orfeo**
Non piango e non sospiro,	I do not weep, nor do I sigh,
O mia cara Euridice,	O my dear Eurydice,
Ché sospirar, ché lacrimar non posso.	for I am unable to sigh, to weep.
Cadavero infelice,	Unhappy corpse,
O mio core, o mia speme, o pace, o vita!	O my heart, o my hope, o peace, o life!
Ohimè, chi mi t'ha tolto,	Alas, who has taken you from me?
Chi mi t'ha tolto, ohimè! dove sei gita?	Who has taken you away, alas? Where have you gone?
Tosto vedrai ch'in vano	Soon you will see that it was not in vain
Non chiamasti morendo il tuo consorte.	that you, dying, called to me.
Non son, non son lontano:	I am not far away:
Io vengo, o cara vita, o cara morte.	I come, o dear life, o dear death.

Dido and Aeneas, act 3, scene 2 (1689)
–Henry Purcell

Dido

Recitative:

Thy hand, Belinda; darkness shades me,
On thy bosom let me rest;
More I would, but Death invades me;
Death is now a welcome guest.

Aria:

When I am laid, am laid in earth, may my wrongs create
No trouble, no trouble in thy breast.
When I am laid, am laid in earth, may my wrongs create
No trouble, no trouble in thy breast.

Remember me! Remember me!
But ah! forget my fate.
Remember me, but ah! forget my fate!

Orfeo (1607)
–Claudio Monteverdi

Messenger	**Messenger**
In un fiorito prato	In a flowered meadow
Con l'altre sue compagne	with her friends
Giva cogliendo fiori	she was gathering flowers
Per farne una ghirlanda a le sue chiome,	to make a garland for her hair,
Quand'angue insidioso,	when a treacherous serpent
Ch'era fra l'erbe ascoso,	that was hidden in the grass
Le punse un piè con velenoso dente:	bit her foot with its venomous fangs:
Ed ecco immantinente	Then all at once
Scolorirsi il bel viso e nei suoi lumi	her face became pale, and in her eyes
Sparir que lampi, ond'ella al sol fea scorno. scorscornoscorno. scornoscscorno.scorno.	the light that vied with the sun grew dim.
All'hor noi tutte sbigottite e meste,	Then all of us, terrified and grieving,
Le fummo intorno, richiamar tentando	gathered around calling, tempting
Li spirti in lei smarriti	the spirit that was dying in her
Con l'onda fresca e con possenti carmi;	with fresh water and powerful songs.
Ma nulla valse, ahi lassa!	But nothing helped, alas!
Ch'ella i languidi lumi alquanto aprendo,	For she, opening her languid eyes slightly,
E te chiamando Orfeo,	called to you, Orpheus,
Dopo un grave sospiro	and after a deep sigh,
Spirò fra queste braccia, ed io rimasi	died in my arms, and I remained
Piena il cor di pietade e di spavento.	with heart full of pity and horror.

Shepherd

Ahi caso acerbo, ahi fat' empio e
   crudele! crudelecrudele!
   crcrucrudele!
Ahi stelle ingiuriose, ahi cielo
   avaro!
A l'amara novella
rassembra l'infelice un muto sasso;

che per troppo dolor, non può
   dolersi.
Ahi ben havrebbe un cor di Tigre

o d'Orsa
Chi non sentisse del tuo mal pietate,

Privo d'ogni tuo ben, misero
   amante!

Orpheus

Tu se' morta, mia vita, ed io
   respiro?
Tu se' da me partita

Per mai più non tornare, ed io
   rimango?
No, che se i versi alcuna cosa
   ponno,
N'andrò sicuro a' più profondi
   abissi,
E intenerito il cor del Re de l'Ombre

Meco trarrotti a riveder le stelle,

O se ciò negherammi empio destino
Rimarrò teco in compagnia di
   morte.
A dio terra, a dio cielo, e sole, a
   Dio.

Shepherd

Ah, bitter event, ah, wicked fate and
   cruel!

Ah, malicious stars, ah, greedy
   heavens!
This terrible news
has turned Orpheus into a mute
   stone;
from too much pain, he can feel no
   pain.
Ah, he must have the heart of a tiger
   or
a bear not to feel pity for your loss,
as you have lost your dear one,
   wretched lover
lover!

Orpheus

You are dead, my life, and I still
   breathe?
You have left me, never to return,
   and I
remain? No, for if song has any
   power
I shall venture safely to the most
   terrible
abyss, and having softened the heart
   of
the King of the Shadows, I shall
   bring
you back to see the stars once again,
   and
if wicked fate should deny me this, I
shall remain with you in the
   company of
death. Farewell earth, farewell sky
   and sun, farewell

The Oratorio
Lecture 13

The two most important new genres to evolve in Baroque sacred music were the oratorio and Lutheran church cantata.

Handel's *Messiah* is the only Baroque composition that has been performed continuously since its premiere. The Hallelujah Chorus from *Messiah* is the most famous moment from the most famous piece of music written during the Baroque Era. *[**Musical selection:** Handel, Messiah (1742), Hallelujah Chorus.]* Baroque-era sacred music included the important new genre of oratorio, while the most important genre of Lutheran Baroque sacred music was the church cantata.

Baroque Catholic sacred music, particularly in Italy, was a mix of old and new styles. By the mid-1600s, the provisos of the Counter-Reformation regarding music were considered ancient history and were being treated, particularly in Italy, rather flexibly. Increasingly, many masses used the resources of opera, including basso continuo, solo singing, and multiple choirs with soloists and orchestras featuring instrumental soloists.

Oratorio was the most important new musical genre to evolve in Italy during the Baroque Era.

The Thirty Years' War (1618–1648) devastated Germany and established Protestantism in much of what is today northern and central Germany. During the postwar years of 1650–1680, the most important new genre of Baroque-era Lutheran Church music to emerge was the Lutheran Church cantata.

Baroque sacred music genres rely heavily on chorus. The most important of these genres are:

• Oratorio: essentially an opera on a religious subject. It did not evolve as an integral part of any church service and was written for both Catholic and Protestant audiences.

- Cantata: a dramatic work that, like oratorio, uses the resources of opera and is performed as a concert work without acting or staging. Cantatas are shorter than oratorios and can be secular as well as sacred. Unlike oratorios, Lutheran Church cantatas were part of the Sunday worship service.

- Mass: masses continued to be composed during the Baroque Era. Composers of Catholic masses set the traditional five sections of the Ordinary to music, while composers of Lutheran masses set only the Kyrie and the Gloria to music.

- Magnificat: a Latin-language cantata based on the Canticle of the Virgin (Luke 1:46–55).

- Passion: an oratorio based on one of the Gospel accounts of the events of Christ's crucifixion. Such works were created for Holy Week services for both Protestant and Catholic congregations.

- Motet: a cantata featuring an unaccompanied (a cappella) chorus.

The use of a chorus in all these works distinguishes them from Baroque opera, which by the late 17th century had done away almost entirely with the chorus.

The difference between the Renaissance mass and the Baroque oratorio is that between ritual and restraint in the former and expressive exuberance in the latter. Oratorios evolved from "sacred dialogues." These were Roman productions of the Renaissance and early Baroque Era that combined narrative, dialogue, and exhortation. Oratorio was so named because its original performance venue was an oratory: a small chapel within a larger church or a small house of prayer.

By the late 17th century, oratorios had absorbed certain elements of Baroque opera: recitative, aria, and the orchestra. Their non-operatic features included the narrator (*testo*) and chorus. The chorus disappeared from the Baroque opera house because it was expensive to maintain and because audiences came to the opera house to hear solo singing. By the late 17th century, oratorios

had become a hugely popular form of entertainment. They filled the gap in Catholic Italy during Lent when theatrical performances, including opera, were banned. They served as a substitute for opera in Protestant England for completely different reasons than in Italy.

Oratorios achieved particular popularity in England because of the efforts of George Frederic Handel, who began writing English-language oratorios as the popularity of Italian opera waned in England in the late 1730s and 1740s. A new middle-class public was emerging that had no interest in the Italian-language operas so adored by the aristocracy. Ever the entrepreneur, Handel discovered that, because of their Protestant flavor, their English-language texts, and their easily accessible music and dramatic content, his oratorios were extremely popular with the new middle class.

Handel's *Messiah* was premiered during Easter in Dublin, Ireland on April 13, 1742. The main elements are narrators who relate the story of Christ's life in recitative, narrators and commentators who interrupt the primary narrative to react with recitatives and arias of their own, and a chorus that represents either "the people" in general or Christianity specifically.

George Friedric Handel.

Messiah comprises 50 separate numbers and is in three parts. The first part contains the prophecy of the Messiah's coming, Christ's birth, and the announcement of redemption for all people. The second part describes human redemption through Christ's sacrifice, humankind's rejection of that redemption, and God's defeat of human opposition to his power. The third part celebrates eternal life through Christ the Redeemer.

The announcement of Christ's birth to the shepherds, from the first part of the oratorio, is in recitative and comprises four parts. The first part of this recitative is secco, meaning that it is accompanied only by the basso continuo

(here, a 'cello and organ) and sung by a solo soprano who represents an angel. The second part is accompanied by the orchestra. The slowly pulsing string background serves as a sort of musical halo for the angel. The third part is again secco. Note that when the angels says, "Fear not, for behold I bring you tidings of great joy," the music becomes more rhythmically exciting. The fourth part of the recitative is again accompanied, as the strings portray the rapid flapping of angelic wings. Of note is the fact that it is unusual for a composer to alternate between secco and accompanied recitative, as Handel does here.

The recitative is followed by a chorus that indulges in some musical word painting. Note the extent to which this music is operatic in its expressive impact. *[**Musical selection:** Handel,* Messiah*, recitative and chorus ("Glory to God").]* The brilliant Hallelujah Chorus that concludes the second part of *Messiah* features three different sorts of writing: homophony, imitative polyphony, and responsorial. *[**Musical selection: Handel,** Messiah, Hallelujah Chorus.]* ∎

Genres of Baroque Sacred Music

cantata: Shorter than an oratorio but similar to an oratorio as a work for chorus, soloists, and orchestra (occasionally the chorus has only a small part); performed without action or costumes; both secular and sacred cantatas were written during the Baroque Era; Lutheran church cantatas were part of the Sunday worship service; typically based on that week's Bible reading; written for Protestant (Lutheran) audiences.

magnificat: Based on a specific text from the Bible, Luke 1:46–55—the Canticle of the Virgin; Bach's Magnificat is a sort of Latin cantata based on this biblical text.

mass: An extremely varied genre by the Baroque Era; based on the five sections of the Mass that are traditionally set to music: Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, though the sections were frequently subdivided to create long, massive works; usually written to celebrate special holidays and festivals and performed as part of the holiday service; written for both Protestant and Catholic audiences.

motet: Essentially a cantata; featured an a cappella chorus.

oratorio: An extended work for chorus, soloists, and orchestra; typically, a dramatic story drawn from scripture; performed without action or costumes; not part of any church service; written for both Catholic and Protestant audiences.

passion: A type of oratorio; based on one of the Gospel accounts (by Matthew, Mark, Luke, or John) of the events culminating in the crucifixion of Jesus Christ; written for Holy Week services (the week before Easter) for both Protestant (Lutheran) and Catholic audiences.

Messiah (1742)
"There Were Shepherds" and "Glory to God"
–George Frederick Handel

Recitative Secco:
There were shepherds abiding in the field,
Keeping watch over their flock by night.

Recitative Accompanied:
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.

Recitative Secco:
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.

Recitative Accompanied:
And suddenly there was with the angel a multitude
of the heavenly host,
Praising God and saying:

Chorus:
Glory to God, glory to God in the highest.
And peace on earth.
Glory to God, glory to God in the highest.
And peace on earth, good will towards men.

Sacred Vocal Music

While Baroque sacred music takes many forms, two broad generalizations can be made about it:

1. Almost all Baroque sacred music includes a chorus.

2. Baroque sacred music borrows heavily from Baroque operatic techniques and procedures.

   The various names and functions of the many sacred Baroque vocal genres—oratorio, cantata, mass, magnificat, passion, motet—can be confusing to students. The following descriptions should help put these genres in perspective.

Oratorio

1. An oratorio is an extended work for chorus, soloists, and orchestra.

2. The text of an oratorio is typically a dramatic story drawn from scripture.

3. An oratorio is performed without action or costumes.

4. An oratorio was not part of any church service.

5. Oratorios were written for both Catholic and Protestant audiences.

Cantata

1. A cantata is shorter than an oratorio. Like an oratorio, a cantata is a work for chorus, soloists, and orchestra (occasionally the chorus has only a small part).

2. A cantata is performed without action or costumes.

3. Both sacred and secular cantatas were written during the Baroque era.

4. A sacred cantata was part of the Sunday worship service.

5. The text of a cantata was typically based on that week's Bible reading.

6. Sacred cantatas were written for Protestant (Lutheran) audiences.

Mass

1. By the Baroque Era, the Mass had become an extremely varied genre.

2. The Mass was still based on the traditional five sections of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, though these sections were frequently subdivided to create long, massive works.

3. Masses were usually written to celebrate special holidays and festivals and were performed as part of the holiday service.

4. Masses were written for both Protestant and Catholic audiences.

Magnificat

1. The text of the magnificat is based on a specific text from the Bible, Luke 1:46-55—"The Canticle of the Virgin."

2. Bach's Magnificat is a sort of Latin cantata based on this Biblical text.

Passion

1. A passion is a type of oratorio.

2. The text of a passion is one of the Gospel accounts (by Matthew, Mark, Luke, or John) of the events culminating in the crucifixion of Jesus Christ.

3. Baroque passions were written for Holy Week services (the week before Easter).

4. Passions were written for both Protestant (Lutheran) and Catholic audiences.

Motet

1. Baroque church motets were essentially cantatas.

2. Motets featured an a cappella chorus.

The Lutheran Church Cantata

Lecture 14

Unlike oratorio, the Lutheran church cantata was part of a regular religious service (specifically, the Sunday service). It evolved as a musical commentary on a given week's particular Bible reading, becoming known as the musical "sermon before the sermon."

The Lutheran church cantata was a leading Lutheran genre of Baroque sacred music. The Lutheran church cantata was a one-act religious opera that was performed as part of the Sunday service. Lutheranism stressed congregational singing in the vernacular. The Lutheran church chorale was a simple, song-like melody set to biblical texts in German. It became the musical core of the Lutheran liturgy. Originally set almost entirely in German, the chorale melodies reflect the idiosyncrasies of the German language. A uniquely German body of music, the Lutheran chorale would inform much German music for the next 250 years.

The sermon, based on the prescribed Bible reading of the day, became the high point of the Lutheran Sunday service. The cantata preceded the sermon and was based on the particular hymn that itself was a setting of that day's Bible reading. Thus, the church cantata came to be the "sermon in music."

Two conflicting parties in mid-17th-century Lutheranism fought over the role of music in church services. The *orthodox* party favored the use of all available musical resources—soloists, orchestra, and chorus—in church music. The *pietists* distrusted high art and opulence in worship. The emergence of the Lutheran cantata by the early 1700s signaled the victory of the orthodox party.

Erdmann Neumeister (1671–1756), an influential Lutheran theologian and poet, helped to shape the nature and content of the Lutheran church cantata. Neumeister viewed the Lutheran church cantata as essentially an operatic construct. Johann Sebastian Bach agreed entirely with Neumeister's operatic conception of the Lutheran church cantata. Although Bach strove continually

for employment in princely courts, he spent most of his career working for the church and municipality of Leipzig, where his job description included many non-compositional and even non-musical functions. Bach wrote approximately 350 cantatas. Only 209 have survived. Numerically, they comprise the greatest and most significant of all Bach's compositions.

Bach's Cantata no. 140, *Wachet auf, ruft uns die Stimme*, of 1731, is based on a chorale melody composed around 1550 by Philipp Nicolai. The text is from the Gospel of Matthew, 25:1–13, the prescribed Bible reading for the 27th Sunday after Trinity. The story is an allegory warning Christians to be ready to meet their savior or lose their chance for salvation. The chorale melody entitled *The Sacred Bridal Song* was all that Nicolai wrote. *[Piano example: chorale melody.]* Chorales are melodies; it was up to the head musician (*cantor*) to harmonize such melodies for chorus and keyboard instruments. Bach's chorale harmonizations constitute one of the greatest and most important musical collections in the entire Western canon. *[Piano example: Bach's harmonization of Nicolai's* Sacred Bridal Song.*]* The librettist for Cantata no. 140 was Christian Friedrich Henrici (1700–1764), whose pseudonym was Picander. He was one of Bach's most important librettists. The cantata is set in seven movements, of which we will focus on movements 1, 4, and 7. Only in the seventh and final movement will we hear the chorale melody performed in a straightforward manner. *[Musical selection: Bach, Cantata no. 140 (*Wachet auf*), movement 7.]*

There are three essential musical elements in the first movement of the cantata: The first is an instrumental *ritornello* theme; the second is the chorale melody itself, which will be sung only by the sopranos here in the first movement; the third is the material sung by the other voices (altos, tenors, basses), who provide commentary on the chorale melody.

A *ritornello* is a melodic idea that returns periodically, a musical refrain. Bach's ritornello theme has the feel and sweep of a French overture, evoking the arrival of the bridegroom in the Gospel story, who symbolizes Christ, the king of kings. The first-movement ritornello theme consists of three phrases: Phrase A has the moderately paced, processional-like dotted rhythms of a French overture, played alternately by the violin and oboes. *[Piano example:*

phrase A.] Phrase B features rising and falling motives in the violins and the oboes, which create a sense of yearning and anticipation. Phrase C features upward-sweeping scales that continue to heighten the sense of yearning. *[**Musical selection:** Bach, Cantata no. 140 (Wachet auf), movement 1, ritornello theme.]*

The ritornello theme is loaded with metaphor above and beyond its clear resemblance to a French overture: The 12 beats of phrase A evoke the 12 strokes of midnight in the Gospel story that heralded the arrival of the bridegroom. Some have suggested that the steady, march-like rhythm of the ritornello theme is nothing less than a wedding processional. The scoring calls for two oboes and an oboe da caccia, an ancestral English horn, which together create a "nighttime" sort of music. *[**Musical selection:** Bach, Cantata no. 140 (*Wachet auf), movement 1, ritornello theme.]*

Lines 1–3 of the chorale itself—the watchmen's call to wake up—are sung by the sopranos, while the rest of the choir contributes fast, ornamental lines that create a sense of excitement and action as humankind prepares to greet the Messiah. A brief orchestral interlude, drawn from the ritornello theme, follows line 1. Line 2, again sung by the sopranos, describes the watchmen on the battlements. While the sopranos sing the chorale melody, the other voices illustrate via word painting what the sopranos are describing. Another piece of the ritornello theme follows; then the sopranos sing a jubilant line 3, "Awake, city of Jerusalem." *[**Musical selection:** Bach, Cantata no. 140 (*Wachet auf), movement 1, ritornello theme and chorale, lines 1–3.]*

Bach uses the chorale in the first movement as a springboard presented by the sopranos against which the other voices can react. Lines 4–6 employ essentially the same music as lines 1–3. Lines 7–8—the actual arrival of the bridegroom—constitute a moment of signal excitement: The altos, tenors, and basses blurt out their lines before the sopranos even have a chance to announce the bridegroom's arrival. Line 9 invites an equally remarkable reaction from the altos, tenors, and basses, rising to a peak with a jubilant fugato on the word *alleluia*. A *fugato* is a passage that sounds like the exposition of a fugue in a movement that is not otherwise a fugue.

Next, the sopranos proclaim, "Prepare for the wedding," after which all four voices of the chorus sing together, for the first time in this movement, the last line of this first verse of the chorale. The ritornello theme returns to bring the movement to its conclusion. *[**Musical selection:** Bach, Cantata no. 140 (*Wachet auf*), movement 1, remainder.]*

The fourth movement is the most famous in the cantata and is among the most famous movements that Bach ever wrote. Movement 4, which presents the second verse of the chorale, begins with another ritornello theme—this one a nocturne. It perfectly evokes the night of mystery of the Gospel story. The tenors (the watchmen) describe the awakening of the virgin (the soul of humanity) and her joyful union with Jesus Christ. *[**Musical selection:** Bach, Cantata no. 140 (*Wachet auf*), movement 4, opening.]* ∎

Cantata No. 140, part 7 (1731)
—Johann Sebastian Bach

Chorus	**Chorus**
Gloria sei dir gesungen	Glory be sung to you
Mit Menschen und englischen Zungen,	By men and angels,
Mit Harfen und mit Zimbeln schon.	With harps and cymbals.
Von zwölf Perlen sind die Pforten,	The gates are of twelve pearls.
An deiner Stadt; sind wir Konsorten	In your city we consort
Der Engel hoch um deinen Thron.	With angels, high around your throne.
Kein Aug' hat je gespürt,	No eye has ever seen,
Kein Ohr hat je gehört solche Freude.	Nor ear ever heard such joy.
Des sind wir froh, io, io!	Thus we are happy, io, io!
Ewig in dulci jubilo.	In sweet rejoicing forever.

Cantata No. 140, "*Wachet auf, ruft uns die Stimme*" (1731)
—Johann Sebastian Bach

There were ten girls, who took their lamps and went out to meet the bridegroom. Five of them were foolish, and five prudent; when the foolish ones took their lamps, they took no oil with them....As the bridegroom was late in coming they all dozed off to sleep. But at midnight a cry was heard: "Here is the bridegroom! Come out to meet him." With that the girls all got up and trimmed their lamps. The foolish said to the prudent, "Our lamps are going out; give us some of your oil." "No," they said; "there will never be enough for all of us. You had better go to the shop and buy some for yourselves." While they were away the bridegroom arrived; those who were ready went in with him to the wedding.... Keep awake, then; for you do not know on what day your Lord is to come.

(Matthew 25:1–13)

Movement 1, Chorale Verse 1

Featured Voice: Soprano

Form: Chorale Fantasy/Ritornello, triple meter, E^b Major

Mood: Excitement and anticipation

Introduction: Ritornello

The orchestral introduction begins with a ritornello theme of great beauty and dramatic import:

A

This orchestral ritornello theme consists of three distinct phrases, each phrase characterized by its own motives:

Phrase A: Alternating strings and oboes play the dotted rhythms of a French overture.

Phrase B: Syncopated rising/falling motives in violins and oboes create a mood of yearning and anticipation.

Phrase C: Upward-sweeping string scales continue and heighten the sense of upwards yearning created by Phrase B, bringing the ritornello theme to its conclusion.

NOTE:

—Phrase A: dotted rhythms span twelve beats; this would seem to indicate the tolling of midnight bells. (See line 3 of verse 1.)

—Steady, march-like rhythms and "walking bass" of the ritornello theme might have been inspired by the last line of verse 1, "you must go out and meet him"; others have suggested that this ritornello is nothing less than a wedding processional!

—The rising quality of all three phrases creates anticipation. No quiet, calm nighttime music this. Scored for three oboes (two oboes and a taille/*oboe da caccia*—an ancestral English horn); invokes a dark, nighttime timbre in the face of the upward anticipation and rhythmic activity.

Lines 1–3: The "call to awaken" of the watchmen is sounded by the sopranos; they will sing this first verse of the chorale without alteration or elaboration. Bach leaves it to the altos, tenors, and basses to add dramatic detail and psychological insights, to create moods and draw pictorial images for the listener.

Line 1 Faster embellished lines in the altos, tenors, and basses create sense of energy fervor underneath the slower-moving chorale melody in the sopranos:

Line	Chor	Chorus
1	Wachet auf, ruft uns die Stimme	Awake, call the voices

Line 2 Note tone painting in the chorus as each voice rushes upward to a high note on the word "hoch" ("high"). Brief orchestral interlude precedes line 3

Line	Chor	Chorus
2	Der Wächter sehr hoch auf der Zinne,	Of the watchmen high on the battlements,

Line 3 A jubilant awakening followed by a brief orchestral interlude

Line	Chor	Chorus
3	Wach auf, du Stadt Jerusalem!	Awake, city of Jerusalem!

Note: March-like dotted-rhythm accompaniment has been present almost continuously under Lines 1-3 and will continue to be present throughout the rest of the movement.

A¹

Ritornello theme is heard in its entirety (Phrases A, B, and C)

Lines 4-6 (Use essentially the same music as lines 1-3)

Line	Chor	Chorus
4	Mitternacht heißt diese Stunde;	The hour is midnight,
5	Sie rufen uns mit hellem Munde:	they call to us loud and clear:
6	Wo seid ihr klugen Jungfrauen?	Where are you, wise virgins?

B

Part 1, Ritornello Theme (Phrases B and C only)

Lines 7–8 An excited chorus shouts the groom's (God's) approach even before the soprano/chorale can formally "announce" it.

Line	Chor	Chorus
7	Wohl auf, der Bräutgam kommt;	Arise, the bridegroom is coming;
8	Steht auf, die Lampen nehmt!	Arise, take lamps!

Line 9 A peak of excitement is reached as the chorus (altos, tenors, and basses) intones a jubilant triple fugato on "Alleluia"; compare this to the four rather flat notes in the chorale (soprano) for the same word!

Line	Chor	Chorus
9	Alleluia!	Alleluia!

Part 2, Ritornello Theme in C Minor (Phrase A only)

Line 10 The soprano regains leadership of the music.

Line	Chor	Chorus
10	Macht euch bereit zu der Hochzeit,	Prepare for the wedding,

Line 11 All voices initiate line 11 together as they go out to greet the groom.

Line	Chor	Chorus
11	Ihr müsset ihm entgegengehn!	You must go out and meet him!

Ritornello Theme in its entirety (Phrases A, B, and C)

Movement 4 Chorale, Verse 2

Featured voice: Tenors

Form: Chorale ("gapped")/ritornello, duple meter, E^b major

Mood: Peaceful and lyric calm

Ritornello Theme:
Unison violins and violas play a theme of great beauty and grandeur;

(Note: this is the only movement of the cantata in which the violino piccolo—with its high, piercing tonal quality—is not present.)

In an extraordinary example of non-imitative counterpoint, the tenors enter against this ritornello theme, singing the hymn tune.

The tenors narrate, in reverential tones, the awakening of the virgin (the soul) and her joyous union with Jesus.

Chor	**Chorus**
Zion hört die Wachter singen,	The daughter of Zion hears the watchmen singing,
Das Herz tut ihr von Freuden springen,	her heart leaps for joy,
Sie wachet und steht eilend auf.	She wakes and makes haste to arise.
Ihr Freund kommt vom Himmel prachtig,	Her beloved comes in splendor from heaven,
Von Gnaden stark, von Wahrheit mächtig,	Comes her friend resplendent, Sturdy in grace, mighty in truth,
Ihr Licht wird hell, ihr Stern geht auf.	Her light brightens, arises.
Nun komm, du werte Kron,	Come now, precious crown,
Herr Jesu, Gottes Sohn.	Lord Jesus, Son of God!
Hosianna!	Hosanna!
Wir folgen all zum Freudensaal	We all follow to the joyous chamber
Und halten mit das Abendmahl.	And commune in the feast.

Movement 7

Featured voices: Tutti

Form: Four-part chorale, duple meter, E^b major

Mood: Ecstasy and exaltation

The chorale is here presented unambiguously for the first time in the cantata; this magnificent concluding version clearly echoes the heavenly choir and orchestra invoked by lines 2 and 3.

Passacaglia
Lecture 15

The development of instrumental music during the Baroque Era went hand-in-hand with the creation of musical structures that would render abstract instrumental music intelligible to its audiences.

Musical form or *process* refers to the large-scale organization of a movement of music. Musical form indicates how many large sections of music there are within a single movement of music and how those sections are related to one another—as repetitions, variations, developments, or contrasts.

With the emergence of instrumental music during the Baroque came the development of instrumental musical forms. Because instrumental music is an abstract medium, without the help of words or any a priori literary structure on which to base the form, some sort of logical and consistent process of variation, development, contrast, and return was necessary for the structure to make sense. Starting in the Baroque Era, the instrumental musical forms of any particular era will become part of the cultural fabric of that era, ritual procedures for handling musical material that will be understood by composer and audience alike—a cultural given, a shared knowledgee between composer and audience.

Without a large-scale structural context, detail cannot be contextualized. Some musical compositions are improvisatory and lack a standard form—for example, works entitled *fantasy/fantasia*, *toccata*, *rhapsody*, or *prelude*. Such works are in the minority, however.

Fugue is the quintessential Baroque-era procedure. It features three basic structural "givens": Exposition, restatements of the fugue subject in various new keys, and modulating episodes that transit between the restatements. To fully appreciate what a composer does in a piece of music, we must understand the point of departure, namely, its musical form.

Baroque variations procedure, called, interchangeably, *passacaglia*, *ground bass*, and *chaconne* (or *ciacona*), consists of the statement of a theme and, in subsequent sections, some sort of variation of that theme. Passacaglia, the most commonly used synonym for Baroque variation procedure, is a strict formal procedure. The following are "givens" of a passacaglia: (1) The theme is a bass line and/or a harmonic progression built on that bass line; (2) the bass line and/or harmonic progression will be repeated, more or less verbatim, over and over (cyclically); (3) what changes are the upper voices atop the cyclical repetitions in the bass. Each new "cycle"—each repetition—of the bass line is called a variation because of the changing nature of the material above it.

"Dido's Lament" from Purcell's opera *Dido and Aeneas* (1689) is an aria that is structured as a passacaglia. The bass line/ground-bass theme is repeated 11 times. Its chromatically descending line evokes Dido's funereal mood and deathly intentions. *[Piano example: descending bass line.]* Typical of a passacaglia, the aria begins monophonically, with the bass line/ground-bass theme played by itself. *[Musical selection: Purcell,* Dido and Aeneas*, "Dido's Lament."]* The fluidity of this aria is noteworthy. The phrases of Dido's melodic line do not always correspond to the beginnings and endings of the ground-bass theme. This sort of overlapping or eliding of the voice part with the ground-bass theme keeps the aria from ever sounding rigid or predictable.

Bach's Passacaglia in C Minor for Organ (c. 1715) is one of the great masterworks of the organ repertoire. Typically, the piece begins with the ground-bass theme played by itself. *[Musical selection: Bach, Passacaglia in C Minor for Organ.]* A fugue also begins with the subject in a single voice, but the difference between a fugue and a passacaglia is that in a fugue, the second voice to enter (and the third and so on) will enter with the subject, whereas in a passacaglia, the theme is repeated verbatim in the bass. *[Musical selection: Bach, Passacaglia in C Minor for Organ.]*

Twenty variations follow the initial appearance of the theme. The miracle of this work is that despite the repetitive rigor of the structure, the music appears to be in a constant state of evolutionary growth. In variations 1–10, we will hear a steady buildup of polyphonic and rhythmic complexity. As

more voices enter, the music gets louder and more dramatic. In variations 11–15, the theme moves out of the deep bass up an octave or two and becomes quieter, so that the music sounds as if it has gone somewhere, even though it has not. In variations 16–20, Bach puts the ground-bass theme back in the deep bass, the music gets louder, and the earlier mood of somber heaviness and power returns. There is a sense of arrival, despite the fact that we never departed. This is part of Bach's genius—to create a large-scale, three-part macro-structure out of 20 small units.

Thus, the passacaglia has a large, three-part structure. *[**Musical selection: Bach, Passacaglia in C Minor for Organ.**]* Bach's passacaglia is a superb example of the sort of expressive exuberance and intellectual control so characteristic of the Baroque Era: an energetic and profuse melodic surface controlled by an iron-fisted formal process below. In a passacaglia, ground bass, chaconne, or ciacona, the theme is a structural rather than a surface element, a metaphor for the invisible hand of God controlling the rich chaos of the everyday. ∎

I Ground Bass Theme: Heavy, powerful theme played monophonically on the organ pedals

Variations 1–10:
A steady build-up of contrapuntal and rhythmic complexity

1   2   3   4   5   6   7   8   9   10

II. Variations 11–15:
By moving the theme into higher registers and becoming increasingly quiet, Bach creates the illusion of a musical "departure"

11   12   13   14   15

III. Variations 16–20:
By returning the ground bass theme to the bass, the earlier mood of heaviness and power resumes; there is a sense of "arrival" despite the fact that we never "departed"!

16   17   18   19   20

Ritornello Form and the Baroque Concerto
Lecture 16

> **The distinction between chamber and orchestral music was not truly recognized until the late 17th century, when composers began to purposely write works for orchestra. Such works included the genre of the concerto, which, like most Baroque genres, grew out of the opera house. Opera was directly responsible for the evolution of overtures and dance suites and indirectly inspired the development of the concerto.**

Instrumental music can be divided, at the most generic level, into *orchestral music* and *chamber music*. In chamber music, no part is doubled; there is just one player per part. In orchestral music, one or more parts are doubled. *Chamber orchestras* consist of one player of each orchestral instrument—a sort of mini-orchestral sampling. The distinction between orchestral and chamber music was first perceived during the late 17th century. Initially, few works—except operas—were composed for an orchestra. More commonly, chamber works were simply arranged for orchestra. The best and biggest standing European orchestra of the late 17th century and early 18th century was the French National Opera Orchestra. As Baroque opera became more popular, instruments were modernized and added to the opera orchestra to expand the timbral resources of the ensemble. The flute, oboe, English horn, bassoon, clarinet, natural horn, and trombone came into being for use in Baroque opera orchestras.

Most Baroque orchestral genres grew out of the opera house. Opera was directly responsible for the development of instrumental overtures in both the French and Italian styles and dance suites (French opera in particular). Opera was indirectly responsible for the development of the concerto, which combines a soloist or soloists with an orchestra. Concerto is the most important post-1700 genre of Baroque instrumental music. High Baroque concerti are the earliest orchestral works performed today on a regular basis. *[**Musical selection:** Bach,* Brandenburg *Concerto no. 5 in D Major, BWV 1050, movement 1, opening.]*

There are three kinds of Baroque concerti. The *orchestral* or *ripieno* concerto is scored for strings and basso continuo alone. There are no particular soloists, and the first violins, collectively, play the principal melodic material. The *solo* concerto features a single instrumental soloist plus orchestra. Great Baroque composers of solo concerti include Corelli, Vivaldi, and J. S. Bach. The *concerto grosso* features two or more instrumental soloists plus orchestra.

Vocabulary appropriate to the concerto includes the terms *tutti*, *ripieno*, and *concertino*. *Tutti* means "everything," referring to all the players, including the soloists. *Ripieno* refers to the orchestra but not the soloists. *Concertino* refers to the soloists in a concerto grosso. It literally means "little ensemble." By its nature, a concerto grosso pits not just two different groups of instruments against each other, but two different instrumental genres against each other: the orchestral ensemble (ripieno) versus a chamber ensemble (concertino). In both the solo concerto and the concerto grosso, there is a natural contrast between the soloist(s) and the larger ensemble. In Baroque-era instrumental music, contrast does not generally occur *within* movements but rather *between* movements. When it comes to contrast and conflict in Baroque instrumental music, concerti are special.

By the High Baroque, most concerti were three movements in length, and the first movement was almost always structured in ritornello form. A ritornello-form movement is one in which the opening musical idea returns periodically, like a refrain. Along with binary dance form, ritornello form is the most common instrumental procedure employed during the Baroque Era. Because it creates a sense of departure and return, ritornello form renders sensible and explicable long spans of music. The second movement of a Baroque-era concerto is a slow movement, intended to provide a lyric respite from the rigors of the first movement. The third movement will typically be fast and fugue-like.

From our perspective, Johann Sebastian Bach was the greatest composer in virtually every Baroque musical genre he worked with. But those very things that make him "great" to us—his compositional style, his incredible craft, and his spiritual depth—make him among the least representative composers of his time. Indeed, his music was considered by most of his contemporaries

to be too complicated, too "learned," too hard to play, and too long! Despite his special genius, Bach's craft as a composer of concerti owed an important debt to other composers, especially Antonio Vivaldi (1678–1741), whose work Bach studied and often copied out by hand. In an effort to secure an appointment as court composer to the margrave of Brandenburg, Bach sent the margrave a "musical resume" consisting of six concerti, which have come to be known as the *Brandenburg* concerti. Bach was known in his lifetime primarily as an organist and harpsichordist. He was not considered among the great composers of his age, and, with one exception, he never landed the court-composer positions he really wanted.

The concertino in Bach's concerto grosso, *Brandenburg* Concerto no. 5, consists of a violin, a flute, and a harpsichord. Note that the ritornello theme of the first movement, typically Baroque in being "notey," is presented homophonically. *[**Musical selection: Bach,** Brandenburg *Concerto no. 5, movement 1, theme.]* The key to following any ritornello-form movement in a concerto grosso is that the theme and its various restatements will be set homophonically. The solo episodes, dominated by the concertino, are polyphonic. The ritornello theme is in three parts. It appears in its entirety only at the beginning and end of the movement. *[**Musical selection: Bach,** Brandenburg *Concerto no. 5, movement 1, theme.]*

The orchestral homophonic thematic statements provide a contrast with the polyphonic solo episodes dominated by the concertino. There are nine statements (in full or in part) of the ritornello theme. Some are very brief and serve as supports for the long solo episodes. An amazing harpsichord solo precedes the ninth and final appearance of the ritornello theme. It is virtually the first keyboard solo in the history of the concerto. Some credit it with the birth of the keyboard concerto. *[**Musical selection: Bach,** Brandenburg *Concerto no. 5, movement 1.]* ∎

WordScore Guide™: **Bach** Brandenburg Concerto no. 5

BWV 1050 (c. 1721)

MOVEMENT I

I. <u>Ritornello Theme</u>　　C　C　　⟨Solo⟩　　<u>Ritornello 2</u>　　⟨Solo⟩
　　Beginning　　　　　L　A　　　　　　　Beginning
　　Middle　　　　　　O　D
　　End　　　　　　　　S　E
　　　　　　　　　　　E　N
　　　　　　　　　　　D　C
　　　　　　　　　　　　　E

<u>Ritornello 3</u>　⟨Solo⟩　<u>Ritornello 4</u>　⟨Solo⟩　<u>Ritornello 5</u>
Middle　　　　　　　　　Middle　　　　　　　Middle

⟨Solo⟩　O　C
　　　　P　A
　　　　E　D
Long!　N　E
　　　　　N
　　　　　C
　　　　　E

II. <u>Ritornello 6</u>　⟨Solo⟩　<u>Ritornello 7</u>　⟨Solo⟩　<u>Ritornello 8</u>
　　Beginning　　　　　　Beginning　　　　Middle
　　　　　　　　　　　　Middle

⟨Solo⟩　O　C
　　　　P　A
　　　　E　D
Very long;　N　E
lengthy　　　　N
cadenza for　　C
harpsichord　　E

III. <u>Ritornello 9</u>　C　C
　　Beginning　　　L　A
　　Middle　　　　O　D
　　End　　　　　　S　E
　　　　　　　　　E　N
　　　　　　　　　D　C
　　　　　　　　　　　E

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The Enlightenment and an Introduction to the Classical Era
Lecture 17

The dramatic difference between the music of the late Baroque Era and the new Classical Era is brought into high relief when we compare a fugue by J. S. Bach and a piano sonata by Beethoven. The difference is that between the objective and the subjective, between music about process and surface complexity, on the one hand, and vocal lyricism and studied simplicity, on the other.

We begin by comparing two keyboard works, one representative of the Baroque Era and the other representative of the Classical Era. In each case, we will take note of the following: What instruments are performing the excerpts? What is the texture of each piece: monophonic, polyphonic, or homophonic? What is the nature of each piece's theme? Is it a tune? Is it relatively motivic? What is each piece attempting to express? *[**Musical selection:** J. S. Bach,* The Well-Tempered Clavier*, book 1 (c. 1722), Fugue in C Minor; **piano example:** Beethoven, Piano Sonata in C Minor, op. 13 (1799), movement 2, theme.]*

The Bach fugue was written for and performed on a harpsichord, an instrument incapable of dynamic gradation. This means it can only play loud or soft; it cannot play *crescendo* ("getting louder") or *decrescendo* ("getting softer"). The harpsichord is ideally suited to the complex melodies and polyphonic textures of Baroque music, and it is an ideal partner for the compositional genre of fugue. Beethoven's sonata was written for a piano, an instrument dating from around 1700. The first pianos were built by Bartolomeo Cristofori in Florence, Italy. Instead of operating via plucked strings, like a harpsichord, the piano strings are struck by felt-covered hammers. Because of the mechanism that activates these hammers, the piano, unlike the harpsichord, has the capacity to play graded dynamics. *[Piano example: Beethoven, Piano Sonata, op. 13.]* The Bach fugue is polyphonic: All the voices are of equal importance. The Beethoven sonata is homophonic: A principal voice is accompanied by the other voices. The fugue

subject is designed to be dissected, recombined, and capable of contrapuntal gymnastics. It wears its motives right on its sleeve. *[Piano example: Bach, fugue subject.]* Beethoven's thematic melody is a tune, plain and simple and almost through-composed; that is, it is almost "a-motivic."

In terms of expressive content, Bach's fugue and Beethoven's sonata demonstrate many of the differences between the music of the High Baroque and the Classical Eras. Bach's fugue is about codifying, exploring, and demonstrating the polyphonic potential of the fugue subject. Beethoven's sonata *seems* less contrived, although in fact, it is just as contrived as Bach's fugue. It has a vocal quality and a lyricism that creates a mood of intimacy and expressive immediacy. Bach's fugue is about exuberance tempered by control. Beethoven's sonata is about subtle, though direct and "natural," feeling.

The Classical Era also saw the rise of musical amateurism.

We are told that the Classical Era spans the years between 1750 and 1827. Johann Sebastian Bach's death in 1750 is a serviceable year in which to end the Baroque Era but not a particularly good one with which to mark the start of the Classical Era. Elements that will be defined as Classical reached their first flowering in Italy in 1733 with the creation of Giovanni Battista Pergolesi's opera *La serva padrona*. For at least 25 years, stylistically Baroque and stylistically Classical-era music coexisted. It is not until the 1760s that we start hearing the sort of sharp differentiation between Baroque-era and Classical-era music that our comparison of Bach's fugue and Beethoven's sonata put into high relief.

Likewise, to end the Classical Era in 1827 with Beethoven's death is unrealistic. Properly, we should end it in 1805, the year Beethoven's Symphony no. 3 received its public premiere and rendered the Classical style obsolete in one fell swoop. The period from around 1730 to 1780, known as the Enlightenment Era, saw the focus change from a Europe dominated by aristocrats and the clergy to a Europe increasingly powered by the rise of a new class of people—the so-called middle class, whose wealth came from mercantilism.

Along with the rise of the new middle class came a new brand of Humanism that claimed that all people, not just the aristocracy and clergy, were important. The goals and concerns of the Enlightenment-inspired middle class included universal education, political power/self-determination, an end to social and religious injustice, application of reason and rationality to the social sphere, as well as to science, and a new concern for the quality of life on Earth, seen as equally important as the afterlife. The ideal of "international brotherhood" as espoused by Enlightenment Humanism was partly realized in a trend referred to as *cosmopolitanism*, which downplayed national differences in favor of the shared humanity of all peoples.

In musical terms, cosmopolitanism refers to a common international musical style that came to be known as the Classical style. It combined the melodic fluency of the Italians; the rigor, craft, and spiritual profundity of the Germans; and the instrumental techniques and technology of the French. The Enlightenment doctrine asserting that "an institution that does the greatest good for the greatest number is good" had its artistic analog in the creed that "music that is accessible and pleasing to the greatest number is good." Thus, a musical style evolved that resonated with the spirit of Enlightenment Humanism and cosmopolitanism: an accessible, tuneful music that obscured the national origins of its composers. The following three musical excerpts were all written around the year 1750. We cannot tell what the nationalities of the composers are. National style is subsumed within a single period style. *[**Musical selections:** Stamitz, Symphony in Bb Major, movement 1; Benda, Symphony in C Major, movement 1; Richter, Symphony in G Major, movement 1.]*

The new middle class enjoyed newfound leisure time that their ancestors did not have. They sought to spend it consuming the new Classical style of music, rather than what they considered to be the elitist, contrived music of the Baroque Era, as exemplified by the following excerpt. *[**Musical selection:** Bach,* Brandenburg *Concerto no. 2 in F Major, BWV 1047 (c. 1721), movement 3.]* They preferred music that evoked the lyricism of the human voice—tuneful and accessible, music that sounds "natural." *[**Musical selection:** Mozart,* Eine kleine Nachtmusik *(1787), movement 2.]*

The Classical Era also saw the rise of musical amateurism. Which of the following pieces would an amateur prefer to play? *[**Musical selections: J. S. Bach, Fugue in C Minor from** The Well-Tempered Clavier, book 1; Mozart, Piano Sonata in C Major, K. 545 (1788), movement 1.]* Fugues take a tremendous amount of dexterity, intelligence, and musicality to play; "hearing" a fugue means perceiving an interactive web of mutually reinforcing melodic lines, a skill that takes years to master. Such music does not generally appeal to an amateur. Because Mozart's sonata is more expressively direct and apparently easier to play than a fugue, it would have had greater appeal to an Enlightenment-era amateur. However, if played well, the Mozart sonata is, in reality, as difficult as Bach's fugue. Because of the transparency of its musical texture, any mistakes will immediately be obvious. Baroque music wears its complexity on its surface. In Classical music, the complexity lies beneath the surface.

In rejecting Baroque music as unnatural and overcomplicated, Enlightenment/ Classical-era audiences, amateurs, and composers came to view music as a decorative art, rather than a spiritual and intellectual pursuit. In the words of Charles Burney: "Music is an innocent luxury, unnecessary to our existence, but a great improvement and gratification of the sense of hearing." The expressive essence and syntax of music mirrors the world and experience of the composer. ∎

The Viennese Classical Style, Homophony, and Cadence
Lecture 18

The Enlightenment's influence on musical style resulted in an emphasis on thematic and structural clarity and purity and expressive restraint. This new style became known as the Classical style.

The Enlightenment's impact on musical style was enormous. The Enlightenment's new spirit of individualism was reflected in the more melodically and expressively flexible Classical-era style. The Enlightenment belief that the best music is that which appeals to the greatest number resulted in a doctrine of accessibility that evoked Classical Greek aesthetic, focusing on clarity and beauty of line (melody), balance and purity of form (clear phrase structures and carefully wrought musical forms), and expressive restraint and good taste.

We compare two instrumental pieces to review the more dramatic differences between music of the High Baroque (c. 1720) and the Viennese Classical style (c. 1785). *[Musical selection: Bach,* Brandenburg *Concerto no. 2 in F Major, BWV 1047 (c. 1719), movement 3.]* This work has a rock-steady beat. The spirit of the dance is never far away in Baroque music. Only in operatic recitative will we hear music that is not clearly pulsed. Typical of the High Baroque, this music is bursting with thematic detail. *[Musical selection: Bach,* Brandenburg *Concerto no. 2 in F Major, BWV 1047, movement 3.]* There is very little variability in the dynamics. *[Musical selection: Mozart,* Eine kleine Nachtmusik*, movement 2.]* Here, the pulse is treated flexibly; the thematic melody is lyric and seemingly simple in conception and direct expression. The dynamics are tremendously varied, imbuing the music with a rhetorical flow, perhaps even a sense of narrative.

A much more important difference between Baroque and Classical instrumental music has to do with structure—Baroque cyclical versus Classical linear structure. Johann Christoph Pachelbel's Canon in D Major

illustrates the essence of the Baroque conception of structure. *[**Musical selection:** Pachelbel, Canon in D Major (c. 1700).]* This piece is a passacaglia with a ground bass. *[**Piano example:** D–A–B–F#–G–D–G–A (repeated).]* Pachelbel's canon is an example of the tendency of Baroque instrumental music to be monothematic, rhythmically continuous, and cyclically organized. As a result, in cyclical-form processes, such as this passacaglia, once the theme has been stated, the remainder of the movement consists of slightly varied versions of the same thing, and the various sections containing these variations are, as often as not, interchangeable. Continuity is far more important than contrast in Baroque music. Yes, Bach brought Baroque musical structures to formidable heights, but Pachelbel's music is more typical of the Baroque Era in its obvious cyclicity. The following Classical-era piece, by contrast, has a clear sense of narrative—a beginning, middle, and end. *[**Musical selections:** Beethoven, Symphony no. 5 in C Minor, op. 67 (1808), movement 1 (two excerpts); **piano example:** C minor ending: tonic–dominant–tonic.]*

The perception of *cadences* helps to account for this sense of action or narrative. A cadence is a musical punctuation mark. Cadences were cultivated in the Classical Era to a degree entirely new in Western music. *[**Piano example:** C minor ending: tonic–dominant–tonic.]* That cadence leaves no doubt whatsoever that the movement is over. The rhythmic continuity and cyclical formal processes of Baroque-era instrumental music tended to downplay cadences. The Classical-era emphasis on clear and direct tunes focuses attention on phrase endings and beginnings and the cadences that create those endings.

There are four types of cadences. As we observed earlier, Pythagoras discovered that increasingly complex numerical ratios yield increasingly complex pitch relationships, including the interval of a perfect fifth. *[**Piano examples:** C–G.]* The perfect fifth has been the basic building block for Western tuning systems for thousands of years. The chord that is built on the pitch of a perfect fifth above the home pitch of any key creates tremendous tension, or dissonance, which needs to be resolved. *[**Piano examples:** G^7–C major.]*

An open or half cadence is one that gets hung up on the chord of tension—the dominant. The result is dissonance that must be resolved. *[Musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, open cadence; piano example: open cadence.]*

A closed, authentic, or standard cadence resolves from the dominant chord to the tonic (home) chord. *[Piano example: dominant/tonic chords.]* The sense of rest generated by a closed cadence can be temporary or permanent. The following is an example of a temporary conclusion. *[Musical selection: Haydn, Symphony no. 88 in G Major (1787), movement 1, theme 1.]*

As the Classical Era progressed, cadential rhetoric became increasingly cultivated. *[Musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 4, conclusion.]* A deceptive or false cadence is one that resolves but not to the tonic. *[Piano examples: open, closed, and deceptive cadences.]* Such cadences are used to prolong phrases. *[Piano examples: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, cadences, concluding with a deceptive cadence; musical selections: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, conclusion and transition to movement 4; Mozart, Symphony in G Minor, K. 550 (1788), movement 4.]* In the fourth movement of Mozart's Symphony in G Minor, a deceptive cadence is used to prolong a sense of anguish. *[Piano examples: Mozart, Symphony in G Minor, K. 550, movement 4, chord progression and deceptive cadence; musical selection: Mozart, Symphony in G Minor, K. 550, movement 4.]* The plagal ("amen") cadence will typically follow a closed cadence at the very end of a passage. *[Piano example: chord progression, closed cadence, plagal cadence.]*
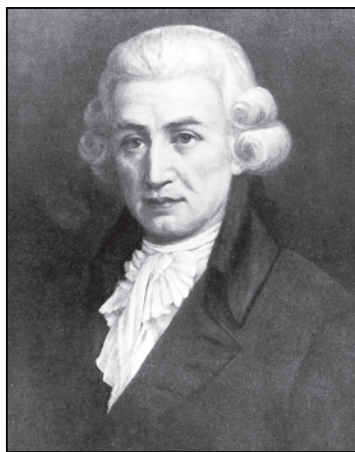
Franz Joseph Haydn.

We will listen to two musical excerpts, one that illustrates the Baroque tendency to downplay a cadence and one that demonstrates the Classical-era stress on clearly expressed cadences. *[**Musical selections:** Handel, Concerto Grosso, op. 6, no. 7 (1739), fugue; Mozart, Symphony in G Minor, K. 550, movement 3.]* Cadences allowed Classical-era composers to end one musical idea and begin another in the course of a *single* movement. New musical forms were created and old ones adapted to exploit this new paradigm. Thus, narrative musical forms evolved that created a linear experience in contrast to the cyclical experience.

The Classical style reached its zenith between about 1770 and 1789 in Vienna and was, consequently, called the Viennese Classical style. The Classical style developed in and around Vienna for several reasons: Vienna stood at the crossroads of four very musical nations: Germany (both Protestant north and Catholic south), Italy, Bohemia, and Hungary; it stood at the midpoint of the musical traditions of Italy and northern Germany. Vienna was also home to Joseph II of Austria, the enlightened Habsburg emperor, from 1780–1790 as well as home to rich and powerful aristocrats and a well-off middle class, all of whom were music enthusiasts. Haydn, Mozart, and Beethoven, the most important composers of that time, adopted Vienna as their home. ∎

Homophonic Forms

The homophonic forms of the Classical Era; these three forms were all developed from Baroque models. (See Lecture 24 for sonata form.)

Theme and Variations Form

A theme ("A") is stated: in all likelihood it will be a memorable melody or tune. Each subsequent section—each variation—will alter some aspect or aspects of the theme.

A	A^1	A^2	A^3	etc. coda
(Theme)	(Variation 1)	(Variation 2)	(Variation 3)	

Minuet and Trio Form

An expansion of the Baroque-era dance form, this form features the large-scale contrast between two minuets; the middle, or contrasting, minuet is called the trio ("B").

Minuet	Trio	Minuet (da capo)
A	B	A
‖: a :‖: b a :‖	‖: c :‖: d c :‖	‖ a ‖ b a ‖

Rondo

Rondo form is based on the concept of periodic thematic return of a central theme after different contrasting episodes.

A	B	A	C	A	coda
(Theme)	(Contrasting Material)	(Theme)	(New Contrasting Material)	(Theme)	

Classical-era Form—Theme and Variations
Lecture 19

While maintaining much of the compositional rigor of the Baroque models, Classical-era theme and variations form utilizes a "tune" as its theme rather than a bass line. Wolfgang Mozart's Variations on "*Ah, vous dirai-je, maman*" is used as an example of Classical-era theme and variations form.

The Classical Era saw the development of homophonic, instrumental musical forms that could exploit the narrative potential of the tune-dominated Classical style. From the High Baroque on, instrumental music equaled and even displaced vocal music as the primary vehicle for musical discourse. Classical-era forms, for the most part, grew out of Baroque practice: The minuet and trio grew from a Baroque-era dance; sonata form evolved from Baroque-era binary dance form; theme and variations form was an adaptation of Baroque-era ground-bass procedures; and rondo grew out of the same sort of refrain procedure as did Baroque-era ritornello form.

Sections of thematic music as defined by cadences will generally relate to each other in one of three ways. A self-standing section of music is sealed from the next section by a closed cadence. *[**Piano example:** French folk tune, "*Ah, vous dirai-je, maman*," closed cadence.]* Sections of thematic music can relate to each through repetition: *[**Piano example:** | |: a :| | (the double bars and colons indicate that the section of music enclosed within is to be repeated verbatim).]* Sections can be variations of each other. *[**Piano examples:** section a and section a¹ .]* Sections can be contrasts of each other: a b.

Classical-era theme and variations form is an adaptation of Baroque-era passacaglia, or ground-bass form. Classical-era theme and variations form differs from passacaglia in that the theme will be a tune rather than a bass line and a surface element rather than a structural element. Mozart's "*Ah, vous dirai-je, maman*," K. 265 (1782), is an example of Classical-era theme and variations procedure in terms of its structure and discipline: Each variation will have the same basic harmonic and cadence structure as the theme, and

each variation will have the same internal phrase structure as the theme. *[**Piano example:** Mozart, "Ah, vous dirai-je, maman," theme: | |: a :| |: b a : | |.]* The theme is presented simply with only the simplest of bass lines for accompaniment. *[**Piano example:** Mozart, "Ah, vous dirai-je, maman," theme (a).]* It has a clear, even phrase structure—| | : a : | | : b a : | |—and easily perceived cadences. The a phrases all end with closed cadences, and the b phrases end with open cadences.The theme itself and, therefore, each of the variations concludes with a closed cadence. Thus, the rhythmic structure is discontinuous; the closed cadences separate each variation from the next. The theme is in major (evoking a brighter, happier mood than the minor mode). *[**Piano examples:** Happy Birthday in major and minor modes.]* The meter is duple, meaning that the beats are grouped in twos. *[**Piano example:** Mozart, "Ah, vous dirai-je, maman," theme a.]* The texture is homophonic. The tempo (speed) is moderate.

Mozart composed 12 variations on "*Ah, vous dirai-je, maman*," of which we will examine seven, beginning with variation 2. *[**Musical selection:** Mozart, Variations on "Ah, je vous dirai-je, maman," variation 2, phrase a.]*

Variation 5 features a hocket-like dialogue. *[**Musical selection:** Mozart, Variations on "Ah, je vous dirai-je, maman," variation 5, phrase a.]*

Variation 8 is a tour-de-force in which Mozart has switched the mode to minor and the texture from homophony to imitative polyphony, *without* altering the phrase structure.

Variation 9 continues in imitative polyphony but moves back to major. *[**Musical selection:** Mozart, Variations on "Ah, je vous dirai-je, maman," variations 8 and 9.]*

Variation 10 is the most virtuosic of all. Mozart asks the pianist to play cross-hand. *[**Musical selection:** Mozart, Variations on "Ah, je vous dirai-je, maman," variation 10.]*

Variation 1 is one of the most compositionally sophisticated in the set. Mozart embeds the theme in an elaborate melody. *[**Musical selection:** Mozart, Variations on "Ah, je vous dirai-je, maman," variation 1.]*

Variation 12 switches to triple meter for a fast and furious finale. *[**Musical selection:** Mozart, Variations on "Ah, je vous dirai-je, maman," variation 12.]* There is, however, no sense of conclusion following variation 12 because nothing has happened to tell us that the process of ongoing variations is over. To solve this problem, Mozart adds a *coda* ("tail piece"). *[**Musical selection:** Mozart, Variations on "Ah, je vous dirai-je, maman," variation 12.]* The addition of a coda marks a difference with the ending of a Baroque-era ending to variations procedure, which would simply have stopped after, perhaps, an extra beat or two. *[**Musical selection:** Mozart, Variations on "Ah, je vous dirai-je, maman," entire piece.]*

We can draw the following conclusions about theme and variations form. It tends to be highly sectional and relatively non-dramatic; adjacent sections are related as variations of one another. Its generic schematic is: a (theme), variation 1: a^1, variation 2: a^2, variation 3: a^3, and so on, until we reach the coda. ∎

"*Ah, vous dirai-je, maman*," K. 265 (1781)
Twelve Variations
—Wolfgang Mozart

Theme	Also known as *Twinkle, Twinkle, Little Star*, the theme is presented simply with minimal accompaniment and simple harmonies. Note closed cadences after "a" and "a1."	‖: a :‖ : b a1:‖
Var. 1	The theme is embedded in an elaborate melody.	‖: a :‖ : b a1:‖
Var. 2	The theme is supported by more complex harmonies and a fast, boogie-woogie-like accompaniment.	‖: a :‖ : b a1:‖
Var. 3	The theme is embedded in an elaborate melody heard in fast groups of three, which effectively changes the meter to compound duple.	‖: a :‖ : b a1:‖
Var. 4	The fast groups of three move into the left-hand accompaniment.	‖: a :‖ : b a1:‖
Var. 5	Spare, hocket-like variation in duple meter.	‖: a :‖ : b a1:‖
Var. 6	Percussive chords in the right hand and a fast, left-hand accompaniment; in b, chords move into the left hand, fast accompaniment into the right hand.	‖: a :‖ : b a1:‖

Var. 7	Fast, scalar variation; note the increasingly complex harmonies at the end of "a."	‖ : a : ‖ : b a1: ‖
Var. 8	Minor mode, imitative polyphony.	‖ : a : ‖ : b a1: ‖
Var. 9	Major mode, "a" in imitative polyphony.	‖ : a : ‖ : b a1: ‖
Var. 10	Exciting, virtuosic variation, the most harmonically complex of the set.	‖ : a : ‖ : b a1: ‖
Var. 11	Adagio, ornate, quite operatic. This variation features the only significant change of tempo in the entire piece.	‖ : a : ‖ : b a1: ‖
Var. 12	Allegro, triple meter, fast left-hand accompaniment reminiscent of Var. 2.	‖ : a : ‖ : b a1: ‖
Coda	After repeating the last phrase of Var. 12, the coda proceeds to reinforce the tonic and dominant harmonies.	

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Classical-era Form—
Minuet and Trio: Baroque Antecedents
Lecture 20

The Baroque-era minuet and trio form is the antecedent of Classical-era minuet and trio form. Baroque French dance suites inspired the composition of an important type of instrumental music, which was almost invariably homophonic in texture and in binary form.

During the Age of Enlightenment, a new musical style evolved that resonated with the era's emphasis on individuality, naturalness, and common sense. The narrative power of cadences, combined with the predilection for singing melody, led to the development of new homophonic procedures and forms: theme and variations form, minuet and trio form, rondo form, and sonata form. These Classical forms continued to be used in various permutations through the 19th century and even into the 20th century. Theme and variations form is, structurally, the simplest of these forms.

Almost all four-movement Classical-era works feature a movement in minuet and trio form, whose antecedents go back to the Baroque Era. Balletic episodes from Baroque French operas were condensed into suites—collections of dances, typically drawn from larger productions. The popularity of Baroque French dance suites inspired the composition of stylized dance music that is intended to be listened to rather than danced to. By the High Baroque, stylized dance suites for solo instruments (*suite*, *partita*), chamber ensembles (*sonata de camera*), and orchestra (*orchestral suite*) had become an important type of instrumental music.

Baroque-era dance music, whether intended for dancing or listening, was almost invariably homophonic. Johann Sebastian Bach composed four orchestral suites. We will examine the third of the five dances that make up his third suite. This is a *gavotte*: a moderately paced two-step of French origin that was very popular in the court of Louis XIV. Such composers as Jean-Baptiste Lully and Jean-Philippe Rameau included gavottes in their ballets and opera, spreading the popularity of this dance across Europe.

*[**Musical selection:** Bach, Orchestral Suite no. 3 in D Major, BWV 1068 (1731), gavotte.]* The reason this music is homophonic is obvious: Groups of dancers would not be able to follow the intricacies of polyphonic music.

Baroque dance types reached their peak of sophistication in 17th-century France. These types included *allemande*: duple meter, moderately paced; *courante*: triple meter, moderately paced; *sarabande*: triple meter, slow and stately; *minuet*: triple meter, moderately paced; *gavotte*: duple meter, moderately paced; *bourree*: duple meter, rather fast; *gigue*: compound duple meter, fast; and *siciliana*: compound duple meter, moderately paced.

Of all the various dances cultivated in this era, the minuet, thanks largely to Louis XIV, enjoyed the most widespread popularity.

Almost all Baroque dances are in binary (two-part) dance form: | |: a : | | : b : | |. The following example is a gigue, a dance of Irish or English origin, perfected in France, and, in this case, composed by an Italian. *[**Musical selection:** Corelli, Trio Sonata, op. 3, no. 2 (1689), movement 4 (gigue).]* Trio sonatas were the single most important type of Baroque chamber music. A trio sonata is scored for two soprano instruments and one bass instrument—most commonly two violins and a 'cello—plus the ubiquitous, chord-playing continuo instrument (harpsichord, guitar, lute, or organ). It is called a *trio* sonata because the chord-playing continuo instrument is a given in Baroque music; it just was not counted. Its function is to provide the harmonies and create that "cage of harmonic structure" that holds in check the exuberant melodic surfaces typical of the Baroque Era. The replacement of the harpsichord by the viola in the trio sonata in the 1730s marks the birth of the string quartet.

When we listen to the gigue again, we should be aware of the following. Typical of binary form, the contrast between phrases a and b is very slight, so that we perceive them as two component phrases of the same theme. Typical of a gigue, the movement is fast and in compound duple meter: Each metric unit consists of two beats (the "duple" part) with each beat subdivided into a fast group of three: | | **1**-2-3 **2**-2-3 | **1**-2-3 **2**-2-3 | **1**-2-3 **2**-2-3 | and

so on. Because this gigue is part of a trio sonata, not part of a dance suite, Corelli feels free to take liberties above and beyond those he would have taken had the movement been part of a dance suite. Such liberties include the considerable length of both phrases a and b and the imitative polyphonic texture used over the course of the movement. Such a texture would not generally have been employed had this movement been part of a dance suite. *[**Musical selection:** Corelli, Trio Sonata, op. 3, no. 2, movement 4 (gigue).]*

Shorter dances, such as the gavotte and minuet, were often paired with another dance of like type. A fascinating thing happens when we hear a thematic section of music followed by what is clearly a different and contrasting section of thematic music. *[**Piano example:** "A Bear Came over the Mountain," phrase a.]* Both phrase a and phrase b of this tune end with a closed cadence. *[**Piano example:** "A Bear Came over the Mountain," phrases a and b.]* Why doesn't this piece feel as if it is over? Because our ears demand "thematic closure"—we need to return to where we started. *[**Piano example:** "A Bear Came over the Mountain," phrases b and a^1.]* The necessity for thematic closure is operative in any dance that is paired by like type. Thus, the performance of such a pair will return to the first dance, creating a large-scale A (dance 1)–B (dance 2)–A (dance 1) structure. The second contrasting dance, typically scored for three instruments, came to be called the trio. The reprise of the original dance at the conclusion of such a movement is called the *da capo*, which literally means "back to the cap or top."

Largely because of Louis XIV, the minuet became the most popular social dance of the Baroque Era. Louis XIV championed the music of his court composer, Jean-Baptiste Lully (1632–1687), who invented the French overture. A typical minuet from Louis XIV's court is Lully's opera-ballet *The Temple of Peace* (1685). The formal structure is binary, that is || : a : || : b : ||. The "terrace dynamics" in our performance feature the first phrase (a) played quietly and its repetition played loudly; the same is true for phrase b. This is the choice of the conductor in this recording; Lully himself made no dynamic indications in the score. *[**Musical selection:** Lully,* The Temple of Peace *(1685), minuet.]*

After the minuet comes the trio (the "contrasting" minuet), which contrasts with the opening minuet in terms of its thematic material and its orchestration. Otherwise, it is in the same key and the same tempo and has the same binary form as the first minuet. To differentiate the trio from the minuet, the trio's structural scheme is ||: c :|| : d :||. The trio here is scored for two oboes and a bassoon, plus the continuo (here, a harpsichord). *[**Musical selection:** Lully,* The Temple of Peace*, trio.]* Despite the fact that the trio ends with a closed cadence, it does not sound "over." We still require *thematic* closure.

The directions written at the end of the trio indicate a return to the first minuet (da capo) but with an important proviso: The minuet da capo should be played without repetitions. This is to avoid the tedium of overplaying a minuet we have already heard twice before. A minuet and trio form will not employ a coda. The single repeat (da capo) functions as would a coda. The moment of return, the moment the da capo creates a powerful sense of arrival and completion. By departing, then returning, the minuet and trio forms a dramatic arch, affording a sense of beginning, middle, and end, something that theme and variations form does not provide. Another noteworthy characteristic of minuet and trio form—one that is very unusual in Baroque-era instrumental music—is the thematic contrast *within* a single movement, afforded by its ternary structure. *[**Musical selection:** Lully,* The Temple of Peace*, minuet and trio.]*

Largely because of its homophonic texture, minuet and trio was the only Baroque dance to survive into the multi-movement genres of the Classical Era. ∎

The Temple of Peace (1685)
Minuet and Trio
—Jean Battiste Lully

MINUET
||: a :||: b :||

strings
and
harpsichord continuo
A

TRIO
||: c :||: d :||

two oboes and
one bassoon
and
harpsichord continuo
B

MINUET (DA CAPO)
|| a | b || *fine*

strings
and
harpsichord
A

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Classical-era Form—Minuet and Trio Form

Lecture 21

> Using Baroque-era minuet and trio form as a model, Classical-era composers of the 18th century extended the internal formal structure of minuet and trio to create movements appropriate to the multi-movement instrumental genres of the Classical Era.

Classical-era composers retained the large-scale ternary form of the Baroque minuet and trio, but they extended the internal structure of the minuet and trio form from binary form to rounded binary form. Instead of the Baroque || : a : || : b : || phrase structure, the Classical rendition became || : a : || : b a : ||. By adding a return to the opening phrase a after each statement of the contrasting phrase b, Classical-era composers created a sense of thematic closure within the minuet and within the trio by returning to the opening thematic material of that minuet and of that trio. The structure is called *rounded binary* because it is still binary; it still consists of two parts, each one repeated, but now "rounded out" by a return to phrase a after each iteration of phrase b. The small-scale structure mirrors the large scale A–B–A structure. As in the Baroque-era model, we will not hear the interior phrase repeats in the da capo of a Classical minuet and trio. Also, as in the Baroque-era model, all three of the large sections of a minuet and trio form movement will end with closed cadences. The third movement—sometimes the second movement—of most four-movement Classical-era works is a minuet and trio form movement.

Mozart's Symphony in G Minor, K. 550, of 1788, affords an example of a Classical-era minuet and trio form movement. Mozart's compositions are invariably identified with a letter K, followed by a number, sometimes called a *Köchel number*. Ludwig Köchel was a wealthy Austrian dilettante who took on the enormous and daunting task of cataloguing Mozart's works. In the process, he unearthed a lot of music that might otherwise have been lost forever. As we would expect of any movement called a minuet, the third movement of Mozart's Symphony in G Minor, K. 550, is in triple meter. [***Piano example:*** *triple meter.]*

The minuet has the following musical characteristics: triple meter, minor mode, disjunct melody, and syncopation. The syncopated accents, occurring on certain third beats, create terrific rhythmic tension and ambiguity. *[**Piano example:** syncopated beats.]* There is nothing danceable about these syncopations. This minuet is scored for the entire orchestra, and it is loud. The rounded binary form is also unusual in that the return of phrase a is set in imitative polyphony. We designate this version of phase a as a[1] to distinguish it from the original phrase a. This dramatic minuet concludes with a marvelous, unexpected, and quiet phrase, a *codetta*. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550 (1788), movement 3, minuet.]* There is nothing predictable or formulaic about this music. This minuet is a point of departure for a powerful symphonic statement.

The trio, by contrast, is pastoral, sweet, and idyllic. It is in major mode, its melody is conjunct, and the dynamic is soft. By the Classical Era, the middle minuet, still called the trio, may be scored for more than three instruments. Mozart's trio in the Symphony in G Minor, K. 550, is scored for strings, flute, oboe, bassoon, and French horns—wind instruments that imbue it with a genuinely pastoral quality. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 3, trio.]* Significant in this movement is the change of mood, mode, and dynamic with the advent of the trio. The trio effects a genuine sense of departure. But the big "rush" comes with the return of the minuet, a return that gives us a sense of thematic closure and arrival. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 3 (minuet and trio).]* In being able to follow the musical form of this movement, we can appreciate something of what Mozart's contemporaries knew and could anticipate as they listened to his music. We also have a context for comprehending the infinity of nuance that Mozart built into his music.

We now examine a completely different sort of movement in the minuet and trio of Haydn's Symphony no. 88 in G Major of 1787. The
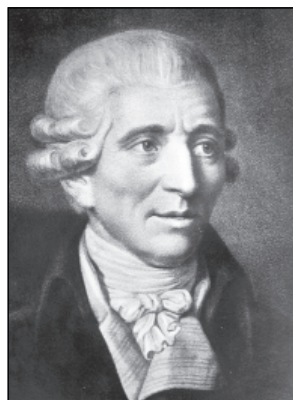
Franz Joseph Haydn.

minuet is a royal, pomp-filled dance. It is in the bright and brilliant key of G major and is played by the entire orchestra (*tutti*). It sounds much more like a dance than did Mozart's minuet. *[**Musical selection:** Haydn, Symphony no. 88 in G Major (1787), movement 3, minuet.]*

Haydn was the least neurotic of all the major composers. He had a great sense of humor and was so loved by the musicians he directed that they called him "Papa." We can hear his joie de vivre in his music, as for example, in the gently comic, rustic trio of Symphony no. 88. *[**Piano example:** drone-like accompaniment, associated with bagpipe music.]* Haydn's rustic fiddlers are not very good and the melody they play wanders a bit. *[**Piano example** and **musical selection:** Haydn, Symphony no. 88 in G Major, movement 3, trio.]* The nature of the contrast in Haydn's minuet and trio is one between imperial music (minuet) and rustic humor (trio). *[**Musical selection:** Haydn, Symphony no. 88 in G Major, movement 3 (minuet and trio).]*

We can draw the following conclusions regarding minuet and trio form.

- It is a sectional form.

- Although overall it is a relatively non-dramatic form, the da capo return to the minuet after the trio does constitute a genuinely dramatic moment.

- Adjacent sections are related as contrasts.

- The generic schematic is:

    || : a : || : b a : || || : c : || : d c : || || a | b a ||
                                                    (minuet da capo).
    A   **B**   **A**
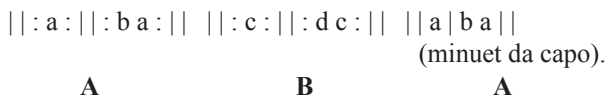
MOVEMENT III *Minuet & Trio*

Minuet

	CLOSED CADENCE			CLOSED CADENCE
Minor mode; full orchestra (*tutti*); heavily syncopated; dramatic in character		Slight contrast with "*a*," minor mode; emphasis on groups of three repeated notes; syncopated, dramatic	Poly-phonic version	Quiet ending; uses motives from "*a*"

‖: *a* :‖   tutti, g minor, *f*

‖: *b*

a¹

codetta :‖   *p*

Trio

	CLOSED CADENCE			CLOSED CADENCE
Major mode; woodwinds empha-sized; smooth, unsyncopated rhythm; gentle, lyric in character		Slight contrast with "*c*," major mode; emphasis on groups of three rising/ falling notes; quiet, lyric	Slightly varied version	Quiet ending; grows out of the end of "*c*"

‖: *c* :‖   *p*

‖: *d*   *p*

c¹

codetta :‖

Minuet (da capo)

	CLOSED CADENCE			CLOSED CADENCE
Exact repetition of "*a*" as heard in first **Minuet**; minor mode, *tutti*; heavily synco-pated; dramatic in character		Exact repetition of "*b*" from first minuet; minor mode; emphasis on groups of three repeated notes; dramatic	Exact repetition of "*a¹*" from first **Minuet**	Exact repetition of "*codetta*" from first **Minuet**

‖ *a* ‖   tutti, g minor, *f*

‖: *b*

a¹

codetta :‖   *p*

Symphony no. 88 in G Major (1788)
Third Movement
—Joseph Haydn

MINUET

$||: a :||: b\ a^1 :||$

A royal and pomp-filled minuet features
trumpets and drums; this is music fit for the
imperial ballroom itself!

G Major

_____

TRIO

$||: c :||: d\ c^1 :||$

We are suddenly in the countryside. This
delightful trio features drone notes evocative
of bagpipes or a hurdy-gurdy; a simple, rustic
country fiddle tune, and, in "d," a "fiddler"
who momentarily loses his place.

G Major
MINUET (DA CAPO)

$||\ a\ |\ b\ a^1\ ||$ fine

Back to the city!

G Major

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Classical-era Form—Rondo Form

Lecture 22

Rondo form, based on the process of periodic thematic return, is the least formulaic of any of the Classical-era forms. In a Classical-era rondo-form movement, the rondo theme itself is the central musical element, not the departures from that theme (the contrasting episodes), as is the case in so many Baroque-era ritornello movements.

Rondo form is based on the principle of periodic thematic return. It is the least predictable or formulaic of the Classical-era homophonic forms. There is a huge difference between rondo form and ritornello form. In Baroque ritornello form, the theme is usually not heard in its entirety following the initial statement until the very end of the movement. In Classical-era rondo form, the theme is the focal point of the movement, and it is stated in or near its entirety following each departure. The Classical-era rondo grew out of the French *rondeau* (often found in Baroque dance suites), which in turn grew out of medieval French refrain poems called *rondeaux*.

Let's study Beethoven's Piano Sonata in G Major, op. 49, no. 2, movement 2 (1795), as an illustration of rondo form. An *opus number* is a number assigned by a publisher; it indicates the order in which a composition is published. Works published posthumously are often designated "opus posthumous" or, in Beethoven's case, "WoO," meaning "without opus." The theme of Beethoven's rondo is memorable. *[Piano example: Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo), theme.]* It is in triple meter. Its internal phrase structure can be schematicized as a–b–a. *[Piano example: Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo), theme.]* It is constructed from a simple motive; this motive is articulated via a dotted rhythm (long-short rhythm). *[Piano example: Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo), falling-rising semitone motive.]* This simple idea defines the rondo theme. *[Piano example: Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo), theme, phrase a.]* Phrase b of the rondo theme also employs a semitone motive, but it is inverted—it rises, then falls. *[Piano*

examples: Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo), theme, phrase a, phrase b, and entire theme.]

The first contrasting episode (B) is characterized by non-thematic material, it includes no memorable tune. *[**Piano example:** Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo), first contrasting episode.]* It concludes with a brief extended dominant that creates considerable musical tension. *[**Piano example:** Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo), first contrasting episode, extended dominant.]*

The second contrasting episode (C) is a peppy march tune in two phrases. *[**Piano example:** Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo), second contrasting episode and third and final statement of the rondo theme.]*

A coda gives a convincing sense of conclusion by extending the final cadence. *[**Musical selection:** Beethoven, Piano Sonata in G Major, op. 49, no. 2, movement 2 (rondo).]*

The rondo from Haydn's Symphony no. 88 is a perfect example of how Haydn manipulates our expectations of musical form in such a way as to amuse us. *[**Musical selection:** Haydn, Symphony no. 88 in G Major, movement 4 (rondo), theme.]* This theme is upbeat and almost cartoonish. It consists of two motives: repeated notes and a turn. *[**Piano examples:** Haydn, Symphony no. 88 in G Major, movement 4 (rondo), theme.]* The rondo's inner form is rounded binary form: ||: a :|| : b a :||. Phrase b begins as an inversion of phrase a. *[**Piano examples:** Haydn, Symphony no. 88 in G Major, movement 4 (rondo), theme, beginning of phrase a and beginning of phrase b.]* As we move through phrase b, the music starts sounding serious. *[**Piano example:** Haydn, Symphony no. 88 in G Major, movement 4 (rondo), theme, phrase b.]*

We expect a resolution of the dominant chord to the key of G minor. *[**Piano example:** chord of G minor.]* Instead, Haydn sidesteps minor and glides right back into major by repeating the note D four times. *[**Piano example:** Haydn, Symphony no. 88 in G Major, movement 4 (rondo), key change;*

musical selection: Haydn, Symphony no. 88 in G Major, movement 4 (rondo), theme.]

The first contrasting episode (B) is characterized by non-thematic material. It features a false restatement of the theme about halfway through. It concludes with a brief extended dominant. *[Piano example: Haydn, Symphony no. 88 in G Major, movement 4 (rondo), first contrasting episode.]* The first contrasting episode consists of five parts. *[Musical selection: Haydn, Symphony no. 88 in G Major, movement 4 (rondo), first contrasting episode.]* Upon its return, instead of delivering the concluding phrase a of the rondo theme, as expected, the rondo theme suddenly plunges into a violent, polyphonic development—we have been thrown into the second contrasting episode (C), generating a profound sense of dislocation. *[Piano example: Haydn, Symphony no. 88 in G Major, movement 4 (rondo), second contrasting episode, long extended dominant; musical selection: Haydn, Symphony no. 88 in G Major, movement 4 (rondo), first contrasting episode–rondo theme–second contrasting episode–rondo theme.]* The coda is characterized by motives drawn from the rondo theme. *[Musical selection: Haydn, Symphony no. 88 in G Major, movement 4 (rondo).]*

We can draw the following conclusions regarding rondo form.

- It is a relatively non-sectional form.

- It is relatively dramatic.

- Adjacent sections are related as contrasts.

- The generic schematic is: A–B–A–C–A + coda. ∎

WordScore Guide™: **Beethoven** Sonata for Piano in G Major
op. 49, no. 2 (1796)

MOVEMENT I *Rondo*

A   <u>Rondo Theme</u>
Tune characterized
by falling/rising
semi-tone motive
    G Major
     a

CLOSED CADENCE

Slight variant of *a*; semi-
tone motive moves up
then down, rather than
down/up as in *a*
     b

OPEN CADENCE

B   Part 1:
Section is characterized by
series of ascending scales;
nonthematic, nonmotivic

Part 2:
Section characterized by fast,
descending motives in right
hand, fast accompaniment in
left; nonthematic

A   <u>Rondo Theme</u>
As before; tune
characterized by
falling/rising semi-
tone motive
    G Major
     a

CLOSED CADENCE

Slight variant of *a*; semi-
tone motive moves up
then down, rather than
down/up as in *a*
     b

OPEN CADENCE

C   New tune; marchlike
in character

    C Major
     c

OPEN CADENCE

Repetition of new tune with
slightly extended cadence at end

     c^1

A   <u>Rondo Theme</u>
As before; tune
characterized by
falling/rising semi-
tone motive
    G Major
     a

CLOSED CADENCE

Slight variant of *a*; semi-
tone motive moves up
then down, rather than
down/up as in *a*
     b

OPEN CADENCE

Repetition of *a*
except for more
heavily emphasized
cadence at the close
    *a*¹

CLOSED CADENCE

Part 3:
Two ascending scales, each
followed by a gentle descent in
skips; nonthematic,
nonmotivic

Part 4:
Extended dominant, tension
builds!; *decrescendo* and
ritard heighten our sense of
anticipation

OPEN CADENCE

Repetition of *a* except
for more heavily
emphasized cadence
at the close
    *a*¹

CLOSED CADENCE

Brief extended
dominant; big
decrescendo

OPEN CADENCE

Coda

Repetition of *a*
except for more
heavily empha-
sized cadence at
the close

    *a*¹

CLOSED CADENCE

Gradually brings closure . . .

Part 1:
Utilizes semi-
tone motive
of the rondo
theme

Part 2:
Upward scale and
"filigree"-like
material in high
register

CLOSED CADENCE

(1788)

MOVEMENT IV *Rondo*

A **Rondo Theme**
Lively, energetic theme
made up of a motive
consisting of two
repeated notes and
another consisting of
four notes

‖: *a* :‖

G Major

C C (but
L A not on
O D the
S E tonic
E N chord)
D C
   E

Extends and develops
motives heard in "*a*" begins
with inversion of opening
phrase of "*a*," ends with two
repeated notes which glide
directly into . . .

‖: *b*

B **Part 1:**
Sequence consist-
ing of an ascend-
ing arpeggio
followed by a
descending scale;
fast, high energy!

Part 2:
Long series of
descending
four-note
motives; high
energy and
momentum
continue

Descending
scale in
   violins
      and flute

O C B P
P A R A
E D A U
N E I S
   N E E
   C F S
   E

A¹ **Rondo Theme**
Lively, energetic
theme returns but
without the inner
repeats of "*A*"

a

C C (but
L A not on
O D the
S E tonic
E N chord)
D C
   E

Extends and develops motives
heard in "*a*" begins with in-
version of opening phrase of
"*a*," just when we think we
are about to return to "*a¹*,"
however . . .

b

... repeat of "*a*," the ending as heard in "*a*" has been altered so that the closed cadence may occur on the tonic chord

C C (on the
L A tonic
O D chord)
S E
E N
D C
   E

a^1 :||

Part 3:
Rondo Theme
Appears momentarily but suddenly fades and disappears—a false restatement!

Part 4:
The descending four-note motives and high energy that characterized **Part 2** of "**ℬ**" return

Part 5:
A brief extended dominant consisting of the two-note motive we associate with the opening of "*a*" played three times; in effect, an anticipation of what we hope will be a genuine restatement of the **Rondo Theme**

O P
P A
E U
N S
   E
C
A
D
E
N
C
E

C Where we expected the phrase "*a¹*" of the <u>Rondo Theme</u>, we get instead a long, intense polyphonic exploration of the motives of "*a,*" Haydn has snuck in this "*C*" section in such a way that we don't even realize that it has started until we're well into it

Long, extended dominant; nothing left but the two repeated notes we identify with the opening of "*a,*" listen for the flute as its entrance paves the way for the <u>Rondo Theme</u> . . .

OPEN CADENCE

PAUSE

A <u>Rondo Theme</u> Lively, energetic theme heard exactly as in beginning of movement only without repeat

CLOSED CADENCE (but not on the tonic chord)

Extends and develops motives heard in "*a*" begins with inversion of opening phrase of "*a,*" ends with two repeated notes which glide directly into . . .

. . . repeat of "*a,*" ending has been altered so that the deceptive cadence may occur just before the beginning of the **Coda**

DECEPTIVE CADENCE

a

b

a¹

Coda

CHORDS

Fast descending four-note motives as heard in "*B*"

CHORDS

Opening phrase of <u>Rondo Theme</u> reappears to end the movement

CLOSED CADENCE

f

f

Classical-era Form—Sonata Form, Part 1
Lecture 23

The principle of dramatic thematic contrast inherent in sonata form is nowhere more apparent than in the fourth movement of Mozart's Symphony in G Minor, K. 550.

Johann Christian Wolfgang Gottlieb Mozart was born in 1756 in Salzburg in what today is Austria. He died in Vienna in 1791. His prodigious talents as keyboardist, violinist, and composer were discovered early. His father, Leopold, was a professional musician. Throughout his early life, Wolfgang completely depended upon his father, who showered him with advice. Mozart left Salzburg and settled permanently in Vienna in 1781.

Mozart's 10 years in Vienna (1781–1791) was a time of unparalleled musical creation. Among other works, he composed 17 piano concerti, six operas, the clarinet concerto and quintet, the Requiem, seven symphonies, five string quintets, and 11 string quartets. He produced this tremendous output despite serious health problems. In the last 10 years of his life, Mozart produced the music of his "maturity"—music that defies easy description, music of unerring beauty and perfect craft. Like Johann Sebastian Bach, it would seem that Mozart was incapable of writing a bad piece of music.

A *sonata* is literally a "sound" piece or "sounded" piece. In pre-Classical-era usage, almost any instrumental work for small forces could be called a sonata. In the Classical era, sonata has two different meanings: (1) It is an instrumental genre: a multi-movement work for piano or piano plus one instrument. (2) It is a musical form: a specific musical form, called sonata form or sonata-allegro form.

Sonata form differs from the other Classical-era homophonic forms in that it features at least two main themes. Sonata form evolved as a dramatic conflict/narrative between two or more themes. Technically, sonata form has its antecedent in Baroque-era binary dance form. Spiritually, sonata form was inspired by the dramatic procedures inherent in opera.
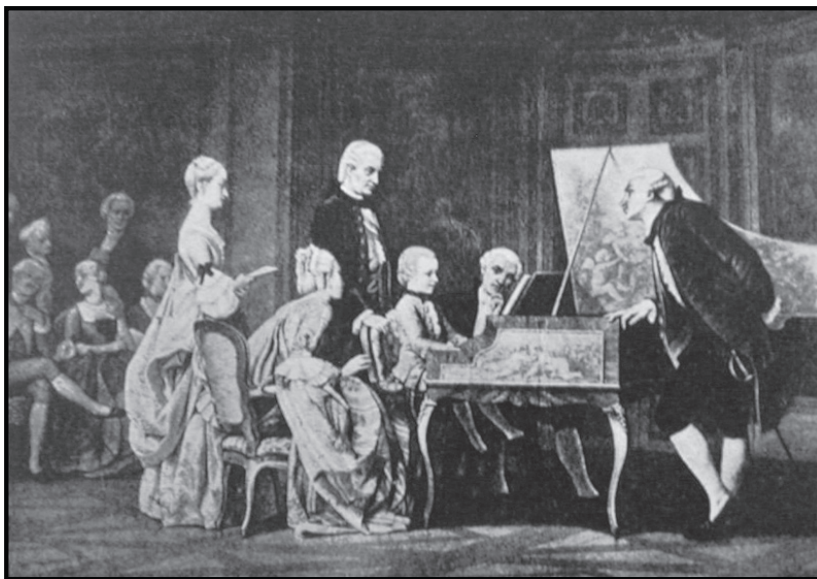
Wolfgang Amadeus Mozart performing in 1762.

The first section of a sonata-allegro–form movement is the exposition. The greater the contrast between the themes, the greater the potential for dramatic conflict during the course of the movement. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550 (1788), movement 4, theme 1.]* Theme 1 is brutal, dramatic, and minor. *[**Piano examples:** Mozart, Symphony in G Minor, K. 550, movement 4, theme 1, opening; major contrasted with minor mode.]* The dynamic varies widely. The theme's phrase structure is rounded binary: | |: a : | | : b a : | |. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 4, theme 1.]* The theme consists of two highly contrasted motivic ideas that are expressively extreme. *[**Piano example and musical selection:** Mozart, Symphony in G Minor, K. 550, movement 4, theme 1.]*

Theme 2 is lyric and major and makes a huge contrast with theme 1. Theme 2 is set in Bb major, uniformly quiet, and relatively conjunct. It has an inner phrase structure of | | a a^1 | |. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 4, theme 2.]* The themes also contrast in key. Theme 1 is in the key of G minor; theme 2 is in the key of Bb major.

The modulating bridge is a non-thematic transition between the themes. It has two functions: (1) To effect a modulation—a change of key—and (2) to provide some necessary distance from the dramatic excesses of theme 1 and pave the way for the—generally—more lyric theme 2. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 4, theme 1–modulating bridge–theme 2.]*

What is the nature of the modulating bridge? It is neither part of theme 1 nor a theme unto itself. We will study the modulating bridge in the next lecture. Meanwhile, to put the question of its nature into high relief, we listen to the entire exposition. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 4, exposition.]* ■

Classical-era Form—Sonata Form, Part 2

Lecture 24

> **Sonata form is an instrumental manifestation of operatic procedure, with the character introductions, development, denouement, and curtain calls of the opera house corresponding to the exposition, development, recapitulation, and coda of sonata form.**

Sonata form is a compositional process that evolved to accommodate the presentation and interaction of multiple principal themes—usually two themes, occasionally three themes, and, on occasion, more than three themes. A sonata-form movement typically consists of four large sections. The first large section, called the exposition, typically presents two contrasting themes, separated by a modulating bridge that facilitates the second theme's contrasting key. The second large section is called the development section, in which the themes are developed. The third large section is the recapitulation, in which the themes return in their original order but with important changes that reduce the degree of contrast between them. Most sonata-form movements end with a coda.

The fourth movement of Mozart's Symphony in G Minor, K. 550, presents two themes that demonstrate a degree of contrast more typical of Beethoven than of Mozart. The "darkness" of the music in K. 550 does not, however, reflect events in Mozart's personal life when he wrote this work; he wrote two other symphonies at this time that are brilliant and upbeat. Mozart was the least autobiographical of composers. He did not seem influenced by external events when he wrote music. He composed in his head and wrote out the music—he called it "copying"—usually without any corrections or emendations.

The modulating bridge is perceived as transitional music and not thematic music because its harmonic underpinning is unstable and it is characterized by sequences, motives, and other fragmentary melodic ideas. *[**Musical selection**: Mozart, Symphony in G Minor, K. 550, movement 4, exposition, theme 1–modulatory bridge–theme 2.]* The modulatory bridge concludes with an open cadence and a pause, indicating that theme 2 is about to begin.

*[**Piano examples:** Mozart, Symphony in G Minor, K. 550, movement 4, exposition, modulatory bridge, open cadence, and theme 2, opening.]* The exposition concludes with the cadence material. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 4, exposition.]*

The key to following a sonata-form movement is perceiving the difference between thematic, transitional, and cadential passages. The exposition will almost always be repeated. We need to hear the themes more than once to follow the developmental processes to which they will later be subjected. We need to anchor ourselves in two stable key areas prior to the harmonic instability characteristic of the development section. The composer tells us to repeat the exposition, and thus we should do so!

The development section is an extended action sequence in which the themes are fragmented, recombined, and transformed. Almost all development sections have these general characteristics. They are based on previously heard material, and they are characterized by harmonic instability (modulation) and thematic fragmentation.

Developmental techniques (all of which Mozart employs in the development section of the fourth movement of his Symphony in G Minor) include dissonance—few satisfying resolutions, imitative polyphony, thematic fragmentation, and modulation.

The development section is in five parts. This is stunning music that begins with the rising, "primal-scream" motive of theme 1. *[**Piano examples:** Mozart, Symphony in G Minor, K. 550, movement 4, development section, part 1.]* Theme 2 appears only in this first part of the development section. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 4, development section, part 1.]* Part 2 of the development section begins quietly. *[**Musical selection:** Mozart, Symphony in G Minor, K. 550, movement 4, development, parts 1 and 2.]* Part 3 of the development section shifts to imitative polyphony that heightens the sense of dramatic urgency. Part 4 of the development section shifts back to homophony as the rising, primal-scream motive from theme 1 is played sequentially by the bass instruments. It culminates with a deceptive cadence that increases the harmonic tension. *[**Musical selection:** Mozart, Symphony in G Minor, K.*

550, movement 4, development section, parts 3 and 4.] The fifth and final part of the development section is polyphonic; it starts quietly but quickly rises to *forte* (loud) and ends on a huge dissonance. *[**Piano example:** Mozart, Symphony in G Minor, K. 550, movement 4, development section, part 5, dissonant diminished seventh chord; **musical selections:** Mozart, Symphony in G Minor, K. 550, movement 4, development section, parts 4 and 5; entire development section and beginning of recapitulation section.]*

The development section is followed by the recapitulation of the themes. The themes return in their original order. Theme 2 is heard in the tonic key (G minor). *[**Musical selections:** Mozart, Symphony in G Minor, K. 550, movement 4, exposition, theme 2; recapitulation, theme 2.]* In the recapitulation, the modulating bridge begins and ends in the same key. Mozart chose not to tack a coda on to the end of this movement. He rightly understood that it would have been unnecessary. *[**Musical selections:** Mozart, Symphony in G Minor, K. 550, movement 4.]*

We can conclude that sonata form is relatively non-sectional and dramatic. The generic schematic is as follows: A–A–B–A^1. A–A is the exposition; B is the development section; and A^1 is the recapitulation, plus coda. Although Mozart's K. 550 does not include a coda, most sonata-form movements do. ∎

Sonata Form

Sonata form was strictly a creation of the Classical Era: sonata form is modeled on the dramatic interaction and development of two or more main thematic characters as demonstrated in opera.

Exposition: The "characters" (themes) are introduced.

Theme 1:	*Modulating Bridge:*	*Theme 2:*	*Cadence Material:*
Typically dramatic and forceful; tonic key (home); "aria"-like	Transitional passage, features only melodic fragments and constantly changing harmonic centers (modulation); "recitative"- like	A "new" character; typically quiet and lyric; contrasts with Theme 1; NEW KEY; "aria"-like	Brings the character "introductions" to a conclusion; "recitative"-like

Development: The themes interact dramatically! Fragments of the themes will be heard over constantly shifting and changing harmonies. This is the "action" sequence of the movement, during which great musical drama and tension can interact dramatically.

Recapitulation: The themes return in their original order with some important harmonic changes.

Theme 1:	*Modulating Bridge:*	*Theme 2:*	*Cadence Material:*
Tonic key; "aria"	Transitional; "recitative"	Tonic key; "aria"	"Recitative"

Coda: An additional section of music added to bring the movement to a convincing conclusion.

WordScore Guide™: **Mozart** Symphony no. 40 in G Minor
K. 550 (1788)

MOVEMENT IV *Sonata-Allegro form*

Exposition

Theme 1: Dramatic theme
Relatively
disjunct; highly
contrasting
dynamics

C C
L A
O D
S E
E N
D C
  E

CLOSED CADENCE

‖: *b a¹* :‖

tutti

‖: *a* :‖

g minor

Modulating Bridge
Section characterized
by sequences based
on thematic motives,
lots of imitation and
forward momentum

OPEN CADENCE

PAUSE

tutti

f

Development

Part 1:
BLOW OUT! Our
sense of B-flat Major
is annihilated in a
brief phrase built
from rising motive of
Theme 1

f

Part 2:
Rising motive from
Theme 1 is tossed
back and forth by
various instruments
over homophonic
accompaniment

p

Part 3:
Rising motive from
Theme 1 played in
imitative polyphony;
momentum increases;
tension rises!

f

Recapitulation

Theme 1: Dramatic theme
Relatively
disjunct; highly
contrasting
dynamics

CLOSED CADENCE

‖ *b a¹* ‖

tutti

‖ *a* ‖

g minor

Modulating Bridge
More or less as in **Exposi-
tion**, although now the
modulations lead right
back to g minor; the
entire bridge amounts to
a tonal walk around the
block

OPEN CADENCE

PAUSE

tutti

Theme 2: Lyric theme

Relatively conjunct

winds/strings

‖ a ‖ CLOSED CADENCE ‖ a¹ ‖

B-flat Major

♪

CLOSED CADENCE

Cadential Material

Section characterized by stable harmonies, sequences based on thematic motives, imitation and forward momentum

tutti

B-flat Major

ƒ

CLOSED CADENCE :‖

Part 4:

Rising motive from **Theme 1** played imitatively and sequentially by bass instruments under a homophonic accompaniment; minor mode; section rises to climax series

DECEPTIVE CADENCE !

Part 5: Retransition

Rising motive from **Theme 1** in two-part imitative counterpoint between bass (low) and treble (high) instruments; section starts quietly but quickly rises to *forte*

♪ < ƒ

OPEN CADENCE PREGNANT PAUSE

Theme 2: Lyric theme

Relatively conjunct

winds/strings

‖ a ‖ CLOSED CADENCE ‖ a¹ ‖

g minor

♪

CLOSED CADENCE

Cadential Material

More or less as in the **Exposition** but now in g minor

tutti

g minor

ƒ

CLOSED CADENCE

Classical-era Form—Sonata Form, Part 3

Lecture 25

> **Haydn's Symphony no. 88 in G Major affords us another insight into the humor and ingenuity of that master, while Mozart's overture to *Don Giovanni* brilliantly evokes the two principal characters of the opera in its thematic material.**

Sonata form evolved from Baroque binary dance form. Baroque binary dance form consists of two slightly contrasting phrases: | | : a : | | : b : | |. During the High Baroque, German composers, such as Bach and Handel, began to compose increasingly complex stylized dances with the following characteristics: During the opening section, a, the music modulates, so that section a ends in a different key from that in which it began. The great bulk of the contrasting b section is dedicated to modulating back to the home key, which is reestablished at the end of section b. Some composers, such as Bach, began to cultivate rounded binary form, so that after section b modulates back to the home key, section a returns to create a sense of thematic closure and to confirm the home key. The repeated section a of this expanded binary dance form became the exposition and its repetition of sonata form. The modulatory section b became the development section of sonata form. The return to section a became the recapitulation, with both themes now being heard in the home key.

Haydn's Symphony no. 88 and the overture to Mozart's opera *Don Giovanni* exemplify sonata-form movements.

A brief review of sonata form is in order. The vast majority of sonata-form movements feature two contrasting themes. Sonata-form movements typically consist of four large sections, beginning with the exposition. In the exposition, the themes are presented. Theme 1 is typically dramatic, while theme 2 is typically the more lyric. The themes are always in different keys, and they are separated by a modulating bridge that anticipates the key change. In the second large section (development section), the themes are developed. In the third large section

(recapitulation), the themes return in their original order but now with theme 2 in the home key. The coda is optional but is usually included in Classical-era sonata-form movements.

Haydn's Symphony no. 88 and the overture to Mozart's opera *Don Giovanni* exemplify sonata-form movements that are more typical of the Classical Era in their degree of contrast than is the fourth movement of Mozart's Symphony in G Minor, K. 550. The degree of thematic contrast is minimal in the brilliant first movement of Haydn's Symphony no. 88 (1787). *[**Musical selection:** Haydn, Symphony no. 88 in G Major, movement 1, theme 1.]*

Theme 1 is brief and highly motivic. *[**Piano examples:** Haydn, Symphony no. 88 in G Major, movement 1, theme 1, motive; entire phrase; **musical selection:** Haydn, Symphony no. 88 in G Major, movement 1, theme 1.]*

Theme 2 is very brief, highly motivic, and in D major. The relatively moderate degree of contrast with theme 1 is more typical of the Classical Era than the violent thematic contrast found in the fourth movement of Mozart's Symphony in G Minor, K. 550. *[**Musical selection:** Haydn, Symphony no. 88 in G Major, movement 1, theme 2.]* The motive that generates this second theme is very simple. *[**Piano example:** Haydn, Symphony no. 88 in G Major, movement 1, theme 2, first phrase.]* The second phrase of theme 2 is extended and irregular and makes a new level of contrast with theme 1. *[**Piano examples:** Haydn, Symphony no. 88 in G Major, movement 1, theme 2, second phrase;* Happy Birthday *as an example of rhymed theme.]*

Theme 1 is rhymed, while the second phrase of theme 2 is prose-like. *[**Musical selection:** Haydn, Symphony no. 88 in G Major, movement 1, theme 2.]*

Atypically, Haydn's exposition concludes with an open cadence rather than a closed cadence. Furthermore, Haydn's modulating bridge and cadence material dominate the exposition, not his thematic material. *[**Musical selection:** Haydn, Symphony no. 88 in G Major, movement 1, exposition.]* The open cadence that concludes the exposition only resolves with the beginning of the exposition repeat. *[**Piano example:** Haydn, Symphony no. 88 in G Major, movement 1, exposition, open cadence and theme 1,*

motive.] Haydn's development section is in two large parts, the first of which consists entirely of a sequence built on the motive that characterized theme 1. *[**Piano example:** Haydn, Symphony no. 88 in G Major, movement 1, theme 1, motive.]*

The second part of the development section initially presents motives from themes 1 and 2 in imitative polyphony. *[**Musical selection:** Haydn, Symphony no. 88 in G Major, movement 1, end of exposition, development section, recapitulation, theme 1.]* The second part of the development brings together virtually every element of the exposition. The counter-melody in the solo flute during theme 1 in the recapitulation is another masterstroke.

Haydn's first movement begins with a favorite Haydn device: a slow, solemn, French overture–styled introduction. It creates a genuinely humorous nonsequitur when the lighthearted theme 1 arrives. *[**Musical selection:** Haydn, Symphony no. 88 in G Major, movement 1 (in its entirety).]*

Mozart's overture to his opera *Don Giovanni* (1787) is a perfect microcosm of both the tragic and comic elements of the opera. The overture's first theme seems to embody the personality of the opera's protagonist, Don Giovanni (Don Juan). Theme 1 consists of two phrases. *[**Musical selection:** Mozart, Overture to Don Giovanni, theme 1.]* Theme 2, with its chicken-like character, seems to portray Don Giovanni's servant, Leporello. *[**Musical selections** and **piano examples:** Mozart, Overture to Don Giovanni, theme 2.]*

Mozart did not indicate that the exposition should be repeated because the piece is an opera overture, not a self-standing movement. There is no coda at the overture's conclusion: a brief transition segues into the opening scene of the opera. We shall learn in Lecture Twenty-Nine the reason for the heavy and tragic tone of the introduction that precedes the overture. ■

(1788)

MOVEMENT I *Sonata-Allegro form*

Exposition

| 17 | 32 | 61 | 71 |

Slow, solemn intro
f

[**Theme 1**
Playful, light in character
a *a¹*
G Major
p *f*

Modulating Bridge
f

Theme 2
Brief and sequential
a *a¹* extended . . .
D Major

Cadence Material
f

O P E N

C A D E N C E]

Development

| 103 | 129 | 178 |

Part 1:
Sequence built on motives from
Theme 1
pp

Part 2:
Exciting, suddenly *forte* part features polyphony and elements from both themes and the Modulating Bridge

Th 1 → Th 2 → Th 1 → Bridge

O P E N

C A D E N C E

P A U S E

Recapitulation

| 180 | 215 | 227 | 233 |

Theme 1
<u>Note</u> solo flute
a *a¹*
G Major
pp *f*

Modulating Bridge
f

Theme 2
Extremely brief!
a² extended . . .
p

Cadence Material
f

Coda

| 254 |

Theme 1
Theme 1 motives reinforce sense of conclusion
ff

WordScore Guide™: **Mozart** Overture to *Don Giovanni*

K. 527 (1787)

Sonata-Allegro form

Exposition

Theme 1	Modulating	O C	P	Theme 2		
a a¹	Bridge	P A	A	Descent	Clucks	Descents
D Major		E D	U	A Major		extended . . .
ᵖf ᵖf	f ᵖ < f	N E	S	f	ᵖ	
		C	E			
		E				

Cadence Theme	C C
Vigorous and	L A
exuberant	O D
	S E
	E N
	D C
	E

Development

Part 1:	Part 2:	Part 3:	Part 4:
Sequence based	Theme 1 seems to	Long,	Sequences
on descent and	begin, but the	sequence	modulate back
clucks of	music quickly	based on	toward the home
Theme 2	begins to modulate ➡	Theme 2	key of D Major

Recapitulation

Theme 1	Modulating	Theme 2			Cadence
a a¹	Bridge	Descent	Clucks	Descents	Theme
D Major		D Major		extended . . .	
		f	ᵖ		

Coda

Descents from Theme 2 lead directly into Act 1, scene 1,
Leporello singing "*notte e giorno faticar . . .*"

The Symphony—Music for Every Person
Lecture 26

The Classical-era symphony grew out of Baroque-era opera and became tremendously popular with the rising middle class of the late 18th century. The accessible, tuneful style of music this middle-class audience demanded crystallized in the music produced in Vienna during the last third of the 18th century.

The meaning of much musical terminology is ambiguous. *Symphony* or *sinfonia* can have either of the following meanings: (1) ensemble (vocal and/or instrumental) or (2) sounding together. After 1630 or so, the word *sinfonia* (along with the word *sonata*) was increasingly used to designate instrumental compositions. By the late 1600s, the word *sinfonia* had come to represent, in Baroque Italy, a particular type of opera overture, now referred to as an *Italian overture*. By the Classical Era, the Italian-style opera overture had evolved into the sinfonia, or symphony, which would become the most important orchestral genre of its time. In the hands of Joseph Haydn and Wolfgang Mozart, it became a transcendent art form.

A large group of instruments playing together is an *orchestra*, not a *symphony*. Our understanding of what constitutes a symphony dates back to the Classical Era. A symphony is a multi-movement work for orchestra designed to explore a range of moods, from an intellectually challenging first movement, to a lyric second movement, to a dance-like third movement, to a fast and playful final movement. Although many Classical-era symphonies are only three movements in length, the four-movement template became, ultimately, the standard.

A large group of instruments playing together is an *orchestra*, not a *symphony*.

The antecedents of the four-movement symphony are found in Baroque opera. Baroque opera distinguished between lyric singing and action singing. Lyric singing is the domain of the aria, the equivalent of the dramatic soliloquy.

Its expressive essence lies in its music, not in its words. Recitative is for narration, dialogue, or action. Its expressive essence lies in its words, not in its music.

The basic differentiation in sonata form between thematic music and transitional or developmental music is a direct reflection of the difference between, respectively, aria and recitative. Following theme 1 comes the modulating bridge: action music, the instrumental equivalent of recitative. The dramatic potential of "instrumental opera" (that is, sonata form) is best realized in the symphony, a genre that co-evolved with sonata form. *[**Musical selections:** Haydn, Symphony no. 88 in G Major, movement 1, theme 1 and modulating bridge.]*

The Enlightenment/Classical style crystallized in Vienna during the last third of the 18th century. A growing middle class produced a body of conspicuous consumers of music, who demanded tuneful, accessible, and entertaining music. Orchestral music became the favored musical medium for the new middle-class listeners. They found orchestral music more accessible than Italian opera, more excited and spectacular than chamber music. They were attracted to big settings and big sound, which the symphony provided. *[**Musical selections:** Mozart, Don Giovanni, finale ensemble; Haydn, String Quartet, op. 76, no. 3 (1787), movement 1; Beethoven, Symphony no. 5 in C Minor, op. 67 (1808), movement 4, opening.]*

Joseph Haydn is known as the "father" of the symphony. His 104 surviving symphonies were the essential repertoire on which the growing popularity of the genre was based. Haydn was conductor and composer at the court of Prince Paul Anton Esterhazy and his successor, Prince Nicholas Esterhazy, from 1761 until 1790. When Prince Nicholas died in 1790, Haydn received many offers of employment, including that of an English impresario. As a result, Haydn made two visits to England, in 1791–1792 and 1794–1795, where and when he composed his last 12 symphonies.

The first Haydn symphony to be performed in England in 1791, however, was one Haydn had composed in 1789. This is the brilliant Symphony no. 92, a perfect example of the four-movement symphonic template that Haydn did more to standardize than any other composer. Symphony no. 92 derives

its nickname of *Oxford* from the fact that it was performed in Oxford in 1791 when Haydn was awarded an honorary doctorate by Oxford University. It begins with an achingly lyric introduction; movement 2 is a lyric adagio, and movement 3 is, characteristically, in minuet and trio form—one of Haydn's patented "imperial" minuets. *[**Musical selections:** Haydn, Symphony no. 92 in G Major (Oxford), movement 1, introduction; Haydn, Symphony no. 92 in G Major (Oxford), movement 2, opening; Haydn, Symphony no. 92 in G Major (Oxford), movement 3, minuet, opening.]*

The trio evokes the countryside, with its two French horns and two bassoons playing in the style of hunting horns as they alternate with the strings. *[**Musical selection:** Haydn, Symphony no. 92 in G Major (Oxford), movement 3, trio, opening.]*

Movement 4 provides a perfect conclusion to the symphony. *[**Musical selection:** Haydn, Symphony no. 92 in G Major (Oxford), movement 4 (rondo), final statement of rondo theme and coda.]*

Haydn composed his first symphony when the genre was a three-movement construct, consumed in private by the aristocracy. By the 1780s, Haydn was writing symphonies for public concerts. More than any other single factor, it was Haydn's symphonies themselves that elevated and popularized the genre. At a time when audiences were accustomed to hearing new works at every concert, Haydn's symphonies received repeated performances. Thus, they became the first large body of symphonic music by a single composer to constitute basic repertoire. ∎

The Solo Concerto
Lecture 27

> **The Classical-era solo concerto fit perfectly with the Enlightenment view of the individual (the concerto soloist) in collaboration with, or sometimes pitted against, the collective (the concerto orchestra). During the Baroque Era, the violin family was perfected and the piano was invented. These instruments became the beneficiaries of the concerto repertoire during the Classical Era.**

With its individual voice (soloist) heard with, and sometimes pitted against, the collective (orchestra), the Classical-era solo concerto is an almost perfect metaphor for the Enlightenment's view of the individual in society. With this in mind, the Classical Era was, unsurprisingly, the golden age of the solo concerto.

The primary beneficiaries of the Classical-era solo concerto were the violin and piano. Technical development during the Baroque Era brought the violin to a state of perfection rarely equaled and never surpassed. The Baroque Era also saw the invention of the piano.

The violin family was perfected in Cremona, Italy. By the late Baroque Era, the *viola da braccio* ("stringed instrument played on the arm") family had replaced the *viola da gamba* ("stringed instrument played on the leg") family. *Da braccio* instruments have thicker strings than *da gamba* instruments, as well as a sound post and bass bar. As a result, they have a much fuller and richer sound and are better suited to purely instrumental music. The *viola da braccio* family, known today as the violin family, includes the violin (soprano); the viola (alto); the violoncello, or 'cello (tenor); and the contrabass or bass violin (bass). A series of violin builders in Cremona brought these instruments to perfection: Nicola Amati (1596–1684), Antonio Stradivari (1640–1737), and Giuseppe Guarneri (1698–1744).

The piano (pianoforte or fortepiano) was invented by Bartolomeo Cristofori in Florence sometime around 1700. The piano was originally called a *gravicembalo col pian e forte* ("big harpsichord with soft and loud"), meaning that it could produce both loud and soft sounds. Piano strings are hammered, as opposed to the harpsichord's plucked strings. Early pianos were small, with thin strings and a wooden harp, but they had a dynamic flexibility lacking in a harpsichord. *[**Musical selections:** J. S. Bach, Fugue in C Minor from* The Well-Tempered Clavier*, book 1 (c. 1722), compared with Mozart, Piano Sonata in C Major, K. 545 (1788), movement 1.]* By 1770, the fortepiano (as early pianos are called today) had become the preferred keyboard, and by 1800, it had replaced the harpsichord almost entirely. By the 1860s, the piano as we know it today had come into existence.

Mozart, who was arguably the greatest opera composer and certainly the greatest concerto composer who ever lived, wrote more than 20 piano concerti, 17 of them during his Vienna years (1781–1791). Mozart, who composed most of his piano concerti for his own performances, wrote his Piano Concerto no. 17 in G Major, K. 453, of 1784, for his student Barbara Ployer.

Typical of a Classical-era solo concerto, this work is cast in three movements. The last movement is unusual in that instead of being in rondo form, as were the last movements of most Classical-era concerti, this movement is in double-variations form (that is, a theme and variations-form movement employing two themes). The first movement is in double-exposition form, which adapts sonata form to the medium of the solo concerto. Double-exposition form was not Mozart's invention but probably that of Johann Christian Bach, whom Mozart met when he toured in England as a child. Mozart, however, brought the form to its artistic maturity. Double-exposition form features two separately composed expositions: In the first (exposition 1), the orchestra plays the themes; in the second (exposition 2), the soloist plays the themes. The themes typically do not modulate in exposition 1. Modulation occurs, instead, in exposition 2.

The elegant theme 1 of the first movement is heard in the violins. *[**Piano example:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, exposition 1, theme 1, opening; **musical selections:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, exposition 1, theme 1, and exposition 2, theme 1.]*

In a Mozart piano concerto, the soloist and the orchestra are collaborators. They explore different facets of a theme, but they do not disagree as to the essential nature of a theme. Theme 2 begins with a momentary tonal contrast wrought by a deceptive cadence. *[**Piano examples:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, exposition 1, theme 2, expected resolution and deceptive cadence; **musical selections:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, exposition 1, theme 2, and exposition 2, theme 2.]* Note how the light orchestral accompaniment is sensitive to the small sound of the fortepiano.

A third theme, the soloist's theme, is introduced. This idea became a staple feature of Mozart's concerti. *[**Musical selections:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, exposition 2, theme 3 (repeated).]* In the orchestral exposition (exposition 1) of a double-exposition–form movement, the bridge will not be modulatory, because the modulation and the new key are saved for the solo exposition (exposition 2). *[**Musical selections:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, exposition 1, bridge theme, and theme 2, opening.]*

The cadence material features two deceptive cadences before resolving to a closed cadence on the tonic of G major. *[Musical selections: Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, exposition 1, cadence material, and exposition 2, theme 1, opening.]*

Solo expositions in concerti are longer than orchestral expositions because they feature various episodes that allow the solo instrument to establish its "virtuosic bona fides."

The development section of a double-exposition–form movement has the added element of virtuosic passagework for the soloist.

The recapitulation in double-exposition form sees all three themes return in the home key. Theme 1 will be heard before theme 2, although the solo theme (theme 3) may appear anywhere.

The cadenza allows the soloist to perform a virtuosic, extended solo and usually interrupts the final cadence of the first and last movements of a Classical-era concerto. Mozart improvised his cadenzas, although most performers prepared them before performance. Fortunately for us, Mozart wrote out the cadenzas for his Piano Concerto, K. 453, because he had composed this concerto for someone else to perform. The cadenza begins after the orchestra pauses on a cadential 6/4 chord. *[**Piano example:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, recapitulation, 6/4 chord.]* The soloist indicates the end of the cadenza with a trill on the dominant chord, a chord that resolves as the orchestra reenters to bring the movement to its conclusion. *[**Piano example:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, end of cadenza; **musical selection:** Mozart, Piano Concerto no. 17 in G Major, K. 453, movement 1, recapitulation, cadence material, cadenza, movement conclusion.]* ∎

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Theme 2

Lyric theme begins initially in e minor, moves toward G Major; note that move to e minor is unexpected and creates a sudden change of harmonic direction

a   *a*¹

p

Music heads toward another
G Major cadence . . .

Unit 3 (cadence theme)

Unit 3 finally heads toward a clear and
unambiguous G Major cadence

C C
L A
O D
S E
E N
D C
  E

G Major

The piano
boldly enters
with an
ascending
figure

126

**Bridge/Solo
Episode**
Another
bridge
passage
features rapid
arpeggios in
the piano;
this bridge
passage is
modulatory

139

Theme 2

piano   winds

a   *a*¹

b minor /
D Major

153

Solo Excursion
Scales, arpeg-
gios, passage
work in the
piano is accom-
panied by the
orchestra; ends
with a trill

171

Cadence Material
Units 2 and 3,
played forte by all

Unit 2:   Unit 3:
D pedal   Music heads
            toward clear
            and strong
            D Major
            cadence . . .

Development

184

DECEPTIVE CADENCE !

Part 1: The expected D Major chord does not occur; instead, a deceptive cadence to <u>B-flat</u>; a long, modulatory passage ensues, featuring:

1) Long, triplet arpeggios in the piano

2) Cadence Material Unit 1 in winds:

Recapitulation: A combination of Expositions I and II

227

<u>Theme 1</u>
In violins

a   *b*

G Major
(as in **Exposition I**)

p   *f p* etc.

242

Bridge Theme
Non-modulatory;
remains in G Major

(as in **Exposition I**)

f

261

<u>Theme 3</u>

solo piano   piano/strings/winds

a   *a*[1]

G Major
(as in **Exposition II**)

p   *p*

319

DECEPTIVE CADENCE !

Cadence Material: Unit 1
Unit 1 begins not in the
expected G Major, but in
E-flat Major (as in **Exposition I**)

6
4 CHORD

327

Cadenza

trill 〰〰〰

203

Part 2: Quiet piano tremolo and repeated notes in oboes

Syncopated strings

↗

211

Part 3: Opening phrase of <u>**Theme 1**</u> sequenced in the piano

O
P
E
N

C
A
D
E
N
C
E

277

Bridge/Solo Episode Features rapid arpeggios in the piano; modulatory (as in **Exposition II**)

290

<u>**Theme 2**</u>

piano   winds

a a^t

e minor / G Major

(as in **Exposition II**)

304

Solo Excursion (as in **Exposition II**)

trill ∿∿∿

Cedence to G Major

328

Cadence Material: Units 2 and 3

Unit 2: G pedal

Unit 3: Cadence, final and unambiguous, to G Major

Classical-era Opera—The Rise of Opera Buffa
Lecture 28

The magnificent opera seria of the Baroque Era was, by the 1730s, increasingly perceived as being elitist and socially irrelevant. In France, Jean-Jacques Rousseau spearheaded the support of a new type of opera (*opera buffa*), which had emerged in Italy, as the ideal opera for the new Age of Enlightenment. Opera buffa was inspired by the Italian *commedia dell'arte*, with its more realistic plots, smaller casts, and more tuneful music that focused more on everyday people than on the upper class.

O pera was invented circa 1600 in Florence, Italy. Over the course of the 17th century, it devolved from courtly entertainment to debased popular spectacle. Various operatic reform movements attempted to reinvest opera with a degree of dramatic substance and veracity. The most influential and important of these opera "reformers" was the librettist Pietro Metastasio.

By 1740, *opera seria* ("serious opera"), the dominant type of opera during this period, had been given its standard form by Metastasio, the Italian poet/librettist most responsible for standardizing the format of late Baroque opera libretti. The dramatic conventions of opera seria included a story based on an ancient Greek or Latin author, a cast of characters that frequently included a pair of lovers and a magnanimous tyrant, and the theme of heroism or noble self-sacrifice. The musical interest of opera seria rested on alternating arias and recitatives. Duets were rare and larger ensembles even rarer. Metastasio's attempt to preserve dramatic integrity led to a stiff and predictable format. Singers exploited their importance by insisting on embellishing their arias without respect for dramatic or musical appropriateness, thereby further debasing the genre of opera seria. The relevance of Metastasian opera seria to the Age of Enlightenment was increasingly questioned by artists, writers, philosophers, and composers.

The operatic reform that began during the 1730s reflected the new influence of middle-class ideas and was spearheaded by the Swiss-born intellectual, philosopher, composer, and author Jean-Jacques Rousseau (1712–1778).

Rousseau was a hugely influential anti-establishment intellectual at the cutting edge of the Enlightenment. He rejected Baroque opera seria as being artificial and elitist. The intellectual battle that was set off in France in 1752 by Rousseau's reformist ideas was known as the *Guerre des Bouffons* ("War of the Clowns") because it was triggered by the presence, in Paris, of an Italian opera company that had enjoyed great success performing Italian comic operas (pl.: *opere buffe*, sing.: *opera buffa*).

Opera buffa evolved from street theater, from the Italian *commedia dell'arte*. The commedia dell'arte featured certain easily recognizable archetypal characters. Social criticism was implicit in the plots, which pitted street-smart servants and members of the lower class against negatively portrayed members of the upper class.

Jean-Jacques Rousseau, an influential anti-establishment intellectual of the Enlightenment.

Specifically, Rousseau and his followers embraced Giovanni Battista Pergolesi's opera *La serva padrona* (*The Maid as Mistress*) as the new operatic ideal. The extraordinarily talented Pergolesi died at the tender age of 26. *La serva padrona* represented a conscious effort to reform opera by making it more natural, that is, more socially relevant.

Like other Baroque opere buffe, *La serva padrona* has the following characteristics. It is melodically simpler and more purposely "popular" than Baroque opera seria; it has no particular formula; the music and the text follow the story line; and it has a small cast.

The plot of *La serva padrona* revolves around a ruse by a servant girl to trick her master into marriage. We join the opera at the point when the servant girl, Serpina, claims to have become engaged to the mute, Vespone, to make her master, Uberto, jealous. Uberto is horror-struck at the prospect of losing Serpina. As he thinks about this new and unwelcome situation, he becomes increasingly upset and confused. Pergolesi manages to make us not only understand these characters but to sympathize with them as well. Uberto's musings on Serpina's announced engagement to Vespone begin with a recitative in secco style. The recitative takes an unusual form when it becomes accompanied by the orchestra. This is something that in opera seria would have been done only for royal or divine characters.

The orchestral accompaniment brilliantly heightens the meaning of Uberto's words. Uberto's recitative is followed by an aria, "*Son imbrogliato io*" ("I'm all mixed up"). This aria is in "patter" style, which sets the words syllabically, in a fast tempo, reflecting the fact that Uberto is upset. *[**Musical selection: Pergolesi,** La serva padrona (1733), recitative and aria ("*Son imbrogliato io*").]*

The year 1733, when Pergolesi composed his naturalistic and comic opera *La serva padrona*, was also the year in which Johann Sebastian Bach composed his equally comic and "everyday"-flavored *Coffee* Cantata, which is virtually a German-language opera buffa. That year seems as good a date as any to mark the start of the new Classical Era in music. ∎

La serva padrona (1733)
—Giovanni Battista Pergolesi

Uberto	**Uberto**
Or indovino, chi sarà costui!	Now I can guess who it will be!
Forse la penitenza farà così.	Perhaps this will be her penance.
Di quant'ella ha fatto al padrone;	He will do to her what she did to me.
S'è ver, come mi dice, un tal marito	If what she told me is true, a husband like him
La terrà fra la terra ed il bastone.	will keep her between the earth and a stick.
Ah, poveretta lei!	Poor thing, she is!
Per altro io penserei...	Otherwise I might think of...
Ma ella è serva...	but she is a servant...
Ma il primo non saresti...	but I would not be the first...
Dunque, la sposeresti?	Would you marry her then?
Basta...oh! no, no, non sia.	Enough...oh! no, no, it can't be.
Su, pensieri ribaldi, andate via!	Irresponsible thoughts, get lost!
Piano, io me l'ho allevata;	Control yourself, I raised her myself;
Sò poi com 'ella è nata...	I know how she was born...
Eh! Che sei matto!	How crazy you are!
Piano di grazia,	Easy now, please.
Eh non pensare affatto.	Think no more about it.
Ma io ci ho passione, e pur ...	Still, I feel a passion for her...
Quella meschina ...	that wretched creature ...
Eh torna...	And yet ...
Oh Dio!...e siam da capo...	Oh God!...here I go again...
Oh...che confusione!	Oh!...what confusion!
Son imbrogliato io già,	I am all mixed up.
Ho un certo chè nel core,	I have a certain ache in my heart,
Che dir per me non so,	Honestly, I cannot tell
S'è amore o sè pietà.	whether it's love or whether it's pity.
Sent'un che poi mi dice;	Common sense tells me;
Uberto, pensa a te.	Uberto, think of yourself.
Io sto fra il sì e 'l no,	I am between yes and no,
Fra il voglio e fra il non voglio,	between wanting her and not wanting her,
E sempre più m'imbroglio.	and I get more confused all the time.
Ah misero infelice,	Miserable fellow,
Che mai sarà di me!	What will ever become of me?

Classical-era Opera, Part 2—
Mozart and the Operatic Ensemble
Lecture 29

Mozart's achievements in the genre of opera are unsurpassed, and no composer was better at writing ensembles than Mozart.

The operas that Mozart wrote with the librettist Lorenzo Da Ponte are his greatest, and they include *Don Giovanni*, based on the life of the infamous Casanova, whom Da Ponte knew personally. We will look at ensembles from *Don Giovanni* as illustrations of Mozart's prodigious ability to sustain dynamic dramatic continuity through the power of his music. We will see, as well, how the introduction to this opera's overture presages the grim events of the final scene.

Mozart wrote operas in all the major styles of his day, including the following mature operas:

Opera seria—Italian language:

- *Idomeneo*, 1780.

- *La Clemenza di Tito* (*The Mercy of Titus*), 1791.

Singspiel—German language:

- *Die Entfürung aus dem Serail* (*The Abduction from the Harem*), 1782.

- *Die Zauberflöte* (*The Magic Flute*), 1791.

Opera buffa—Italian language:

- *Le Nozze di Figaro* (*The Marriage of Figaro*), 1786.

- *Don Giovanni*, 1787.

- *Cosi fan tutte* (*Thus All Women Do*), 1789.

Lorenzo Da Ponte (1749–1838) was the librettist of Mozart's greatest opere buffe. Single-handedly, Da Ponte made opera buffa high literary art. Da Ponte's colorful life began in Cenada, Italy, and ended in New York City. Along the way, he wrote the libretti for Mozart's *The Marriage of Figaro*, *Don Giovanni*, and *Cosi fan tutte*. The main character of Mozart's *Don Giovanni* was based on the historical figure of Casanova, whom Da Ponte knew personally.

The bulk of the overture to *Don Giovanni* is in sonata form. *[Musical selection: Mozart, Overture to Don Giovanni (1787), theme 1.]* The introduction to the overture is dark and foreboding, presaging the grim events that occur at the end of this comic opera with tragic elements. *[Musical selection: Mozart, Overture to* Don Giovanni*, introduction.]*

Library of Congress, Music Division, (LC-USZ62-87246).

Mozart wrote operas in all the major styles of his day, including opera seria, singspeil, and opera buffa.

The ensemble became an integral part of Italian comic opera in the years immediately prior to Mozart's birth. Because of the dramatic interaction inherent in ensemble singing, ensembles tend to move the dramatic action forward. Classical-era operatic ensembles, unlike the chorus-like finales of Baroque-era operas, demonstrate the forward-moving action of recitative and the melodic contour of aria, all of it accompanied by the orchestra.

No one wrote better ensembles than Mozart. Act 1, scene 1, of *Don Giovanni* is a superb example of Mozart's ability to create continuous dramatic flow.

Four characters carry the dramatic action of this first scene. Don Giovanni (Don Juan) is an archetype: the male libido personified, unfettered by conscience. Leporello is the Don's manservant and his complement in terms of character: Leporello is not handsome, but he is fearful, and he has a conscience. Donna Anna is this evening's object of Don Giovanni's amorous impulses. The Commendatore is Donna Anna's father and the commander-in-chief of the local military garrison.

The scene begins with a comic aria by Leporello, who bemoans his life as a servant in a typical opera buffa, patter-style aria. Leporello's aria does not end with a closed cadence. Rather, the music modulates directly

Library of Congress, Music Division, (LC-D420-2370).

No one wrote better ensembles than Mozart.

into the second part of this opening scene. Dramatic continuity demands rhythmic continuity. The same skills that made Mozart a great composer of sonata-form development sections made him a great opera composer. And the same skills that Mozart brought to bear on creating dramatic continuity on the opera stage made him a great composer of sonata-form development sections.

The second part of act 1, scene 1, consists of a trio in which Donna Anna and Don Giovanni sing in dialogue and Leporello sings to himself in the background. Donna Anna attempts to reveal the identity of the masked Don Giovanni, who has seduced her. Leporello, who has been hiding in the bushes around Donna Anna's house, comments on the commotion.

In the third part of the first scene, another trio ensues, in which Donna Anna's father, the Commendatore, awakened by Donna Anna's shrieking, challenges Don Giovanni in defense of his daughter's honor. Again, Leporello provides commentary from his hiding place.

In the fourth part of this first scene of *Don Giovanni* (another trio), Don Giovanni kills the Commendatore in a duel, and Leporello is horror-struck. The tragedy of the Commendatore's death is immediately followed by a comic recitative in which Leporello and his master, Don Giovanni, are reunited and flee the scene of the crime. *[**Musical selection:** Mozart,* Don Giovanni*, act 1, scene 1.]*

Mozart puts all the music in the service of dramatic continuity and, indeed, the drama emanates from Mozart's music. The sword thrust that kills the Commendatore is presaged in the introduction to the opera's overture. *[**Piano examples:** Overture to* Don Giovanni*, opening D-minor triad and chord representing the sword thrust (diminished seventh on B).]* However, the real connection between the overture and the opera is between the overture's introduction and the second-act finale that concludes the opera.

The second-act finale consists of 23 continuous minutes of music and constitutes one of the longest ensemble finales Mozart ever wrote. Don Giovanni is having dinner at his castle. Mozart and Da Ponte indulge in a couple of contemporary jokes, including one at the expense of Mozart's own opera *The Marriage of Figaro*. *[**Piano example:** Mozart,* The Marriage of Figaro*, "*Non piu andrai.*"]* The overture introduction returns as the statue of the dead Commendatore arrives at Don Giovanni's house. *[**Musical selections:** Mozart, overture to* Don Giovanni*, introduction, and* Don Giovanni*, finale, entrance of the statue.]* The introduction of the overture had presaged this entire final scene, which constitutes the moment of judgment for Don Giovanni. *[**Musical selection:** Mozart,* Don Giovanni*, entrance of the statue.]* ∎

Don Giovanni (1787)

—Wolfgang Mozart

*(After the overture, which merges into the opening scene,
LEPORELLO, wrapped in a cloak, is seen pacing back and forth
in front of DOÑA ANNA's house.)*

Leporello	**Leporello**
Notte e giorno faticar,	Night and day I slave away
Per chi nulla sa gradir.	For someone who really couldn't care less.
Piova e vento sopportar,	I put up with wind and rain,
Mangiar male e mal dormir.	On top of which I eat and sleep badly.
Voglio far il gentiluomo!	For a change I'd like to be the master!
E non voglio più servir.	And give up being a lackey.
Oh che caro galantuomo!	Oh, what a fine master you are!
Voi star dentro colla bella,	You stay inside with your lady
Ed io far la sentinella!	And I must play the guard!
Ma mi par che venga gente;	But I think someone is coming;
Non mi voglio far sentir.	I don't want them to hear me.

*(He hides, DON GIOVANNI and DOÑA ANNA rush out of the house. She is trying
desperately to detain him very much against his will.)*

Doña Anna	**Doña Anna**
Non sperar, se non m'uccidi,	There's no hope, unless you kill me,
Ch'io ti lasci fuggir mai!	That I'll ever let you go!
Don Giovanni	**Don Giovanni**
Donna folle! indarno gridi,	Idiot! You scream in vain,
Chi son io tu non saprai!	You'll never find out who I am!
Leporello (*aside*)	**Leporello** (*aside*)
Che tumulto! Oh ciel, che gridi!	What a racket! Heaven, what screams!
Il padron in nuovi guai.	My master's in trouble again.
Doña Anna	**Doña Anna**
Gente! Servi! Al traditore!	Help! Everyone! The betrayer!
Don Giovanni	**Don Giovanni**
Taci e trema al mio furore!	Keep quiet! You don't want to get me angry!

Doña Anna
Scellerato!
Don Giovanni
Sconsigliata!
Leporello
Sta a veder che il libertino
Mi farà precipitar!
Doña Anna
Come furia disperata
Ti saprò perseguitar!
Don Giovanni
Questa furia disperata
Mi vuol far precipitar!

(The COMMANDANT enters and DOÑA ANNA retreats inside the house.)

The Commandant
Lasciala, indegno!
Battiti meco!
Don Giovanni
Va, no mi degno
Di pugnar teco.
The Commandant
Così pretendi da me fuggir?

Leporello
Potessi almeno di quà partir!
Don Giovanni
Misero, attendi, se vuoi morir!

(They fight and THE COMMANDANT is mortally wounded.)

The Commandant
Ah, soccorso! son tradito!
L'assassino m'ha ferito,
E dal seno palpitante
Sento l'anima partir.
Don Giovanni
Ah, già cade il sciagurato
Affannosa e agonizzante.
Già dal seno palpitante
Veggo l'anima partir.

Doña Anna
Rat!
Don Giovanni
Fool!
Leporello
We will see if this rascal
Will be the ruin of me!
Doña Anna
Like a desperate fury
I'll know how to pursue you!
Don Giovanni
This desperate fury
Wants to destroy me!

The Commandant
Leave her alone, wretch,
And defend yourself!
Don Giovanni
Go away! I wouldn't bother
To fight with you.
The Commandant
You think you can just brush me
    aside?

Leporello
If I could only get out of here!
Don Giovanni
So be it, if you want to die!

The Commandant
Help! I've been stabbed!
The assassin has wounded me.
And from my heaving body
I feel my soul escaping.
Don Giovanni
Ah, already the clown has fallen.
And he gasps for air.
From his heaving body I already
See his soul departing.

Leporello
Qual misfatto! qual eccesso!
Entro il sen dallo spavento
Palpitar il cor mi sento!
Io non so che far, che dir.

Leporello
What a misdeed! What a crime!
I can feel my heart
Beating hard from fright!
I don't know what to do or say.

(THE COMMANDANT dies)

Don Giovanni
Leporello, ove sei?

Don Giovanni
Leporello, where are you?

Leporello
Son qui, per mia disgrazia, e voi?

Leporello
I'm here, unfortunately, and you?

Don Giovanni
Son qui.

Don Giovanni
Over here.

Leporello
Chi è morto, voi o il vecchio?

Leporello
Who's dead, you or the old man?

Don Giovanni
Che demanda da bestia! Il vecchio.

Don Giovanni
What an idiotic question! The old man.

Leporello
Bravo, due imprese leggiadre!
Sforzar la figlia ed ammazzar il
    padre!

Leporello
Nice job! Two misdeeds! First you
raped the daughter, then murdered
    her father!

Don Giovanni
L'ha voluto, suo danno.

Don Giovanni
It was his own doing, too bad for him.

Leporello
Ma Donn' Anna, cosa ha voluto?

Leporello
And Doña Anna, did she ask for it too?

Don Giovanni
Taci, non mi seccar,
Vien mecco, se non vuoi qualche
    cosa ancor tu!

Don Giovanni
Keep quiet and don't bother me.
Now come along, unless you're
    anxious for a little of what the
    Commandant got yourself!

Leporello
Non vuo' nulla, signor, non parlo
    più.

Leporello
No problem here, sir, I said nothing.

(They exit. DOÑA ANNA returns accompanied by DON OTTAVIO and servants.)

The French Revolution
and an Introduction to Beethoven
Lecture 30

Haydn's music reflects the Classical-era characteristics of balance, accessibility, tunefulness, rhythmic continuity, and artistic restraint. Beethoven's music, on the other hand, is unrestrained, unpredictable, self-expressive, and self-referential.

Comparing a symphony by Haydn with one by Beethoven reveals two very different sorts of music. *[**Musical selections:** Haydn, Symphony no. 88 in G Major (1787), movement 1, theme 1; Beethoven, Symphony no. 5 in C Minor, op. 67 (1808), movement 1, theme 1.]* Popular culture has so trivialized Beethoven's Symphony no. 5 that we no longer hear it the way Beethoven's contemporaries did: as a searing, ferocious, cutting-edge piece of modernistic art. *[**Piano example:** Beethoven, Symphony no. 5 in C Minor, movement 1, four-note "fate" motive.]*

Our comparison highlights Haydn's Symphony no. 88 as bright, accessible, and restrained, while Beethoven's music is jagged and dark. *[**Piano examples:** Beethoven, Symphony no. 5, movement 1, opening in C minor contrasted with C major; Haydn, Symphony no. 88, movement 1, theme 1.]* Haydn's theme 1 is a tune with a clear beginning, middle, and end, while Beethoven's theme is a mosaic of motives rather than a coherent tune. Haydn's thematic phrases are rhymed—balanced and predictable; Beethoven's are prose-like—unbalanced and unpredictable.

Haydn's theme has a rock-steady beat. Beethoven's theme starts out with a discontinuous beat; there is something rhetorical about it. Moreover, Haydn's rhythm is indivisible from pitch. In Beethoven's theme, the rhythm is not only divisible from pitch but is the *essence* of the thematic motive. *[**Piano example:** Beethoven, Symphony no. 5, theme 1; **musical selections:** Haydn, Symphony no. 88 in G Major, movement 1, theme 1; Beethoven, Symphony no. 5 in C Minor, op. 67, theme 1.]*
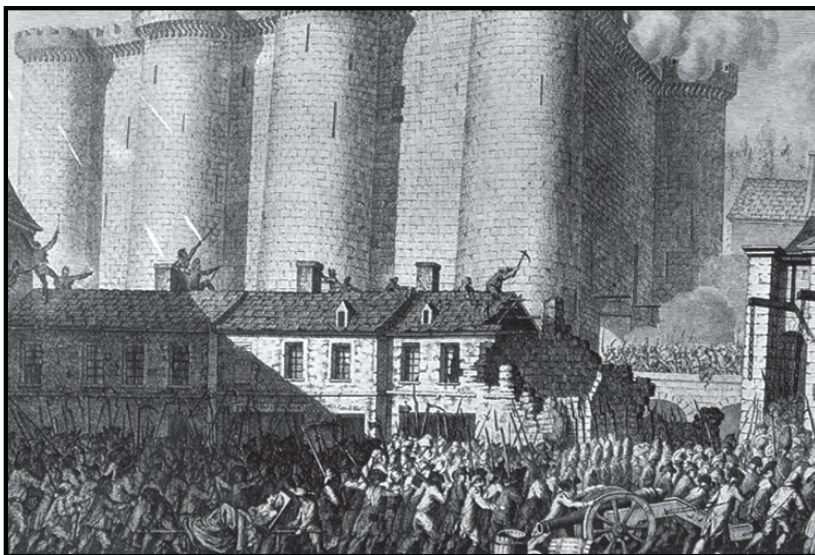
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Storming of the Bastille, July 14, 1789, marked the begining of the French Revolution, an event that left a strong impression on the young Beethoven.

Haydn's Symphony no. 88 is a sparkling example of the Viennese Classical style: It has a vocally inspired tune and balanced musical phrases and exhibits emotional restraint and good taste. Beethoven's Symphony no. 5, while loosely structured on the lines of a Classical-era symphony, is a self-referential work.

When the French Revolution broke out in 1789, Beethoven was an impressionable 18-year-old. Beethoven's brutal childhood at the hands of an abusive father had terrible and lasting repercussions. He was awkward in the company of others and harbored lifelong illusions about his family heritage. He emerged from his shell mostly as a result of his musical talent. His entrée into the musical circles of Vienna was through his unique way of playing the piano, a style of playing that aimed always for increased sonority and power. He outplayed every other pianist. No piano was safe with him!

In 1792, Beethoven journeyed to Vienna to take lessons with Haydn. Beethoven had a problem with authority figures, and Haydn was no exception. Beethoven had little respect for the older composer, even to the point of lying to Haydn about his income. Their relationship soured and the lessons stopped. Beethoven claimed he had learned nothing from Haydn or any other composer. Beethoven's friend and student Ferdinand Ries later pointed out that "the rules [of composition] meant nothing to Beethoven."

By 1801, Beethoven was enjoying success as a composer in Vienna. In 1802, however, Beethoven suffered his first great emotional crisis over his hearing loss, a loss that had begun around 1796. He expressed his darkest thoughts in a cathartic document known as the Heilegenstadt Testament, in which he cataloged his determination to fight his fate and go forward through his music.

In 1802 ... Beethoven suffered his first great emotional crisis over his hearing loss.

Starting with his Symphony no. 3 of 1803, he began writing music the likes of which had never been heard before. This was music in which heroic self-expression became more important than the conventions and expressive niceties of Classicism. Inspired by the figure of Napoleon, Beethoven molded for himself a heroic self-image that allowed him to funnel his rage, alienation, passion, and imagination into music that was as revolutionary as the times in which he lived. In his mature music, Beethoven combined the Enlightenment spirit of individuality and the spirit of revolutionary change that characterized Europe at the time with his own personality, which required that music be a mode of self-expression. ∎

Beethoven's Creative Periods and Principal Works

Juvenilia: Youthful works written while still living in Bonn, up until 1792

Viennese Period: Beethoven absorbs and masters the Viennese Classical style, 1792–1802
Symphonies nos. 1 and 2
Piano Sonatas nos. 1–20
Piano Concerti nos. 1–3
String Quartets nos. 1–6

"Heroic" Period: Beethoven finds his mature voice, 1803–14
Piano Sonatas nos. 21–27
Piano Concerti nos. 4 and 5
Violin Concerto
Fidelio
String Quartets nos. 7–11

Late Period: A period of reflection and transcendence
Symphony No. 9
Missa solemnis
Piano Sonatas nos. 28–32
String Quartets nos. 12–16

Beethoven's Symphony no. 5 in C Minor, op. 67, Part 1
Lecture 31

Beethoven's Symphony no. 5 falls into his so-called heroic period—1803–1815. This symphony exemplifies Beethoven's artistic creed of self-expression and demonstrates his revolutionary approach to composition.

Beethoven's compositional life is generally categorized under four periods. The first period of *juvenilia* covers the music Beethoven wrote before moving to Vienna in 1792. In his *Viennese period*, 1792–1802, we are told that he absorbed the Classical style of Mozart and Haydn. However, even in this period, Beethoven was very much his own man. His *heroic period* runs from 1803 to 1815 and saw Beethoven's expressive revolution in full swing. This is when he composed his third through eighth symphonies, the so-called middle string quartets, his fourth and fifth piano concerti, the violin concerto, and the opera *Fidelio*. Beethoven reinvented himself once again in his *late compositional period*—1816–1827. This period includes his last five piano sonatas, Symphony no. 9, the *Missa solemnis*, the *Diabelli*

Beethoven's "middle" string quartets were composed during his "heroic period."

Variations for Piano, and his last six string quartets. Written when he was clinically deaf, physically and emotionally isolated, and in poor health, these awesome late works stand in a compositional place entirely of their own making.

Of all Beethoven's compositions, three sets stand out in particular. They are virtual musical diaries that trace his development. They are his 9 symphonies, 16 string quartets, and 32 piano sonatas.

Beethoven's Symphony no. 5 demonstrates his revolutionary approach to musical expression, structure, and thematic content. The compositional innovations manifest in Symphony no. 5 are based on a single Beethovian article of faith: that music, in essence, is a form of self-expression.

The time was ripe for the development of such an egocentric attitude toward music. The Enlightenment emphasized the "right" of individuals to pursue "happiness," meaning self-realization. The French Revolution further provoked a spirit of social and political change. Napoleon generated upheavals that had an impact on society, politics, and economics. These events collectively encouraged artistic self-expression.

Beethoven's compositional innovations comprise the following:

- Contextual use of form: Beethoven uses Classical-era forms only to the point that they serve his expressive needs.

- Pervasive motivic development—the manipulation, combination, and metamorphosis of motives—lies at the heart of Beethoven's musical language.

- Ongoing dramatic narrative: Beethoven conceived individual moments within a composition as interrelated chapters in a large-scale story.

- Rhythm is used as a narrative element divorced from pitch.

- Originality is an artistic goal unto itself. As Beethoven himself put it: "Art demands that we never stand still."

We will approach Beethoven's Symphony no. 5 from two mutually reinforcing perspectives: as an absolute piece of music and as metaphorical drama. The music of movement 1 grows from skeletal melodic minimalism to lyric triumph over the course of the exposition. Theme 1 begins with a statement of purpose rendered by an orchestral unison. The opening four-note motive of theme 1 is known as the "fate" motive, although Beethoven had once said that it was inspired by birdsong. *[**Piano examples:** Beethoven, Symphony no. 5 in C Minor, op. 67 (1808), movement 1, fate motive; four-note motive sequenced downward.]*

Theme 1 has four component parts based on the four-note fate motive. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, theme 1.]* The modulating bridge grows directly out of theme 1. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, theme 1 and modulating bridge.]* Theme 2, initiated by a horn call, is contrastingly lyric and in the key of Eb major. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, theme 2.]*

The amazing motivic development that lies at the heart of this movement becomes a metaphor for spiritual growth. *[**Piano examples:** Beethoven, Symphony no. 5, movement 1, four-note motive and subsequent sequences and permutations.]*

Theme 2 is nothing less than the fourth-generation descendent of the fate motive, produced by an evolutionary process. When the exposition concludes, we cannot help but feel that the movement has triumphed over its dark beginnings. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, theme 2 and cadence material.]*

In the development section, the thematic growth and sense of growing optimism is annihilated by motivic fragmentation and disintegration. *[**Piano example:** Beethoven, Symphony no. 5, development section, two fate motives.]* In the first part of the development section, the fate motive is imitated and sequenced. In the second part of the development section, the texture

thickens and intensity builds until the disparate parts are squeezed into a long series of vicious, pounding dissonances. In the third part of the development section, two horn calls thunder forth. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, development section, parts 1–3; **piano example:** Beethoven, Symphony no. 5, development section, part 3.]* The fourth part of the development section sees further dissolution and destruction as a third horn call is dismembered. *[**Piano examples:** Beethoven, Symphony no. 5, development section, part 4, disintegration of the horn call.]* The fifth part of the development section sees a sudden burst of fate motives attempting to "revive" the movement. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, development section, parts 3–5, recapitulation, opening.]*

In the recapitulation, theme 1 returns, first in a "washed-out" version, then, reinvigorated. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, development section, parts 3–5, recapitulation, theme 1.]* Theme 2 reappears in the entirely new, unexpected, and unorthodox key of C major. The recapitulation is not supposed to end in triumph. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, development, parts 3–5, recapitulation, modulating bridge, theme 2, and cadence material.]*

The coda provides answers. It turns out to be a second development section that presents new-sounding melodies in contrast with the disintegration that characterized the first development section. The first part of the coda begins with a series of furious chords that hammer away on the fate motive rhythm as the mode turns back to minor. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, coda, part 1.]* In the second part of the coda, two horn calls thunder forth and a third is cut short. *[**Piano examples:** Beethoven, Symphony no. 5, coda, parts 2 and 3.]*

Unlike the first development section, however, the coda weaves the two notes of the horn call into new-sounding material. *[**Piano example:** Beethoven, Symphony no. 5, coda, new-sounding material based on the horn-call motive; **musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, coda, parts 2 and 3.]* In part 4 of the coda, we hear an utterly new-sounding theme that is derived from the truncated horn call. *[**Piano**

examples: *Beethoven, Symphony no. 5, truncated horn call, sequencing and addition of new notes to become a new-sounding theme;* **musical selection:** *Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, coda, parts 4 and 5, opening.]* What sounds like a second recapitulation ends abruptly with a hammering cadence built on the fate motive rhythm. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, coda, part 5.]*

All of Beethoven's mature compositional innovations are in evidence in this movement. ■

Beethoven's Symphony no. 5 in C Minor, op. 67, Part 2
Lecture 32

The second movement of Beethoven's Symphony no. 5, in double-variations form, allows Beethoven opportunities for thematic contrast in this symphony of contrasts. For his third movement, Beethoven employs a scherzo, a formal procedure abstracted from minuet and trio form. The scherzo provides the turning point in the drama of this work, in which the brilliant mode of C major overcomes the C-minor mode that represents darkness and despair.

The second movement of Beethoven's Symphony no. 5 is in double-variations form. Double-variations form employs two themes, which are introduced and varied one at a time. This form affords Beethoven the opportunity for contrast, something he exploits "to the nines" in this movement. Theme A is harmonically stable, while theme B is not. *[**Musical selection**: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 2, theme A.]*

Theme B contains an element of mystery. *[**Piano examples**: Beethoven, Symphony no. 5, movement 2, theme B, phrase a and modulation to C major.]* We are unprepared for the modulation to the brilliant version of theme B in C major after a series of dissonant harmonies. But theme B suddenly evaporates and the harmony modulates to Ab major for a return of theme A. *[**Musical selection**: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 2, theme B.]*

Instead of a minuet and trio for the third movement, Beethoven uses a fast-moving, triple-meter form he called a *scherzo* ("joke"). The scherzo is better suited to the dramatic progression of movements in this symphony than a minuet and trio ever could be. The scherzo has the same A–B–A structure as the minuet and trio, with the opening A section being scherzo 1, B being the trio, and the closing A section being scherzo 2. The scherzo opens in C minor and begins with two phrases that are analogous to the statement of purpose that began the symphony. There is a palpable sense of danger in

these phrases. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, scherzo 1, theme, phrase 1.]*

The hammered, four-beat rhythm of the fate motive (phrase 2) rears its ugly head again. *[**Piano examples:** Beethoven, Symphony no. 5, movement 3, scherzo 1, theme, phrase 2 (hammered, four-note motive); **musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, scherzo 1, theme, phrase 2.]* This scherzo is about the awesome, dark power of C minor and it stands as a direct challenge to C major. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, scherzo 1.]*

The trio begins with fast, fugue-like music that is brilliant and comic. C major is making fun of C minor. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, trio.]* This is sensational music in which the physicality of the dance becomes a metaphor for life.

In scherzo 2, the C-major mode triumphs and emasculates the C- minor mode. Scherzo 2 ends with a deceptive cadence. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, scherzo 2.]* Scherzo 2 leads to a transition that itself leads to the brilliant and triumphal fourth movement. The addition of three trombones, piccolo, and contrabassoon imbues the movement with an explosive quality and power that is physically palpable. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, conclusion, movement 4, opening.]*

With the powers of darkness and despair conquered, the symphony's final movement now celebrates the victory. The fourth and final movement of Symphony no. 5 is in sonata form. Its exposition is a non-stop celebration. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 4, exposition.]* The motivic development in this exposition is equal to anything we observed in the first movement. *[**Piano examples:** Beethoven, Symphony no. 5, movement 4, motivic development.]* Beethoven could take an almost trite motivic idea and turn it into something profound and, in this case, triumphant. The development is based not on the motives of his main thematic material but on an accompanimental idea: the bass line under the second phrase of theme 2 of this movement. *[**Piano examples:** Beethoven, Symphony no. 5, movement 4, exposition, bass figure.]* Part 2 of

the development section is built around theme 2, with the gradual emergence of the bass figure. *[Piano example: Beethoven, Symphony no. 5, movement 4, development, part 2.]* Part 3 of the development section sees the bass figure begin its rise to the "surface" of the music to become fully thematic. Part 4 of the development section is dominated by three alternating motivic elements, which include yet another manifestation of the four-note fate motive. *[Piano example: Beethoven, Symphony no. 5, movement 4, development, part 4, motives; musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 4, development, parts 2–4.]* Part 5 of the development section builds to a huge climax. *[Musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 4, development, parts 4–6.]* In part 6 of the development section, we hear, out of nowhere, the ghostly appearance of the C-minor "hunting horns of Hades" theme from the third-movement scherzo. But C minor is not back. This quotation is merely a quiet acknowledgment of what has been overcome. The recapitulation moves forward into a triumphant celebration of C major.

The celebration is topped by a long coda that serves to balance the lengthy coda of the first movement and affirms the key of C major. In the fourth part of the coda, the music becomes gradually faster and louder. In the fifth part of the coda, the cadence theme charges to the fore, as more instruments join in and the momentum continues to build. In the sixth part of the coda, fanfarish brass and winds intone the first part of theme 1. Finally, in the seventh and last part of the coda, an exuberant cadence features nothing but dominant and tonic harmonies for 40 measures to bring the symphony to its thrilling conclusion. *[Musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 4, coda, part 4–conclusion.]*

As the music historian Donald Grout put it: "It was not the Classical element in Beethoven's style that so influenced the next generation of composers. Rather, it was the revolutionary element, the free, impulsive, mysterious, demonic spirit, the underlying conception of music as a mode of self-expression, that chiefly fascinated the Romantic generation."

We can interpret Beethoven's Symphony no. 5 allegorically or as an abstract piece of music. But there is no doubt that the catharsis represented by the defeat of C minor by C major is tremendous. Beethoven's Fifth is, by any standard, a magnificent achievement. ∎

Beethoven Symphony no. 5 in C Minor

op. 67 (1808)

MOVEMENT I Thematic Relationships and Development

Exposition

motive
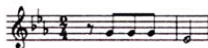
Theme 1

Statement of Purpose
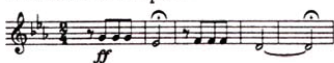
equals: (without repeated notes)

Theme 2

"Horn Call"

equals:

Theme 2

equals: (free inversion of "Horn Call")
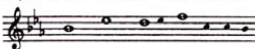
Development

Death of "Horn Call"

becomes:

becomes:

becomes:

Beethoven Symphony no. 5 in C Minor

op. 67 (1808)

MOVEMENT IV Thematic Relationships and Development

Exposition

Theme 1

Jostling, falling groups

Theme 2

Bass Figure
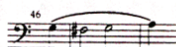
Cadence Theme
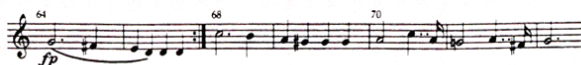
op. 67   (1808)

MOVEMENT I *Sonata-Allegro form*
"Allegro con brio ($\quad$ = 108)"   duple meter (2/4)

Exposition
The music grows from skeletal, melodic minimalism to
lyric triumph

|6|

Four-note
"fate motive"
is sequenced
and
transformed

c minor

OPEN CADENCE

a

p   <   *f*

|59|

Theme 2
"Horn Call:" Based on, and in function analogous to, the
opening "Statement of Purpose," the "Horn Call" heralds
the arrival of **Theme 2**

horn

E♭ Major

Theme 1
"Statement of Purpose:" An orchestral unison
intones a hammering, skeletal four-note motive
(the so-called "fate motive") which is immediately
sequenced downward to create a larger, eight-note
unit, set off from what follows by a long fermata

|94|

Cadence Material

Part 1: Glorious and triumphant;
two falling phrases (akin to those
of the **Modulating Bridge**) blare
forth in   E♭ Major

ff

|110|

Part 2: A downward
series of "fate motives"
bring the **Exposition** to
a brilliant conclusion

CLOSED CADENCE   PAUSE

E♭ Major

22

"Statement of Purpose:" Another four-note "fate motive" explodes forth in orchestral unison

_ff_

25

Four-note "fate motive" is further sequenced and transformed, rising as it goes

_a¹_

_p_ _cresc._ - - - - - - - -

44

Modulating Bridge
Brief, but extremely intense, transition consisting of three long, downward sequences of the four-note "fate motive"

_f_ < _ff_

O
P
E
N

P
A   C
U   A
S   D
E   E
    N
    C
    E

63

The initially lyric opening of **Theme 2** is itself a permutation of the "Horn Call"

p dolce

E♭ Major

83

As the theme progresses, four-note "fate motives" rise from the low strings, propelling the music forward; the mood is one of strength and approaching triumph, not one of tragedy and angst as was the opening of the movement

cresc. - - - - - - - - - - - - - - - - - -

Development   The melodic/lyric growth and transformation of the **Exposition** is crushed by harmonic dissonance and melodic fragmentation!

[125]

Part 1: "Statement of Purpose" opening has been altered; the 2nd half (D♭s ➤ C) is filled with an ominous forboding—the triumph of the **Exposition**'s end is instantly forgotten!

f minor   modulatory

[129]

Four-note "fate motive" is imitated and sequenced; though this passage is quiet and lightly scored, the unstable, modulatory harmonic underpinning imbues it with an air of danger

_p_   _cresc._ - - - - - - - - - -

[179]

Part 3: Two "Horn Calls" thunder forth defiantly from the violins
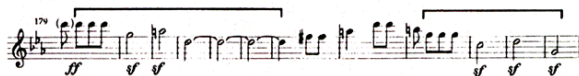
[210]

Incredibly, the two-note units dissolve, leaving only single, isolated "chords of despair"

_pp_

[228]

Sudden burst of energy from a single tutti "Horn Call" would indicate the music is not quite dead (yet!)

_ff_

[233]

The pathetic, isolated "chords of despair" resume; the rhythmic, melodic and tonal elements of this movement are as close to death as they can get!

_pp_

|158|

Part 2: The texture thickens as more and more instruments join the fray; the intensity builds!

Note: "Fate motives" in various permutations are now <u>overlapping</u> in imitative polyphony

|168|

The disparate parts suddenly congeal into a long series of vicious, hammering pounding dissonances, in the rhythm of the "fate motive," over a rising bass:

C   C$^\sharp$ D   E   F$^\sharp$

(C^{o7} C$^{\sharp o7}$ g mi$^{6}_{4}$ E^{o7} D^{6})

|195|

Part 4: Dissolution, destruction and disintegration

A third "<u>Horn Call</u>" begins but is brutally cut short

ff

ff

The dismemberment of the "<u>Horn Call</u>" continues; now only the middle two notes are heard!

etc.
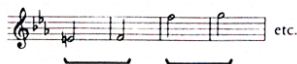
|240|

Part 5: <u>Retransition</u>

Again, a sudden burst of "fate motives" attempts to revive the movement; this time, they do not stop but tenaciously continue, shattering the deadly reverie of the "chords of despair." Like 20cc's of adrenaline administered directly to the heart of the movement, the music revives …

ff

163

Recapitulation

248

Theme 1
"Statement of Purpose:"
Powerfully intoned by
orchestral unison

c minor

ff

The "fate motive" theme resumes,
but without the power and bluster
of the **Exposition**; the music has
undergone a profound trauma in
the development, and that is
reflected in this rather melancholy
phrase and the following oboe
cadenza

a

p

$<$ *f*

O
P
E
N

C
A
D
E
N
C
E

288

Modulating Bridge
Much as before: brief, but
intense, passage consisting of
downward sequences of the
"fate motive;" it is the harmonic
job of this recapitulatory bridge
to bring the key area back to c
minor, a job it does ably; we are
prepared for a dark and stormy
Theme 2

O
P
A
U
S
E

E
N

C
A
D
E
N
C
E

(G⁶)

303

Theme 2
"Horn Call" again heralds the
arrival of **Theme 2**

Note: This recapitulatory "Horn
Call" is scored for two bassoons; the
unvalved, natural horns of
Beethoven's day being incapable of
playing in the key of "C" after
having been in "E♭"

ff

346

Cadence Material
Part 1: Glorious and triumphant; two falling phrases blare forth in

C Major

ff

Oboe Cadenza: A plaintive, solo oboe sings a melancholy song of remembrance for the trauma (death of innocence?) of the **Development**:

f decresc. - - - - - - - - - - -

The business of remembrance past, the theme returns to its former, terrible glory —momentum grows as the melodic line climbs

a^1

p cresc. - - - - - - - - - - - - - - - - - -

f

What?! Who?! How?! When?! WHOA!!!
The lyric **Theme 2** arrives, not dressed in the black mourning of c minor, but in the diaphanous glow of C Major!

p

"dolce"

As the theme progresses, four-note "fate motives" rise from the low strings, propelling the music forward

cresc. -

Part 2: A downward series of "fate motives" bring this extraordinary **Recapitulation** to its conclusion; the movement would seem, for this moment at least, to be filled with hope and triumph

Coda The **Coda** is, in reality, a second development section, which throws the processes of dissolution, destruction and disintegration of the first **Development** into reverse; nourished by the hope provided by "C Major" in the **Recapitulation**, life returns to the shattered musical landscape

|374|

Part 1: The C Major triumph of the **Recapitulation** is, for now, crushed by a series of furious, elemental chords which hammer away on the "fate motive" rhythm; the mode turns back toward minor

ff

Note: These hammering chords were first heard in **Part 2** of the **Development**

|387|

Two forlorn, upwards version of the "fate motive" plaintively cry for mercy, but none is shown; the hammering continues!

winds

|406|

Part 3: New life from what before led to disintegration!

A third "Horn Call" begins but is cut short
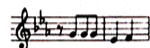
f

As before, the "Horn Call" is further reduced to its middle two notes—but now that two-note unit weaves a web of activity in both quarter notes and eighth notes (Diminution and double diminution of the original half notes!)

406

etc.

|469|

Part 5: Retransition?!? "Fate motives" repeated over an extended dominant pedal lead to…

|478|

Recapitulation #2 (or **Coda** Part 6?) "Statement of Purpose": most powerful version yet! We would seem to be back to the beginning of the movement!

ORCHESTRAL UNISON

c minor

ff

398

Part 2: Two "Horn Calls" thunder forth in low strings and bassoons, under upwards sweeping violins

c minor
f
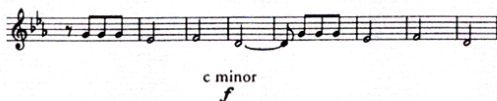
Note: These "Horn Calls," which use the pitches of the movement opening "Statement of Purpose," are analogous to the two "Horn Calls" heard in **Part 3** of the **Development**

423

Part 4: A vigorous, marchlike, utterly new sounding theme is actually derived from the truncated "Horn Call" of measure 406:

c minor
f

etc.
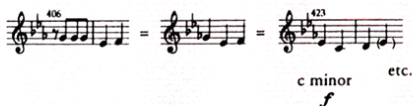
Note: Again, here in the **Coda**, new musical life grows from what in the **Development** had marked disintegration

491

Theme 1
Quietly begins, though the music is static due to a tonic pedal harmony

pp

The quiet is shattered by a hammering cadence built on the "fate motive" rhythm; the movement suddenly and abruptly ends! What does this mean? Where is the symphony going? What was the significance of C Major? Stay tuned …

c minor

CLOSED CADENCE

167

MOVEMENT II *quasi Double Variations form*
"Andante con moto (♩ = 92)" triple meter (3/8)

Theme A *"dolce"*

Lilting, lyric, dotted-rhythm filled theme in the unexpected
key of A♭ major

| 10 |

A lengthy
cadential
section
brings the
theme to a
gentle
conclusion

winds/upper strings

(*b*)

low strings

a

A♭ Major

p

| 29 |

Wow! the G♭ turns into an
F♯, the A♭7 chord turns into
a German6, and we are
suddenly and powerfully
headed toward …

ff

| 32 |

Theme B transformed!
A brilliant and magnificent version
of the theme in C Major leaves us
momentarily breathless

tutti

a¹

C Major

ff

Theme B
Offers a slight contrast with the opening __Theme A__

22

dolce

clarinet/bassoon

a

A♭ Major

p

<u>Note</u>: Delicate triplet
accompaniment in violas

A mysterious and
hesitant phrase follows
as the top voice moves
up to a G♭, forming
an A♭7 chord. Where
is this going?

pp

38

HUH? As suddenly as it began, the
triumphal and magnificent mood
disappears; a quiet and mysterious
passage modulates back toward A♭
Major

pp

f

E♭

E♭

E♭

E♭

169

Variation 1

| 50 |

Theme A / Variation 1

Theme is now embellished: its dotted rhythms are replaced by smoothly flowing sextuplets (groups of six notes) per measure

low strings

a ^{1}

Ab Major

Cadential passage, much as before

winds/upper strings

(*b*)

C L O S E D

C A D E N C E

| 71 |

Theme B / Variation 1

Much as before, although faster 32nd notes have replaced the delicate triplets in the accompaniment

clarinet/bassoon

a ^{2}

Ab Major

p

Variation 2   (Developmental — strict variation technique breaks down as Beethoven begins to explore, freely, various aspects of the themes)

| 98 | **Theme A / Variation 2**   Extended considerably

Further embellishment of the theme, now heard embedded in smoothly flowing groups of twelve notes per measure

low strings

a ^{2}

Ab Major

p

| 106 |

1st violins

a ^{3}

Ab Major

pp

| 114 |

Lowest strings (cello and bass) play eleborated theme underneath throbbing, *tutti* accompaniment

a ^{4}

Ab Major

f

Two ascending Eb Major scales

O P E N

C A D E N C E
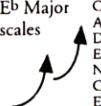
| 147 | **Theme B / Variation 2**

Theme B (and C Major) return without the preliminary, Ab version in this most magnificent version yet!

tutti

a ^{4}

C Major

ff

| 157 |

Modulation back toward Ab Major, but not via the mysterious, hesitant phrase, but rather, via simple, apreggiated Eb chords

(V/Ab)

>

p

>

pp

80		87	

Again, the mysterious Gb intrudes, creating an unstable Ab7 chord

pp

Again, the Gb becomes an F# as the harmony suddenly and powerfully moves to ...

ff

Theme B
Brilliant and magnificent <u>again</u> C major would seem to represent a mood —a world—of triumph and joy

tutti
a ^{J}
C Major
ff

Again, as suddenly as it came, C Major disappears; a quiet and mysterious passage modulates back toward Ab Major

Eb
  Eb
    Eb
   Eb
  Eb
 Eb
Eb

O P E N   C A D E N C E

>   *pp*   <   *ff*

123	127	133

Mysterious, heartbeat-like Eb7 chord throbs alone eight times; we wait...

pp

Solo winds (clarinet, bassoon, flute, oboe) play an "early version" of **Theme A** (as it appeared in Beethoven's sketchbooks)

Ab Major →
modulatory

An altogether extraordinary passage features smooth, gliding winds in doubled thirds; again we wait ...

p

strings ...

horns ...

modulatory →

<   *f*

166	**Theme A / Mini-Variation**	176	

Quiet, almost elfin passage (plucked strings and staccato winds); features the first use of any key other than Ab major or C Major in the movement

winds
a ^{s} *p*
ab minor

Theme virtually evaporates into a series of (mostly) upwards reaching scales in winds and strings

cresc. - - - - - - - - - -

171

Variation 3 (Recapitulatory)

|185|

Theme A / Variation 3
A powerful and confident version of
this heretofore lyric theme restores
the dotted rhythms of the opening

tutti

a^6

A♭ Major

ff

cadential
passage

winds/upper strings

(♭)

p

C
L
O
S
E
D

C
A
D
E
N
C
E

Coda

|229|

Theme A
Brief!

A♭ Major

pp

Quiet
arpeggios
quickly pick
up
momentum
and volume

cresc. - - - - - - -

A surprisingly vigorous and
powerful conclusion for an
ostensibly "lyric" movement
(What's gotten into A♭
Major? Is this the influence of
C Major??? Continue to stay
tuned!)

ff

205 *"Piu mosso (♪ = 116)"*

Early sketchbook version of **Theme A** returns in bassoon accompanied by absolutely jaunty strings!

pp

Three powerful, upward sweeping gestures

< << *ff* >

220

Theme A

winds/upper strings   ext. ...

6

A♭ Major

p   < *f* >

C
A
D
E
N
C
E

MOVEMENT III *(Scherzo)*

"Allegro (♩ = 96)" triple meter (3/4)

Part 1: (Scherzo)

(It's back! ... C minor is back! ... And it's not happy at all with the lyricism and "false hope" of **Movement II**, with its C Major episodes and powerful Aᵇ Major conclusion!)

a

This introductory passage clearly recalls the opening of **Movement I**: Two brief phrases, each followed by a dramatic pause; however, where the **Movement I** "Statement of Purpose" was brief and dramatic, this passage is ghostly and ominous

Phrase 1: Ascending c minor arpeggio rises like a foul vapor from the depths of the orchestra:	**Phrase 2**: Another foul, nasty c minor ascent, slightly longer than the first. After the glories of the 2nd movment, we <u>know</u> this quiet darkness cannot bode well!

O P E N C A D E N C E

O P E N C A D E N C E

a¹

45

Ominous opening passage resumes

Phrase 1:
Ascending
arpeggio

O P E N C A D E N C E

bᵇ minor

pp

Phrase 2:
Extended and
modulatory ➡

b¹

71

Blaring "H H of H" again shivers our timbers; the expressive effect of this terrifying music is extraordinary. How will we ever escape its dark grip?

c minor ———➤ f minor

< *ff*

O P E N C A D E N C E

𝑏

Argh! It's all back! Blaring "Hunting Horns of Hades" ("H H of H")
viciously announce a dramatic, c minor theme clearly based on the
Movement I "fate motive"

etc.

O
P
E
N

C
A
D
E
N
C
E

𝑎 ²

𝑏 ²

97	105	C L O S E D C A D E N C E	133	C L O S E D C A D E N C E
Phrase 1: Combines elements of "*a*" (ascending arpeggios) and "*𝑏*" (repeated notes)	**Phrase 2:** Low strings continue to play a version of the arpeggio as upper strings intone a newish sounding melody, which builds toward …		"Codetta;" one last blaring version of the "H H of H" theme before the **"Scherzo"** quiets and ends	
c minor			c minor	
p	*cresc.* - - - - - -	c minor		
		f	*ff* *p*	

175

Part 2: (Trio)

(How will the music respond, in the **Trio**, to the seemingly overwhelming darkness of the **Scherzo**? Simple! With humor, dance-like energy and, of course, an instant shift to <u>C Major</u>)

$\|{:}\ c\ {:}\|$

| 141 |

d

| 161 |
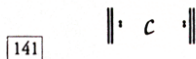
This fast, fugue-like passage is both <u>brilliant</u> (for its dance-like rhythmic energy and C Major hue) and <u>farcical</u> (by starting the fugue/dance in the cellos and basses, the music takes on a comic, dancing elephant-type character — and also obliterates the ominous low strings of the **Scherzo** opening)

"The music lesson:" The exuberant low strings get tied up; after a series of false starts, they begin a three-finger exercise which leads to …

C Major

C Major ⟶ G Major

Part 3: (Scherzo)

(So … how will the strutting and blaring c minor **Scherzo** react to the physical energy and comic joy of the C Major **Trio**?)

*a*³

*b*³

| 235 |

| 255 |

Phrase 1:	O P E N	Phrase 2:	O P E N	P A U S E	Well, well, well. Mr. Tough-Guy-C-Minor-In-Your-Face is reduced here to an insectile little ugly, stripped completely by the trio of its bluster and power	O P E N
Ominous, c minor ascending arpeggio, much as in the beginning	C A D E N C E	The strings are now plucked (pizzicato) and even more hushed than before. What does this mean?	C A D E N C E			C A D E N C E
c minor						

clarinet/bassoon/pizz. strings

c minor ⟶ f minor

pp

*c*¹

170

An extended version of the fugue-like passage, this time starting in the violins

C Major

C L O S E D C A D E N C E

d

197

As before

*c*²

The fugue-like music resumes, ascends and becomes increasingly quiet, ultimately melting away to nothing!

pp

---

*a*⁴

285

Phrase 1: Rising arpeggio

c minor

Phrase 2: Low strings continue to play a version of the arpeggio as upper strings and winds intone their "newish" melody

C L O S E D C A D E N C E

c minor

*b*⁴

317

"Codetta;" one last icky, slimy version of the formerly blaring "H H of H" theme

ppp

D E C E P T I V E C A D E N C E

324

Transition
A slow and extraodinary transition from darkness to light, a passage equated by one writer as Orpheus's journey from the underworld to light. Slowly the harmonic haze clears, melodic ideas congeal, and the harmonic resolution denied by the deceptive cadence approaches

cresc. - - - - - -

MOVEMENT IV *Sonata-Allegro form*

"Allegro (♩ = 84)" duple meter (4/4)

Exposition The three trombones, piccolo and contra-bassoon, sitting in wait since the symphony began, enter together with the rest of the orchestra at the onset of the movement; the physical impact of their entrance is palpable!

$$\boxed{22}$$

Theme 1

Part 1: Triumphant, martial theme played by <u>everybody</u>; the celebration has begun — C Major has been attained, at last!

Jostling groups of falling four-note motives dash past in orchestral unison

C Major

$$\lfloor 44 \rceil$$

Theme 2

Consists of rising/falling groups of four notes:

strings
a

G Major

a¹

ff   *p*
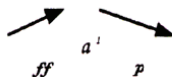
26

Part 2: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings

etc.

34

Modulating Bridge
Grows directly out of <u>Theme 1</u>, Part 2

etc.
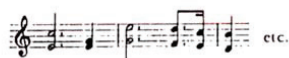
<u>Note</u>: Underneath the descending portion of <u>Theme 2</u>, the following, for-now-unobtrusive "bass figure:"

Extension and → buildup

< ƒƒ

O P E N   C A D E N C E

P A U S E

64

<u>Cadence Theme</u>
Yet another permutation of the four-note motive
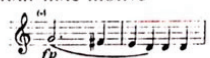
etc.

C L O S E D   C A D E N C E

C Major

strings	tutti	Extended and modulatory
a	a¹	
G Major	ƒ	< ƒƒ

Development

85		90	
Part 1: Continuation of the forward momentum that characterized the end of the **Exposition**		**Part 2:**	
		Theme 2	Descending portion of **Theme 2** further explored; modulatory
modulatory ➡		strings	
		a	strings/winds
		A Major	
ff		*f* *p*	Note: The gradual emergence of the "bass figure" from **Theme 2** of the **Exposition**
			p

121		132	
Part 4: Incredible passage, dominated by three alternating elements:		**Part 5**: Another dramatic passage, this one featuring:	
1) Two-note motives drawn from the "bass figure," in the strings		1) "Bass figure, " in brass and winds	
2) Rising four-note motive from **Theme 2**, in the winds		2) Embellishment in the strings	
3) Groups of four repeated notes in brass and timpani		3) Pedal "G" in low strings and timpani	
This is dramatic and imposing music!		4) Upward four-note motive from **Theme 2** in the piccolo	
f		*ff*	

Recapitulation

Just in time, triumphant C Major returns, the **Movement III** quote but a memory, and not a current reality

207		232	240
Theme 1			**Modulating Bridge**
Part 1: Triumphant, martial theme	Jostling, falling groups of four notes dash past in orchestral unison	**Part 2**: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings	Grows directly out of **Theme 1**, Part 2
tutti			
C Major			
ff			

Part 3: Strings continue to play the descending portion of **Theme 2**; the "bass figure" begins to rise to the surface of the music!

"Bass Figure," powerfully intoned in the trombones, horns and trumpets, overpowers the remnants of **Theme 2**

The music is building toward a HUGE climax — surely an event of signal importance is about to follow!

Part 6: Instead of the expected entrance of a monumental passage ...

Say what? Quiet ticking in the violins leads to ...	A quiet, ghostly appearance of the "H H of H" theme from **Movement III**! In 3/4 time! In c minor! Is it a bad dream? Time stands still ...

pp

Theme 2

f   p   f   p   Extension and buildup

a   a¹

C Major

OPEN CADENCE PAUSE

< *ff*

Cadence Theme

strings	tutti	Extended and modulatory
a	a¹	
C Major		
p	f	< *ff*

181
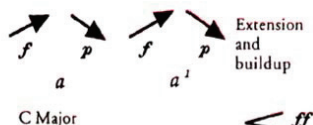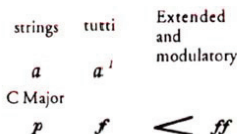
Coda

|294|

Part 1: Strings and winds play
the descending portion of
<u>**Theme 2**</u>
over
the "<u>bass figure</u>"
over
"G" (dominant) pedal
f

|303|

Part 2: Joyous, celebratory
violins play an elaborate,
filligree-like embellishment
over
the "<u>bass figure</u>" in
winds and brass

C A D E N C E   C H O R D S

O P E N   C A D E N C E

|317|

Part 3: A motive drawn
from <u>**Theme 1**</u>, Part 2, is
heard three times:

ff

1st	2nd	3rd
bassoon	horn	winds
ff	*p*	*p* < *f*

Four
upward
scales in
the
piccolo

O P E N   C A D E N C E

Again!

Four
upward
scales in
the
piccolo

strings winds strings

f   *p*   *p* < *f*

|350|

Part 4: "*Sempre piu allegro*"
(*faster and faster*)
Like a runaway train, the music
becomes, gradually, faster and
louder ...

p   *cresc.* - - - - - - -

|362|

Part 5: "*Presto* (♩ = 112)"
<u>**Cadence Theme**</u> charges to the
front; more and more instruments
join in as the momentum and
energy continue to build ...

f p   *f p*   *f p*   etc.   *cresc.* - - - - - -

|390|

Part 6: Almost giddy with
excitement, the brass and winds,
fanfare-like, intone <u>**Theme 1**</u>, Part 1

C Major (from here on out!)

ff

|404|

Part 7: Rip-roarin', fire snor.n'
cadence features nothing but
dominant and tonic harmonies
for 40 measures!

ff

Introduction to Romanticism
Lecture 33

For many composers working in the 19th century, or the Romantic Era, expressive content came to shape form. Beethoven's music both anticipated and inspired the self-referential and self-expressive approach to composition.

It is difficult, and even non-productive, to try to draw absolute distinctions between Classical and Romantic-era music. The Romantic Era of the 19th century saw an intensification and extension of the expressive elements of Classicism but did not mark a musical stylistic break with Classicism. Although Beethoven's mature music marked a revolutionary expressive break with what came before him, Beethoven still used Classical-era genres, such as the symphony, and Classical-era forms, such as sonata form. In his own lifetime, Beethoven was considered an anomaly. His impact was not truly felt until after his death.

The essence of Romanticism in music lies in its expressive content. Although theme 1 of the first movement of Mozart's Symphony in G Minor, K. 550, may be perceived as violent—especially by Mozart's own contemporaries— it can still be described in purely musical terms: as a theme in G minor, structured in rounded binary form. *[Musical selection: Mozart, Symphony in G Minor, K. 550 (1788), movement 1, theme 1.]* The opening of the fourth movement of Beethoven's Symphony no. 6 is a different matter. *[Musical selection: Beethoven, Symphony no. 6 in F Major, op. 68 (1808), movement 4, opening.]* This theme is not a melodic entity. Its expressive message is extramusical. It is about a thunderstorm. *[Piano examples: Beethoven, Symphony no. 6, movement 4, succession of motives depicting a thunderstorm; musical selection: Beethoven, Symphony no. 6 in F Major, op. 68, movement 4, opening.]*

In its extramusical expressivity, the fourth movement of Beethoven's Sixth Symphony anticipates the program music cultivated by Romantic composers, and as much as his music itself, it was Beethoven's conception of music as

a self-expressive art that so inspired the Romantic generation of composers who came after him.

What differentiates Romantic-era music from Classical-era music is an ever-growing expressive palette, longer melodies, more complex harmonies, and bigger pianos and orchestras, used in the service of expanded expressive content. In the music of the Classical Era, form shaped expressive content. Increasingly, in the music of the Romantic Era, expressive content shaped form. In its mystery and its incomparable power of suggestion, music became the most Romantically representative of all the arts of the 19th century.

The Romantic Era was fascinated by extreme emotional states.

There are four main Romantic-era expressive trends. The Romantic Era was fascinated by extreme emotional states. A comparison between the following two pieces of music will illustrate this point. *[**Musical selections:** Haydn, Symphony no. 88 in G Major (1787), movement 1, theme 1; Tchaikovsky,* Romeo and Juliet *(Overture-Fantasy, 1869), love theme.]* The emotional mood of Haydn's theme is more a product of its Classical style than any particular self-expressive agenda on Haydn's part. Tchaikovsky's love theme is representative of Romantic-era melodies in general. In comparison with Classical-era thematic melodies, Romantic thematic melodies are longer, more harmonically complex, and less regular in terms of phrase structure, as they seek to describe ever greater and deeper expressive content.

Another Romantic-era trend is nationalism. We compare the following two pieces of music. *[**Musical selections:** Benda, Symphony in C Major (c. 1750), movement 1; Smetana,* Ma Vlast *(1878), "Vlatava."]* Benda's music exemplifies the sort of cosmopolitanism that was basic to the Classical style. Smetana's music is explicitly Slavic. Such explicit musical nationalism would have been unthinkable during the Classical Era.

The Romantic Era was fascinated by nature, particularly the wilder aspects of nature, which came to be idealized and became a metaphor for man's powerlessness over his own fate.

The fourth Romantic-era trend is the Romantic fascination with the macabre and supernatural. This was the era of gothic writers, such as Edgar Allen Poe and Mary Shelley, and their musical counterparts in composers, such as Berlioz with his *Symphonie fantastique* and Franz Liszt with his *Totentanz*.

The music of the Renaissance, Baroque, and Classical Eras is characterized by what is known as a period style. This is a relatively uniform approach to musical language in terms of style. Starting with Beethoven, however, composers began to cultivate individual styles. This piece by Corelli is identifiable as Baroque-era music. *[**Musical selection:** Corelli, Trio Sonata, op. 2, no. 3 (1689), fugue.]* Beethoven's music, however, is identifiable not as Classical-era music but, rather, as a piece by Beethoven. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1.]* Beethoven not only created a personal sound, but many of his works are also self-referential. Thus, he was a great inspiration to 19th-century composers who wanted to express themselves through the sound of their music.

The rise of the individual, marked by the Enlightenment, finds full flower in the art of the 19th century, during which artists no longer saw themselves as servants to their patrons but as creators who must follow their muse, wherever it might take them. ∎

Formal Challenges and Solutions
in Early Romantic Music
Lecture 34

Lecture 34: Formal Challenges and Solutions in Early Romantic Music

The paradox of the spontaneity and creative freedom of the composer at odds with the concept of preordained musical forms was recognized and dealt with in a variety of ways by Romantic composers. Some Romantic composers continued to use Classical-era forms, and some used them contextually. Some abandoned them altogether, replacing them with new forms that included compositional miniatures.

The spontaneity, individuality, and creative freedom treasured in the Romantic Era were at odds with the idea of strictly preordained forms. Many, if not most, Romantic-era composers continued to employ Classical-era forms in some way or other. Many composers abandoned Classical-era forms altogether.

The contextual use of form that had been Beethoven's response presented problems. Few composers were capable of manipulating form the way Beethoven had and still manage to maintain a coherent dramatic and structural line. The Classical-era forms provided a point of reference for a composer and his audience. To reject them meant creating a new way of achieving a standard of formal coherence.

A number of solutions to the challenge of form emerged. Miniature compositions avoided the challenge of large-scale musical form entirely. Huge, multimedia stage works (Romantic-era oratorios) required the overall form to be determined by the text. But such works were costly and, ultimately, the genre could not compete with opera. Program music, in which instrumental music is based on a literary source, allows the literature to dictate the form. The challenge here arises from the audience's degree of familiarity with the literary source. To meet this challenge, Romantic-era composers of program music sought long-range structural unity through the cyclical use of themes.

Miniature compositions include the German *lied*. A *lied* is a German song (pl.: *lieder*). Ballads, long poems based on Romantic adventure and supernatural events, became the ideal literary vehicle for Romantic-era composers of lieder.

Schubert (1797–1828) wrote his lied ballad *Der Erlkönig* (*The Elf King*) at the age of 18. The text was written by the German poet and polymath Johann Wolfgang von Goethe (1749–1832). The text, filled with characters, action, and supernatural events, tells a heartbreaking and powerful story. The piano is a full partner to the vocal part. It brings out the expressive urgency of the story. Its portrayal of the horse's hoof beats and, perhaps, the father's pounding heart continues through almost the entire song, providing tremendous continuity. *[**Musical selection:** Schubert,* Der Erlkönig *(1815).]* Despite its brevity and minimal performing forces, this lied is genuinely operatic.

Library of Congress, Prints and Photographs Division, (LC-D420-2398).

Frederic Chopin explored the capabilities of the first modern pianos.

By the 1830s and early 1840s, the Paris-based piano builders Erard and Pleyel were turning out proto-modern pianos with iron harps and steel strings. These pianos represented a new instrument in comparison with earlier, wooden-harped pianos, and they demanded a new body of compositions that could exploit and define their potential. Along with Franz Liszt, Frederic Chopin (1810–1849) defined what these new instruments were capable of doing.

The majority of Chopin's compositions are for solo piano, and the bulk of this output consists of sets of miniature compositions. Each miniature evokes, in Joseph Kerman's words, "a single whiff of emotion." Each miniature is filled with a level of subtlety and expressive nuance that makes this body of work unique in the repertoire. They are masterworks of the first order. The three works we will hear also illustrate Chopin's brilliant and idiosyncratic use

of the piano. *[**Musical selection:** Chopin, Etude in C Minor, op. 10, no. 12 (*Revolutionary, 1831). This turbulent work is schematicized as A, A^1, A, A^2.]*

Chopin's Mazurka in A Minor, op. 17, no. 4, is a stylized version of a three-step dance of Polish origin. Its large-scale form is A–B–A. *[**Musical selection:** Chopin, Mazurka in A Minor, op. 17, no. 4 (1833).]* Chopin cultivated a personal musical sound, and in this he was a quintessential Romantic composer.

The energized joy that characterizes the next piece is generated by the incredibly fast passagework played by the pianist's right hand. This is music inspired by, and tailored to, the capabilities of the new piano. *[**Musical selection:** Chopin, Etude in Gb Major, op. 10, no. 5 (*Black Key, 1830–1832).]* ∎

Erlkonig (1815)

—Franz Schubert

Wer reitet so spät, durch Nacht und Wind?	Who rides so late through the night and wind?
Es ist der Vater mit seinem Kind;	It is the father with his child;
Er hat den Knaben wohl in dem Arm,	He holds the boy tightly in his arm,
Er fasst ihn sicher, er hält ihn warm.	Grasps him securely, keeps him warm.
"Mein sohn, was birgst du so bang dein Gesicht?"	"Son, what makes you afraid to look?"
"Siehst, Vater, du den Erlkönig nicht?	"Don't you see, father, the elf king there?
Den Erlenkönig mit Kron' und Schweif?"	The king of the elves with his crown and tail?"
"Mein Sohn, est ist ein Nebelstreif."	"Son, it's only a streak of mist."
"Du liebes Kind, komm, geh mit mir!	"Darling child, come away with me!
Gar schöne Spiele spiel' ich mit dir;	I will play the finest of games with you;
Manch bunte Blumen sind an dem Strand;	Many lovely flowers grow by the shore;
Meine Mutter hat manch' gülden Gewand."	My mother has many golden robes."
"Mein Vater, mein Vater, und hörest du nicht	"Father, father, do you not hear
Was Erlenkönig mir leise verspricht?"	What the elf king is softly promising me?"
"Sei ruhig, beibe ruhig, mein Kind:	"Calm yourself, be calm, my son:
In dürren Blättern säuselt der Wind."	The dry leaves are rustling in the wind."
"Willst, feiner Knabe, du mit mir gehn?	"Well, you fine boy, won't you come with me?
Meine Töchter sollen dich warten schön.	My daughters will wait upon you.
Meine Töchter führen den nächtlichen Reihn	My daughters lead the nightly dance,
Und wiegen und tanzen und singen dich ein!"	They will rock you, dance for you, sing you to sleep!"
"Mein Vater, mein Vater, und siehst du nich dort?	"Father, father, do you not see
Erlkönigs Töchter am düstern Ort?"	The elf king's daughters there in the dark?"
"Mein Sohn, mein sohn, ich seh es genau:	"My son, my son, I see only too well:
Es scheinen die alten Weiden so grau."	It is the gray gleam in the old willow trees."

"Ich liebe dich, mich reizt deine schöne Gestalt,	"I love you, your beauty attracts me,
Und bist du nicht willig, so brauch' ich Gewalt."	And if you're not willing, then I shall use force."
"Mein Vater, mein Vater, jetzt fasst er mich an!	"Father, father, now he is seizing me!
Erlkönig hat mir ein Loids getan!"	The elf king is hurting me!"
Dem Vater grauset's, er reitet geschwind.	Fear grips the father; he rides like the wind.
Er hält in Armen das ächzende Kind;	He holds in his arms the moaning child;
Erreicht den Hof mit Müh und Not;	With effort and toil he reaches the house;
In seinen Armen das Kind war tot.	The child in his arms was dead.

Selected Miniatures

–Frédéric Chopin

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

	A	A^1	A	A^2
Measures:	1-18	19-40	41-58	59-84

Mazurka in A Minor op. 17, no. 4

	A	B	A^1
	a a' b a	c c' c^2 c^3	a coda (b')

Etude in G♭ Major op. 10, no. 5 ("Black Note Etude")

	A	A^1	B	A^2
Measures:	1-8	9-16	17-49	50-85

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The Program Symphony—
Berlioz's *Symphonie fantastique*, Part 1
Lecture 35

Program music allowed many Romantic composers to meet the challenge of creating musical structures that were both compatible with Romanticism's need for expressive individuality and, at the same, provided a source of compositional cohesion that audiences could understand and follow.

The rise of the middle-class individual that characterized the Enlightenment saw its denouement in the Romantic-era cult of individual expression. Romantic-era artists saw themselves as beholden to nobody but themselves. When Franz Liszt said, "My talent ennobles me," he was speaking for the entire generation of post-Beethoven composers who believed that God and nature had endowed them with a gift and a vision that had to be nurtured at all costs. Perhaps the single greatest challenge facing the post-Beethoven generation of composers was how to reconcile their desire for expressive individuality with the need to create musical structures that their audiences could follow. Some composers continued to use Classical-era forms but with a new flexibility, some turned to miniature compositions, and some turned to program music based on literary sources.

Romantic-era program music is of different types. One type of program music comprises miniatures that collectively tell a programmatic story, such as Robert Schumann's piano works *Papillons*, *Carnaval*, and *Kreisleriana*. Another type of program music is structured along the lines of a sonata-form movement, such as Felix Mendelssohn's overture to *A Midsummer Night's Dream*. Yet another type of program music is the program symphony, as exemplified by Hector Berlioz's *Symphonie fantastique* of 1830.

Hector Berlioz (1803–1869) was determined to make music into an inclusive art form—a combination of literature and instrumental music. Berlioz was a fascinating character and the archetypal Romantic "artiste." His memoirs

reveal his sense of self-importance, his sense of humor, and his razor-sharp wit. He was of the first generation of composers whose inheritance included Beethoven's legacy of self-expression and originality. He was essentially a self-taught composer and, as such, was able to make conceptual leaps and take creative risks that a proper music education would probably have inhibited him from doing. After abandoning medical studies, he entered the Paris Conservatory, graduating at the age of 27 in 1830, the year he completed his *Symphonie fantastique*.

The *Symphonie fantastique* is an experimental work in which Berlioz attempted to unite four of his great loves: Shakespeare's plays and Shakespeare's dramatic sensibility, Beethoven's symphonies, the opera and the storytelling aspect of opera, and himself—*Symphonie fantastique* is an autobiographical work.

The *Symphonie fantastique* owes its gestation to a Shakespeare revival and to the Anglo-Irish actress Harriet Smithson. The early 19th century saw a revival of Shakespeare's works

Hector Berlioz, the archetypal Romantic "artiste."

Library of Congress, Prints and Photographs Division, (LC-USZ62-30885).

in Europe. Romantic composers were attracted, according to musicologist Joseph Kerman, to the "fast scene changes, juxtapositions of tragedy with farce, turbulence, and loose prose and form" of Shakespeare's plays.

When Berlioz saw a Parisian performance of *Hamlet* in 1827, he was bowled over by the play and by the actress Harriet Smithson (1800–1854), who played Ophelia. Berlioz nursed an infatuation for Harriet Smithson that lasted several years before they even met. They eventually were married—in 1832—but the marriage was not a happy one. The binding element of the *Symphonie fantastique* was its autobiographical element, namely, Berlioz's at-that-time unrequited love for Harriet Smithson.

The *Symphonie fantastique* tells the story of a young man who is hopelessly in love with a woman who does not return his feelings. The object of the young man's infatuation is linked to a musical idea that appears whenever she appears in the symphony's storyline. This theme, referred to as the *idée fixe* ("fixed idea"), provides coherence to this five-movement masterpiece. *[Musical selection: Berlioz,* Symphonie fantastique *(1830), movement 1, idée fixe.]*

The *Symphonie fantastique* owes its gestation to a Shakespeare revival and to the Anglo-Irish actress Harriet Smithson.

The idée fixe appears in every movement, though its character changes as the image of his beloved changes in the young man's mind. In the first movement, entitled "Reveries and Passions," the idée fixe appears "noble and shy." *[Musical selection: Berlioz,* Symphonie fantastique*, movement 1, idée fixe.]* This theme rises and falls without quite "getting there." *[Piano example: idée fixe.]* This great theme describes perfectly the ache of unfulfilled passion. *[Musical selection: Berlioz,* Symphonie fantastique*, movement 1, idée fixe.]*

The second movement is entitled "A Ball." It is a brilliant piece of psychodrama, in which the young man's tormented inner world is represented by the idée fixe and the external environment (the ball) is represented by a dazzling waltz. The idée fixe and the waltz alternate between background and foreground as we follow the young man's thoughts. *[Musical selection: Berlioz,* Symphonie fantastique*, movement 2.]*

The third movement is entitled "Scene in the Country." Here, the idée fixe alternates with "storm" music culminating in a terrible "sob" as the young man decides there is no hope that his beloved will ever return his feelings. *[Musical selection: Berlioz,* Symphonie fantastique*, movement 3, idée fixe.]* ■

The Program Symphony—
Berlioz's *Symphonie fantastique*, Part 2
Lecture 36

Berlioz's *Symphonie fantastique* features a unique theme, the so-called idée fixe, that represents the female protagonist of the story and lends thematic unity to the five movements of this sprawling work, even as it changes in character.

Berlioz's *Symphonie fantastique* has rightly been called the "most remarkable first symphony ever written." From the moment of its premiere, Berlioz became the *enfant terrible* of French music. The idée fixe theme that represents the beloved in the *Symphonie fantastique* undergoes various changes. In the first movement, it appears as theme 1 of a sonata-form movement. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 1, idée fixe.]*

In the second movement, the idée fixe is "feathered in" over waltz music as the young man cannot get "her" out of his mind. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 2, idée fixe.]*

In the third movement, the young man turns to nature for solace in his unrequited love. Nature becomes a metaphor for the "storm of doubt" in his heart. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 3, idée fixe.]*

In the fourth movement ("March to the Scaffold"), believing that his beloved will never love him, the young man overdoses on opium. He hallucinates that he has murdered his beloved and is witnessing his own execution. The coda to movement 4 marks the arrival of the young man at the scaffold. The details of this scene are graphically portrayed in the coda material. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 4, coda.]*

In the fifth movement ("Dream of a Witches' Sabbath"), the beloved joins a troop of monsters who are celebrating the young man's funeral. The idée

fixe is now changed to portray a shrill harridan. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 5, idée fixe.]*

The fourth movement of the *Symphonie fantastique* ("March to the Scaffold") is the most famous of all the movements. Loosely structured in sonata form, this movement features an exposition repeat but lacks a proper modulating bridge, a real development section, and a proper recapitulation. For Berlioz's critics, such loose structure exemplified Berlioz's technical ignorance. But what Berlioz did compose was something more relevant to the story being told and something more compositionally adventurous. The fourth movement reflects the historical influences of the French Revolution, as well as the tradition of the Napoleonic-era military marching bands. Theme 1, depicting the young man's resignation and regret, consists of a descending minor-mode scale. *[**Piano example:** G minor, descending scale.]*

Berlioz's extraordinary development section turns this theme into a *Klangfarbenmelodie* ("noise-color melody"). Different instruments play different notes of the theme. *[**Piano examples:** theme 1, noise-color melody version.]* Pitches of the melody seem to pop out from every direction as various instruments across the orchestra play various pitches. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 4, noise-color melody (repeated).]*

Theme 2 is the famous Scaffold March. This is marching-band music and represents the clamorous environment surrounding the condemned man as he is conducted through the crowds to the guillotine to be executed. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 4, Scaffold March.]*

There is no real development section. The score's indication that the exposition should be repeated is rarely followed, as this is program music first and foremost and an exposition repeat would obscure the ongoing narrative of the program. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 4.]*

The opening moments of the fifth movement ("Dream of a Witches' Sabbath") are among the most explicitly pictorial in the entire work. The squeaky string motive evokes a picture of scurrying rats as the ghoulish

scene opens. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 5, introduction.]* The beloved—now changed into an old hag—joins the orgy and dances an obscene jig. The witches' orgy parodies the *Dies irae* plainchant. *[**Musical selection:** Thomas of Celano,* Dies irae *(c. 1225).]* Berlioz's parody consists of three phrases, each heard three times, beginning slowly and getting faster. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 5,* Dies irae*.]* Berlioz created a sensation with his parody of one of the most important Catholic plainchants as the hymn of Satan worshippers.

> **The *Symphonie fantastique* redefined the genre of symphony and became a vanguard work for the Romantic Era.**

Following the "funeral" represented by the parody, the witches dance around the casket ("Witches' Round Dance"), represented by a fugue. A "skeleton dance" follows a recapitulation of the *Dies irae* and "Witches' Round Dance." The strings use the back part of the bow (*col legno* technique) to produce a clicking sound. The coda features an explosive version of the *Dies irae* theme that leads to a frenzied passage, bringing the symphony to its conclusion. *[**Musical selection:** Berlioz,* Symphonie fantastique*, movement 5, second half.]* ∎

Berlioz *Symphony Fantastique*
op. 14 (1830)

MOVEMENT I *Idée Fixe* (fixed idea)

Program—Part One
Reveries—Passions

The author imagines that a young musician, afflicted with that moral disease that a well-known writer calls the *vague des passions*, sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls desperately in love with her. Through an odd whim, whenever the beloved image appears before the mind's eye of the artist, it is linked with a musical thought whose character, passionate but at the same time noble and shy, he finds similar to the one he attributes to his beloved. This melodic image and the model it reflects pursue him incessantly like a double *idée fixe*. That is the reason for the constant appearance, in every moment of the symphony, of the melody that begins the first Allegro. The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its movements of fury, of jealousy, its return of tenderness, its tears, its religious consolations—this is the subject of the first movement.

MOVEMENT IV, "March to the Scaffold" *Quasi Sonata form*

Exposition

Introduction

Incredible passage sees distantly thrumming drums slowly approach; the cart bearing the condemned nears

Note: Syncopated brass and winds play the opening notes of what will become **Theme 2**

p   cresc. - - - - - - - -

E
X
P
L
O
S
I
O
N

17

Theme 1

Violent, dramatic theme consists of a falling minor scale

low strings and bassoon	violins	inversion (rising) strings
a	*a¹*	*a²*
g minor		(Note: Staccato bassoon)

ff > *p*   *f* > *p* > *pp*

timpani continue ⟶

Development

78

D E
R X
A H
M O
A R
T T
I A
C T
O
R
Y

C
H
O
R
D
S

82

Theme 1

"Klangfarbenmelodie"

winds   brass   perc.   winds

f   *f*   *p*   *f*   *mf*

pizz   arco   pizz   arco   pizz
strings   strings   strings

89

Theme 2

In its entirety, now with sweeping, energized strings in accompaniment

B-flat Major

Recapitulation

123

Theme 1

Massive, *tutti* version of the theme

Note entrance of cymbals and bass drum

a
g minor

ff > *pp*   *ff*

inverted, ascending version

a¹ extended . . .

Coda

140

"Guillotine chords:" ferocious, dotted rhythm fanfares burst out over a dotted rhythm string ostinato; we have arrived at the scaffold!

f   ff

Descending string scales depict the artist's head being lowered onto the chopping block

"March to the Scaffold"

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing *his own execution*. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without transition to the noisiest clamor. At the end of the march, the first four measures of the *idée fixe* reappear like a last thought of love interrupted by the fatal blow.

SUDDEN
ASCENT

62

Theme 2: Scaffold March

Brilliant and terrifying, the scaffold march is unleashed in brass, winds and drums

Note: Strings are used only for brief exclamations: this is truly scored for a huge marching band!

B-flat Major

106
DRAMATIC
EXCLAMATORY
CHORDS

109

Theme 1

"Klangfarbenmelodie" as before

114

Theme 1

Sequenced in the low brass

Note: Swooping strings and chattering wind accompaniment

cresc. - - - - - - - -

164

SUDDENLY!

the condemned has one last thought of his beloved—a solo clarinet intones the opening of the *idée fixe!*

"dolce ed appassionato"

pp

169

ALAS! The fatal blow interrupts this last reverie!

A drum and brass fanfare celebrates the demise of the "author"

ff

199
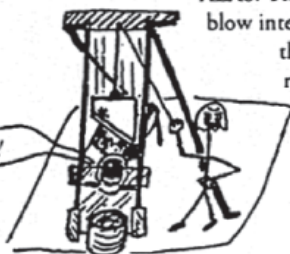
WordScore Guide™: **Berlioz** *Symphony Fantastique*
op. 14 (1830)

MOVEMENT V, "Dream of a Witches' Sabbath"

Introduction

Weird, horrific sound-
effect music perfectly
evokes the evil scene: a
mist-shrouded, broken
graveyard; a ruined church;
a moonless night

<u>Note</u>: Rumbling low strings and
bass drum; squeaky, rat-like string motives; pathetic,
sighing winds; tension-filled tremolos; Melody?
Harmony? No! This is pictorial music

ABANDON ALL
HOPE YE
WHO ENTER
HERE!

21

Idée Fixe

In the distance . . .
she approaches,
knarled and
grotesque,
in the clarinet

pp p cresc.- - - - - - - -

Dies Irae

86

D
E
S
C
E
N
T

> *pp p*

102

Introduction
Chimes ring out
from offstage: the
witching hour
tolls . . . ; the
funeral rite for the
dead "author" is
about to begin . . .

Dies Irae ("Day of Wrath")
The holiest chant in the Catholic
liturgy is sung by the night crea-
tures; each of the three phrases of
the chant are sung three times:
slow-faster-fastest, the fastest
version each time resembling the
obscene jig danced by the beloved
in the **Introduction**:

"Dream of a Witches' Sabbath"

He sees himself at the sabbath in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost is character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath. A roar of joy at her arrival. She takes part in the devilish orgy. Funeral knell, burlesque parody of the *Dies irae,*[1] sabbath round-dance. The sabbath round and the *Dies irae* combined.

[1]Hymn sung in the funeral rites of the Catholic Church.

| 29 | 40 | 65 |

29

Sudden explosion as all the assembled ghouls greet the "beloved" melody

ff

40

Idée Fixe

She has arrived; she dances an obscene jig to the burps and groans of the assembled nasties; real halloween stuff this!

<u>Note</u>: Berlioz has scored the *idée fixe* for E-flat soprano clarinet, thus ensuring a squeaky, shrill effect

f

65

Swirling, demonic music would seem to depict witches on broomsticks, and frenzied goblins flying about the awful scene

ff

127

Phrase 1

Slow	Faster	Fastest
tuba and bassoons	horns and trombones	winds and *pizz.* strings
f	*f*	*f*

163

Phrase 2

Slow	Faster	Fastest
tuba, bassoons, low strings	horns, trombones, trumpets	winds, *pizz.* strings
f	*f*	*f*

187

Phrase 3

Slow	Faster	Fastest
tuba, bassoons, low strings, bass drum	horns, trumpets, trombones	winds, *pizz.* strings
f	*f*	*f*

"chimes" continue . . . .

Sabbath Round

| 222 | 241 | | 259 | 305 |

222

Introduction
Upward moving
motives quickly
accumulate into
a series of
massive,
repeated chords

mf $\prec$ *ff*

241

"Witches' Round
Dance"
A ghoulish,
demonic fugue
depicts the dance
of the evil throng
around the casket
of the deceased
"author"

strings
ff

Note
vicious
brass
punc-
tuations

259

Winds
enter
the
fray →

305

Develop-
mental
episode of
sorts:
Fanfares
followed by
wind and
string
descents

$>$

(4x)

Recapitulation

414

"*Dies Irae* and Witches' Round
Dance together"
Incredible example of non-
imitative polyphony

Witches' Round Dance: strings

versus →

Dies Irae: brass and winds
ff

423

Dies Irae
continues in brass
and winds accom-
panied by fast
string filigree

ff

435

Suddenly
quiet:
another
buildup
begins

p $\prec$ *ff*

Coda

480

Weird, gimpy, offbeat
strings, winds and brass
awkwardly ascend into . . . ⟋

486

Dies Irae
One last time, in low brass
f

Note incredible *pp* $\prec$ *ff* $>$ *pp*
roll in bass drum; corresponding
tremolos in strings

328

The music
quiets;
bits of the
sabbath
round flit
by

mf ⟩ *pp*

348

Bits
of the
*Dies
Irae*
in the
horns

363

A huge *cresc.* begins

<u>Note</u> how more and more
instruments enter, and
the presence of the
bass drum

cresc. - - - - - - - -   *ff*
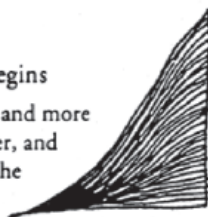
407

Sabbath
round
theme
in the
strings

444

<u>**"Skeleton Dance"**</u>
Trilly version of
Sabbath Round Dance
is accompanied by
striking *col legno*
violins and violas

mf

Staccato
winds give
way to . . .

p

Explosive
tutti chords

ff   *pp* ⟨ *ff*

Wind
arpeggio

496

"Finale"
Frenzied, rip-roarin' music
brings the devilish orgy, and
the symphony, to an energized
conclusion

ff

19th-Century Italian Opera—*Bel Canto* Opera

Lecture 37

> In contrast to French opera of the 19th century, which constituted a relatively isolated tradition, the Italian and German opera traditions were far more influential and internationally popular. Italian opera was a business venture and conservative in nature.

Italian and German opera, the most influential and enduringly popular of the 19th-century opera traditions, are very different from each other. Italian opera of the 19th century was grounded in tradition and commercialism. German opera of the 19th century was grounded in innovation and experimentation.

French opera of the 19th century was a relatively insular tradition that had little influence outside France itself. Baroque French opera, because of its role as an instrument of state propaganda, was characterized by grandiosity and spectacle. Under Christoph Gluck, the drama of French opera was intensified and its music simplified. In France, *grand opéra* applied to certain operas written between about 1820 and 1850. Written as spectacles for a middle-class audience, their most important composer was Giacomo Meyerbeer. French *opéra comique* contained spoken dialogue and featured a smaller cast and more modest staging than grand opera. French *lyric opéra* is a hybrid of *grand opéra* and *opéra comique*. Georges Bizet's *Carmen* is the perfect example.

By the early 19th century, Italian opera had become a universally popular, conservative, and highly commercialized entertainment. Much of its popularity was due to the rise of opera buffa. The musical style of early-19th-century Italian opera was based on the Italian conviction that opera is a manifestation of song and its primary purpose is to be tuneful, unsentimental, and spontaneous. This operatic style is known as *bel canto* ("beautiful song"). The three main bel canto composers were Gaetano Donizetti (1797–1848), Vincenzo Bellini (1801–1835), and Gioacchino Rossini (1792–1868).

The business considerations of Italian opera demanded rapid production to ensure profitability. In order to meet tight deadlines, composers often borrowed from earlier operas. Rossini's *The Barber of Seville* of 1816 uses material from five of his earlier operas. Despite the material borrowed from previous works, *The Barber of Seville* is universally acknowledged to be one of the greatest opere buffe ever composed.

Rossini was 24 years old when he wrote *The Barber of Seville*. His librettist, Cesare Sterbini, based his text on the first of a trilogy of plays by Pierre Augustin Caron de Beaumarchais. Rossini's and Sterbini's opera was not the first to be based on Beaumarchais' play. An opera of 1782 by Giovanni Paisiello had long been an audience favorite. Despite the fact that Rossini took pains to apologize to Paisiello for writing his own version of the opera, the premiere of his *Barber of Seville* on February 20, 1816, was a fiasco. Fans of Paisiello's opera showed up to hiss and whistle throughout the performance of Rossini's work. From the opera's second performance on, however, the superiority of Rossini's work was given the recognition it deserved.

In order to meet tight deadlines, composers often borrowed from earlier operas.

An example of Rossini's bel canto style is provided by Rosina's cavatina "*Una voce poco fa*" ("A voice a short while ago") from act 1, scene 2. A *cavatina* is a type of aria intended to show off a singer's ability to hold a long phrase with beauty of tone, nuance, and color. This cavatina illustrates Rossini's skills at melodic fluency, his wit, and his flair for comic delineation. Rosina is the ward of old Dr. Bartolo, who wants to marry her and acquire her inheritance. Rosina is in love with Count Almaviva, who has disguised himself as a young soldier because he wants Rosina to love him for himself, not for his social status and wealth.

The opera opens with Count Almaviva serenading Rosina, after which Rosina sings "*Una voce poco fa.*" This is her entrance aria. As such, it must tell us who and what she is. The cavatina is in two parts, the first of which is an accompanied recitative; the second part is the aria proper. The orchestral introduction that precedes the cavatina illustrates three different sides of

Rosina's character: tough, sweet, and playful. *[**Piano examples:** Rossini,* The Barber of Seville, *"Una voce poco fa," orchestral introduction, three different phrases; **musical selection:** Rossini,* The Barber of Seville, *"Una voce poco fa," orchestral introduction.]* Rosina's virtuosic accompanied recitative reveals a person who is in control and lively. *[**Musical selection:** Rossini,* The Barber of Seville, *"Una voce poco fa," andante.]* Rosina's aria has the character of a popular song, but it brilliantly portrays Rosina's witty and mercurial character, as well. *[**Musical selection:** Rossini,* The Barber of Seville, *"Una voce poco fa," moderato.]* Singers in Rossini's day were expected to embellish their arias to a certain extent. The following excerpt is an example of a considerably embellished aria, which makes Rosina's character even more interesting. *[**Musical selection:** Rossini,* The Barber of Seville, *"Una voce poco fa."]* ■

Il barbiere di Siviglia (1816)
—Giacchino Rossini

The Barber of Seville
—Giacchino Rossini

Rosina
Una voce poco fa
Qui nel cor mi risuonò.
Il mio cor ferito è già,
E Lindor fu che il piagò.
Si, Lindoro mio sarà,
Lo giurai la vincerò
Il tutor ricuserò,
Lo l'ingegno aguzzerò.
Alla fin s'accheterà,

E contenta io resterò.
Sì, Lindoro mio sarà...
lo sono docile, son rispettosa,
Sono obbediente, dolce amorosa;

Mi lascio reggere, mi fo guidar.

Ma se mi toccano dov'è il mio debole,

Sarò una vipera, e cento trappole
Prima di cedere farò giocar!

Rosina
A voice a short while ago
here rang in my heart.
My heart is already wounded,
and Lindoro is the culprit.
Yes, Lindoro will be mine
I swore that I would win,
the guardian I shall refuse.
I shall sharpen my wits.
In the end he will have to let me go,
and I shall be happy.
Yes, Lindoro will be mine...
I am docile, I am respectful,
I am obedient, sweetly loving;

I let myself be governed, to be led.
But if they touch my weaker side,
I can be a viper, and a hundred tricks,
I'll play before I give in!

19th-Century Italian Opera—Giuseppe Verdi
Lecture 38

Giuseppe Verdi did not consciously set out to be an innovator, but his creative genius gradually transformed the conventions of the bel canto tradition that served as the basis for his early operatic endeavors.

The career of Giuseppe Verdi (1813–1901) is practically the history of Italian opera between 1850 and 1900. Verdi composed 26 operas, of which the first was *Oberto* (1839) and the last was *Falstaff* (1893). Verdi was not an operatic reformer or innovator by design. His operatic reforms came through his gradually evolving refinement of dramatic line, literary truth, and compositional technique. By the end of his career, he had brought Italian opera to a level of dramatic and technical excellence never surpassed.

The success of Verdi's operatic career was secured by his opera *Nabucco*. With his operas *Rigoletto*, *Il trovatore*, and *La traviata*, he left his contemporaries far behind. Verdi's first opera, *Oberto*, was such a success that he was commissioned to compose three more operas for the La Scala opera house in Milan. Between 1838 and 1840, however, Verdi suffered the deaths of his daughter, son, and wife. His grief was so great that his operatic career almost came to an end. The director of La Scala, however, insisted that Verdi fulfill his commission.

GIUSEPPE VERDI nel 1898.

Library of Congress, Music Division.

Giuseppe Verdi's works are unsurpassed in the canon of Italian opera.

It was the second La Scala commission that changed Verdi's musical career forever. This was the opera *Nabucco*, premiered in 1842. Its revolutionary theme echoed the increasingly powerful Italian nationalist movement for which Verdi's name eventually became a symbol.

What set Verdi apart from his bel canto colleagues was his preoccupation with human drama and emotions. With the operas *Rigoletto* (1851), *La traviata* (1853), and *Il trovatore* (1853), Verdi began to break the mold of the structural formulas and the predictable divisions of aria, recitative, and ensemble of the bel canto tradition. For Verdi, dramatic continuity was of singular import.

Four characteristics inform Verdi's mature operas: (1) Human relationships lie at the heart of Verdi's mature operas. (2) The old divisions of aria, recitative, and ensemble are deemphasized in favor of dramatic line. (3) The orchestra plays a much more important role than in typical bel canto opera. (4) Verdi's libretti are based on literary masterpieces and, as such, are often of high quality in their own right.

In all of Verdi's operas ... we see a combination of primitive, earthy, elemental emotional force.

These characteristics are evident in Verdi's opera *Aïda* of 1871. For all its magnificence and its royal characters, *Aïda* is about the feelings, actions, and relationships of flesh-and-blood people. The plot involves a love triangle in which an Ethiopian princess-turned-slave is in love with the Egyptian general Radames, who is also loved by the Egyptian princess Amneris. Jealous of Radames's love for Aïda, Amneris tricks Radames into a treasonable act, for which he is sentenced to be entombed alive. Aïda decides to share his fate, and in the so-called Tomb Scene, they sing an exquisite duet that echoes one of Romanticism's most sacred expressive concepts, namely, that of transcendent, transfigurational love. Verdi's music is unworldly and beautiful, and in this final scene, we identify deeply with the characters of the drama. *[**Musical selection:** Verdi,* Aïda *(1871), act 4, scene 2 (Tomb Scene).]*

Verdi's characters resonate with us as few operatic characters do. In all of Verdi's operas, from *Nabucco* to *Falstaff*, we see a combination of primitive, earthy, elemental emotional force, delivered with directness and clarity and, beneath all its refinement of detail, a fundamental simplicity of utterance. ■

Aida (1871)
–Giuseppe Verdi
RECITATIVE: Radames alone, then Aida

Part 1: Quiet orchestral introduction (strings) sets the deathly mood. Radames sings his first three lines in a monotone *Accompaniment slow and halting*

Radames

La fatal pietra sovra me si chiuse;
Ecco la tomba mia..
Del di la luce più non vedro....

Non rivedrò più Aida.
Aida, ove sei tu? possa tu almeno
Viver felice, e la mia sorte orrenda
Sempre ignorar!

Radames

The fatal stone closes over me;
This is my tomb.
I'll never see the light of day
    again....

I'll never see Aida.
Aida, where are you?
Live happily, and never know
Of my terrible death!

Part 2: Radames hears a sound *Accompaniment: the rhythm picks up*

Radames

Qual gemito–una larva–un vision?...

No! forma umana è questa...Ciel,
  Aida!

Radames

What sound was that? a ghost? a
    vision?

No! A human form...Aida!

Aida

Son io...

Aida

Yes...

Radames

Tu, in questa tomba!

Radames

You, in this tomb!

Part 3: Aida explains *Accompaniment: mournful low notes.*

Aida

Presago il core della tua condanna,

In questa tomba che per te s'appriva

Io penentrai furtiva,
E qui lontana da ogni umano sguardo

Nelle tue braccia desiai morire.

Aida

I knew in my heart, even before
    your
sentence; this tomb awaited
    you—
I hid secretly in it,
And here, far from anyone's
    gaze,

I wanted to die in your arms.

ARIOSO I

Radames reacts in despair *"Con passione"—passionately*

Radames

Morir! si pura e bella!
Morir per me d'amore,
Degli anni tuoi nel fiore,
Degli anni tuoi nel fiore fuggir la
    vita!
T'avea in cielo per l'amour creata,
Ed io t'uccido per averti amata!
No, non morrai, troppo t'amai,
    troppo sei bella!

Radames

Dying, so innocent and beautiful!
Dying, for love of me,
So young,
so young to give up life!

You were made in heaven for love,
And I have killed you by loving you!
You cannot die! you are too
        beautiful, I love you too much!

ARIOSO II

Aida, almost in a trance *Ethereal high strings*

Aida

Vedi? di morte l'angelo
Radiante a noi s'appressa,
Ne adduce a eterni gaudii
Sovra i suoi vanni d'or.
Già veggo il ciel dischiudersi;
Ivi ogni affano cessa,
Ivi commincia l'estasi
D'un immortal amor.

Aida

See? the angel of death
Approaches us in radiance,
Leading to eternal joys
On his golden wings.
I see the heavens open;
Here pain ceases,
Here begins the ecstasy
Of immortal love.

CHORUS (on the upper stage) with interjections by Radames and Aida
Modal harmonies, harp, and flute

Chorus

Immenso Ftha,
del mondo spirito animator
noi t'invocchiamo.

Chorus

Great Ptah
the world's creative spirit,
we invoke thee.

Aida

Triste canto!

Aida

Mournful chant!

Radames

Il tripudio dei sacerdoti...

Radames

The priestly rites...

Aida

Il nostro inno di morte.

Aida

Our funeral hymn.

Radames

Nè le mie forti braccia smuovere ti
potranno, o fatal pietra!

Aida

Invan—tutto e finito
Sulla terra per noi.

Radames

È vero, è vero!

Radames

All of my strength cannot
Move that fatal stone!

Aida

In vain—all is finished
For us on earth.

Radames

True, it is true.

DUET: First Aida, then Radames with Aida *With quiet high strings*

Aida and Radames

O terra, addio, addio, valle di pianti,
Sogno di gaudio che in dolor svani,
A noi si schiude il ciel, si schiude il
   ciel e l' alme erranti
Volano al raggio dell'eterno di.

Farewell to earth, vale of tears, dream
of happiness which vanishes in grief,
The heavens open, and our fleeing
   souls
Escape to the rays of eternal day.

CHORUS (on the upper stage) singing with Aida and Radames
DUET continues: Aida and Radames together
with Amneris and the Chorus

O terra, addio, addio, valle di pianti,
Sogno di gaudio che in dolor svani,

A noi si schiude il ciel, si schiude il
   ciel e I' alme erranti
Volano al raggio dell'eterno di.

Farewell to earth, vale of tears,
Dream of happiness which vanishes
   in grief;
The heavens open, and our fleeing
   souls
Escape to the rays of eternal day.

Chorus

Immenso Ftha,
del mondo spirito animator,
noi t'invocchiamo.

Chorus

Great Ptah,
the world's creative spirit,
we invoke thee.

Amneris

Pace t'imploro, salma adorata,
Isi placata, Isi placata ti schiuda il
   ciel,
pace t'imploro, pace....

Amneris

I beg you for peace, beloved spirit;
May Isis, placated, welcome you to

heaven ... peace, peace....

Ends with violins playing "O terra" tune, Amneris singing "pace, pace," and
the Chorus repeating "Immenso Ftha!"

19th-Century German Opera—
Nationalism and Experimentation
Lecture 39

German-language opera developed late in comparison with Italian and French opera because it evolved not by imitating and adapting Italian opera plots and musical style but by experimentation with uniquely German elements.

The first German-language opera was Heinrich Schütz's *Dafne* of 1627, but it did not start a German-language tradition. Italian opera seria dominated German and Austrian stages through the first half of the 18th century. Traditional operatic singing was an outgrowth of the Italian language. German-language opera could not develop as a unique tradition until it embraced the unique character of German-language vocal music and employed plot elements that distinguished it from Italian opera.

The first stirrings of pan-German nationalism began after the Seven Years' War, or French and Indian War, of 1756–1763. Prussia's enormous gain in influence at the cost of Austria and what remained of the Austrian-supported Holy Roman Empire stirred pan-German nationalism and marked the beginning of the modern German state. A musical manifestation of this new nationalism was the cultivation and growing popularity of *singspiel* ("a play with singing").

Mozart's *The Abduction from the Harem* of 1782 and his *Magic Flute* of 1791 elevated the genre to a level of high art, but they did not spawn a "school" or imitators. It was not until the uniquely German aspects of the singspiel were combined with the gothic elements of Romanticism that a truly German national opera came into being. That landmark event was the production of Carl Maria von Weber's opera *Der Freischütz* (*The Freeshooter*) in 1821. This opera spawned an entire German-language Romantic school of opera, capped 40 and 50 years later by the "music dramas" of Richard Wagner.

German Romanticism grew out of a late-18th-century German literary movement known as *Sturm und Drang* (Storm and Stress). *Sturm und Drang* flourished in the 1770s and early 1780s. It arose as a revolt against Classical restraint and drew inspiration from Jean-Jacques Rousseau's emphasis on emotionalism and free expression. The movement's leading author was the incredibly influential Johann Wolfgang von Goethe, whose German-language poetry would be set to music by the next four generations of composers. The *Sturm und Drang* movement's emphasis on "feeling" and its secondary emphasis on mystery and the supernatural profoundly influenced a number of young, early-19th-century German composers, of whom the most important was Carl Maria von Weber. The lack of a German operatic tradition meant that German-language opera lent itself well to experimentation.

German Romanticism grew out of a late-18th-century German literary movement known as *Sturm und Drang.*

Von Weber's *Der Freischütz* was the definitive work that established German Romantic opera. *Der Freischütz* exemplifies characteristics of German Romantic opera. The plots are drawn from medieval history, legend, or fairy tale. The stories typically involve supernatural beings and events. The dramatic background features a wild, mysterious nature. Supernatural incidents are essential plot elements that are intertwined with the fate of human characters. The human characters in German Romantic plots are agents for supernatural forces, and their conflict represents the conflict between good and evil. The triumph of good over evil is often interpreted in terms of salvation or redemption, which imbues these operas with a religious overtone.

Der Freischütz well illustrates the trends and content of pre-Wagner German Romantic opera. The plot concerns Samiel, a wild huntsman who is really the devil in disguise; Max, a young huntsman who is in love with Agathe; and Caspar, Max's friend, who has sold his soul to the devil, Samiel. To win the hand of Agathe, Max has to win a shooting contest. Max has inexplicably lost his shooting eye and he turns to Caspar, who promises to make Max some magic bullets that will not miss their target. To get them, Max has

to meet Caspar in the haunted Wolf's Glen. In the Wolf's Glen Scene, we learn Caspar and Samiel's plan that the first six bullets will hit their intended target, but the seventh will kill Agathe.

The Wolf's Glen Scene is one of the most famous and influential in the entire history of opera. It is a superb depiction of supernatural horror. The core of this scene is its melodrama, a genre of musical theater that combines spoken dialogue with music. During the melodrama, Caspar's lines are spoken against a background of continuous orchestral music. The drama gradually builds to an intense climax. This is true German-language musical theater: The syllabic vocal melodies follow the idiosyncrasies of the German language; as in singspiel, there is a lot of spoken dialogue; and the elements that drive this scene are supernatural evil and a wild and uncontrolled nature. *[**Musical selection:** Weber,* Der Freischütz*, "Wolf's Glen Scene."]*

The impact of this opera on its contemporary audiences, especially the Wolf's Glen Scene, was enormous. It is unimaginable that Berlioz could have written his *Symphonie fantastique* without *Der Freischütz* as a model. ∎

Der Freischütz (1821)
–Carl Maria Von Weber

(A frightful glen with a waterfall. A pallid run moon. A storm is brewing. In the foreground a withered tree shattered by lightning seems to glow. In other trees, owls, ravens, and other wild birds. Caspar, without a hat or coat, but with hunting pouch and knife, is laying out a circle of black fieldstones, in the center of which lies a skull. A few steps away are a hacked-off eagle wing, a ladle, and bullet molds.)

CHORUS OF INVISIBLE SPIRITS

Milch des Mondes fiel auf's Kraut	The milk of the moon fell on the weeds!
Uhui! Uhui!	Uhui! Uhui!
Spinnweb' ist mil Blut bethaut!	Spider webs dabbed with blood!
Eh' noch wieder Abend graut,	Before another evening darkens,
Uhui! Uhui!	Uhui! Uhui!
Ist sie todt, die zarte Braut!	she will die, the lovely bride.
Eh' noch wieder sinkt die Nacht,	Before another night falls,
Ist das Opfer dargebracht!	will the sacrifice be offered!

(A clock in the distance strikes twelve. The circle of stones is completed.)

CASPAR	**CASPAR**
Samiel! Samiel! erschein!	Samiel, Samiel, appear!
Bei des Zaub'rers Hirngeben!	By the wizard's skull-bone!
Samiel! Samiel! erschein!	Samiel, Samiel, appear!
SAMIEL *(steps out of a rock)*	**SAMIEL** *(steps out of a rock)*
Was rufst du mich?	Why do you call me?
CASPAR	**CASPAR**

(throws himself at Samiel's feet)

Du weisst, dass meine Frist	You know that my days of grace are
Schier abgelaufen ist.	coming to an end.
SAMIEL	**SAMIEL**
Morgen!	Tomorrow!
CASPAR	**CASPAR**
Verläng're sie noch einmal mir!	Will you extend them once more?
SAMIEL	**SAMIEL**
No!	No!

CASPAR

Ich bringe neue Opfer dir.

SAMIEL

Welche?

(Caspar puts more wood on the coals and blows at it. Owls and other birds flap their wings, as if they wanted to fan the fire. The fire smokes and crackles.)

MAX

(appears on top of a rock, opposite the waterfall; he looks down into the glen)

Ha! Furchtbar gähnt der düst're
   Abgrund!
Welch' ein Grau'n! Das Auge wähnt
In einen Höllenpfuhl zu schau'n!
Wie dort sie Wetterwolken ballen,
Der Mond verliert von seinem Schein,
Gespenst'ge Nebelbilder wallen,
Belebt ist das Gestein, und hier
Husch! Husch! fliegt Nachtvögel
Auf in Busch! Rotgraue, narb'ge

boughs shake their giant claws at me.
No! Whether the heart feels horror or
   not...I *must*...defy all the terrors.

CASPAR *(aside)*

Thanks, Samiel, the grace period is
   granted.

(to Max)

Kommst du endlich, Kamerad? Ist das
euch recht, mich so allein zu lassen

Siehst du nicht, wie mir's sauer wird?

(He fans the fire with the eagle's wing.)

MAX *(staring at the wing)*

Ich schoss den Adler aus hoher Luft,

CASPAR

I bring you new sacrifices.

SAMIEL

Who?

MAX

Ah, how frightful is this gloomy
   abyss!
How dreadful! the eyes fancy
seeing a pool of hell.
Behold the storm clouds forming.
The moonlight is dimming.
Ghostly, misty apparitions float in.
The stones appear alive.
Hush, hush, The nightbird flies
Zweige
Strecken nach mir die
   Riesenfaust!
Nein! Ob da Herz auch graust...
Ich *muss*...ich trotze allen
   Schrecken.

CASPAR *(aside)*

Dank, Samiel! die Frist ist
   gewonnen.

You have finally arrived, friend?
Was it right to make me wait so
   long?

Can't you see how worried I've
   been?

MAX *(staring at the wing)*

I shot the eagle at the mountain's
   top.

Ich kann nicht rückwärts, mein Schicksal ruft!

I cannot expect my fate to march in reverse

(He climbs a few sleps, then stands still, gazing fixedly at the opposite rock.)

Weh mir!

Help me!

CASPAR

So komm doch, die Zeit eilt!

CASPAR

Come on, time flies.

MAX

Ich kann nicht hinab!

MAX

I can't go ahead.

CASPAR

Hasenherz! Klimmst ja sonst wie eine Gemse!

CASPAR

Coward! You always climbed like a mountain goat.

MAX

Sie dorthin, sieh!

MAX

See there, see!

(He points to the moonlit rock. A white and worn-out female formbecomes evident, raising her hands.)

Was dort sich weist, is meiner Mutter Geist

What you see there is my mother's ghost.

So lag sie im Sarg, so ruht sie im Grab.

She lies in the coffin, resting in the grave.

Sie fleht mil warnendem Blick,

She implores with a cautioning glimpse.

Sie winkt mir zurück!

She nods to me to return.

CASPAR *(to himself)*

Hilf, Samiel!

CASPAR *(to himself)*

Help, Samiel!

(aloud)

Alberne Fratzen! Ha ha ha ha!

Silly fools! Ha ha ha ha!

Sieh noch einmal hin, damit du die

Look once more, and recognize

Folgen deiner feigen Thorheit erkennst!

your faint-hearted folly.

(The vision disappears. Agathe's form now is apparent, her hair disheveled and adorned with leaves and straw. She acts like a madwoman about to throw herself into the abyss.)

MAX

Agathe! Sie Springt in den Fluss!

MAX

Agathe, She is jumping into the river.

Hinab! Hinab!.

Go to her. Go to her.

Ich muss! Agathe! Hinab ich muss! Hinab! Ich muss!

(The moon darkens. The apparition evaporates. Max climbs down)

CASPAR *(jeering, to himself)*
Ich denke wohl auch, du musst!

MAX *(forcefully to Caspar)*
Hier bin ich! Was hab ich zu thun?

CASPAR

(hands him the canteen, which Max puts aside)

Zuerst trink einmal! Die Nachtluft ist

kühl und feucht. Willst du selbst giessen?

MAX
Nein! das ist wider die Abrede.

CASPAR
Fasse Mut! Was du auch hören und sehen magst,
verhalte dich ruhig. Käme
vielleicht ein Unbekannter, uns zu
helfen, was kümmert's dich? Kommt

was andres, was thut's? So etwas sieht
ein Gescheidter gar nicht!

MAX
O, wie wird das enden!

CASPAR
Umsonst ist der Tod! Nicht ohne
Widestand schenken verborgene
Naturen den Sterblichen ihre Schätze.
Nur du mich selbst zittern siehst, dann
komm mir zu Hülfe und rufe, was ich
rufen werde, sonst sind wir beide
verloren.

(Max starts to raise an objection.)

Still! Die Augenblicke sind kostbar!

I must! Agathe, I must go to her! I must!

CASPAR *(jeering to himself)*
I think likewise, you must.

MAX *(forcefully to Caspar)*
Here I am. What do I have to do?

CASPAR

First drink. The night air is cold and
damp. Do you want to cast the bullets yourself?

MAX
No, that was not the agreement.

CASPAR
Courage! Whatever you hear or see,
stay calm. Should a stranger come
to help us, don't let it bother you.
Whatever happens, don't be afraid.
If you are wise, you will pay no attention.

MAX
How will this ever end?

CASPAR
Death is in vain. Not without
resistance will the invisible
powers give up their treasures.
But when you see me falter, then
come to my aid and repeat the call
that I make; otherwise we shall
both be lost.

Be quiet. The moments are precious.

(The moon is barely visible. Caspar seizes the crucible.)

Merk' auf, was ich hineinwerren werde, damit du die Kunst lernst.	No mark me, that you may learn the art.

(He takes the ingredients from his pouch and throws them in one by one.)

Hier erst das Blei. Ewas gestossenes Glas von zerbrochenen Kirchenfenstern, das findet sich. Etwas Quecksilber. Drei Kugeln, die schon einmal	First, then, the lead. Then this piece or glass from a broken church window, some mercury, three balls that have already hit the mark.
getroffen. Das rechte Auge eines Wiedehopfs, das linke eines Luchses- *Probalum est*! Und nun den Kugelsegen!	The right eye of a lapwing, and the left of a lynx. *Probalum est!* Now to bless the balls.

Melodrama

CASPAR	**CASPAR**

(pausing three times, bowing to the earth)

Schütze, der im Dunkel wacht,	Hunter, who watches in the darkness,
Samiel! Samiel! Hab' *acht*!	Samiel! Samiel! Pay attention!
Steh mir bei in dieser *Nacht*,	Stay with me through this night
Bis der Zauber is voll*bracht*!	until the magic is achieved.
Salbe mir so Kraut als *Blei*,	Anoint for me the herbs and lead.
Segn' es sieben, neun und *drei*,	Bless the seven, nine, and three,
Dass die Kugel tuchtig *sei*!	so that the bullet will be fit.
Samiel! Samiel! Her*bei*!	Samiel! Samiel! Come to me!

(The material in the crucible begins to hiss and bubble, sending forth a greenish flame. A cloud passes over the moon, obscuring the light.)
(casts the first bullet, which drops in the pan)

EINS!	ONE!

(The echo repeats: EINS! *Nightbirds crowd around the fire.)*

ZWIEI!	TWO!

(The echo repeats: ZWEI! *A black boar passes; startled, Caspar counts.)*

DREI!	THREE!

(Echo: DREI! *A storm starts to rage; Caspar continues to count anxiously)*

VIER!	FOUR!

(Echo: VIER! *Cracking of whips and the sound of galloping horses is heard; Caspar grows more and more alarmed.)*

FÜNF!	FIVE!

(Echo: FÜNF! *Dogs barking and horses neighing are heard: the devil's hunt.)*

Wehe! Das wilde Heer!	Woe is me! The wild chase!
CHORUS	**CHORUS**
Durch Berg und Thal,	Through hill and dale,
Durch Schlucht und Schacht,	through glen and mire,
Durch Thau und Wolken,	through dew and cloud,
Sturm und Nacht!	storm and night!
Durch Höhle, Sumpf und Erdenkluft,	Through marsh, swamp, and chasm,
Durch Feuer, Erde, See und Luft,	through fire, earth, sea, and air,
Jo ho! Wau wau! jo ho! Wau wau!	Yo ho! Wow wow! Yo ho! Wow wow!
Ho ho ho ho ho ho ho ho!	Ho ho ho ho ho ho ho ho!
CASPAR	**CASPAR**
SECHS!	SIX!

(Echo: SECHS! *Deepest darkness. The storm lashes with terrific force.)*

Samiel! Samiel! Samiel! Hilf!	Samiel! Samiel! Samiel! Help!
SAMIEL *(appears)*	**SAMIEL** *(appears)*
Hier bin ich!	Here I am!

(Caspar is hurled to the ground.)

MAX	**MAX**

(Nearly losing his balance from the impact or the storm; he jumps out of the magic circle and grips a dead branch, shouting.)

Samiel!	Samiel!

(The storm suddenly dies down. Instead of the dead tree, the black hunter appears before Max, grabbing his hand.)

SAMIEL	**SAMIEL**
Here I am.	Hier bin ich!

(Max makes the sign of thc cross as he is thrown to the ground. The clock strikes one. Dead silence. Samiel has disappeared. Caspar remains motionless, face to the ground. Max rises convulsively.)

19ᵗʰ-Century German Opera—Richard Wagner
Lecture 40

The revolutionary Richard Wagner rejected the traditions of Italian and French opera to create an all-inclusive music drama, characterized by continuous music and continuous drama, and a conception of the role of the orchestra as the "inner voice of truth," revealing psychological insights through the use of *leitmotif*.

Richard Wagner (1813–1883) was the single most influential, revolutionary, and controversial composer of his time. His music redefined what was expressively possible in the opera house and, by extension, the symphony hall. At the age of 15, with little or no musical experience, Wagner decided he wanted to become a composer. By the age of 20, he had acquired a compositional technique equaled by few and second to none. Wagner's two great musical influences were Beethoven's Symphony no. 9 and Weber's *Der Freischütz*. He was unique among major opera composers in that he controlled virtually every aspect of his music. He even wrote his own libretti.

Having decided that French and Italian operas were "degenerate art forms," Wagner set about revolutionizing opera to create a comprehensive art form he would call "music drama." *Gesamtkunstwerk*, Wagner's word for his all-inclusive art form, draws on all the resources of drama, poetry, instrumental music, song, acting, costumes, and scenery. Wagner's *Tristan und Isolde* of 1859 illustrates the practical application of his theories. It is one of the most influential pieces of music of the 19ᵗʰ century.

The music drama is based on a medieval story of unconsummated and tragic love. A tremendous degree of sexual tension underlies the entire opera. In musical terms, this is manifest in the lack of closed cadences throughout the opera, as well as its overture. *[**Musical selection:** Tristan und Isolde (1859), overture.]* The irresolution and dissonance here is a musical metaphor for unresolved sexual passion.

Wagner's mature music dramas exhibit three major innovations, all of which are evident in *Tristan und Isolde*. There are no arias and no recitatives in the traditional sense, only continuous music in the service of continuous drama. The orchestra performs a role analogous to that of the chorus in an ancient Greek drama: It acts as a narrator, interpreting the drama unfolding on the stage.

To accomplish this, Wagner invented the *leitmotif*. This is a musical theme that is associated with a particular person, object, idea, or feeling. For example, the key leitmotif in *Tristan und Isolde* is the so-called drink-death leitmotif: It represents the drink that Tristan and Isolde think is poison that will kill them instantly but is actually a love potion that will, ultimately, lead to their deaths. On its initial sung appearance, it is associated with the words "I drink to you." *[Piano example: drink-death leitmotif, initial version.]* Before the sung version, the leitmotif appears in the overture. *[Musical selection: Wagner,* Tristan und Isolde*, overture, drink-death leitmotif.]*

Richard Wagner, the most influential, revolutionary, and controversial composer of the 19th century.

The drink-death leitmotif represents three elements, each of which depicts something different. The first element depicts the physical lifting of the cup; the second element depicts the downward flow of the liquid, and this downward flow also illustrates the third element: The chromatic descent to a harmonic dissonance is a musical metaphor for death. *[Piano examples: drink-death leitmotif's three elements;* **musical selection:** *Wagner,* Tristan und Isolde*, overture, drink-death leitmotif.]* The drink-death leitmotif is also linked with a chromatically rising motive (a second leitmotif) that represents mutual longing. *[Piano examples: drink-death leitmotif and mutual longing leitmotif;* **musical selection:** *Wagner,* Tristan und Isolde*, overture, drink-death and mutual longing leitmotifs.]* The linkage of these two leitmotifs creates three additional meanings: that the drink itself will be the cause of mutual longing, that death and desire are mirror images of each other,

and that only through death can transcendent love be realized. It is this sort of multilayered meaning that makes Wagner's music so dramatically compelling. The deceptive cadences in *Tristan und Isolde* are equally significant. *[**Piano examples:** Wagner,* Tristan und Isolde*, overture, drink-death and mutual longing leitmotifs with improvised resolution and actual deceptive cadence; **musical selection:** Wagner,* Tristan und Isolde*, overture, drink-death and mutual longing leitmotifs and deceptive cadence.]*

These and the many other leitmotifs in *Tristan und Isolde* are altered, fragmented, and developed both vocally and by the orchestra, with each permutation offering a new meaning. The orchestra becomes the unconscious truth behind the words of the characters.

Wagner was powerfully influenced by the ideas of the 19th-century German philosopher Arthur Schopenhauer (1788–1860) Schopenhauer claimed that only instrumental music could express the full range of human emotions that lie beneath surface appearances. In Wagner's interpretation of this philosophy, the orchestra and the leitmotif became the voice of "inner truth." Thus, Wagner's music dramas unfold on two levels: The singers represent the world of the everyday, replete with half-truths and delusions, while the orchestra, by employing leitmotifs, tells the truth.

In his music dramas, Wagner creates entire worlds of experience and meaning, an alternative reality that crystallizes the mystical and sensuous essence of Romanticism.

In act 1, scene 5, of *Tristan und Isolde*, Tristan and Isolde fall in love. We hear another important leitmotif associated with the concept of Tristan's honor. *[**Piano example:** G–Ab–C–B.]* After Tristan and Isolde drink the love potion, they sing one of the most beautiful duets of all time, and it is Wagner's music, not the banal text, that makes this so powerful. *[**Piano example:** "I drink to you" leitmotif; **musical selection:** Wagner,* Tristan und Isolde*, act 1, scene 5.]* In his music dramas, Wagner creates entire worlds of experience and meaning, an alternative reality that crystallizes the mystical and sensuous essence of Romanticism. ∎

Wagner *Tristan und Isolde*

op. 67 (1808)

Leitmotifs

Tristan

Tris - tans Eh - re
Tris - tan's hon - or

Isolde

Ich trink' sie dir!
I drink to you!
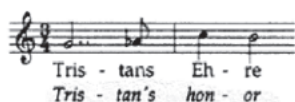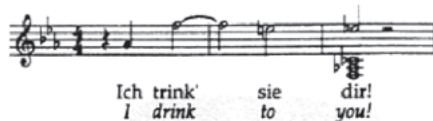
(after Isolde has drunk)

(they look fixedly at each other with longing)

Tristan und Isolde (1859)

–Richard Wagner

SAILORS (outside)	**SAILORS**
Auf das Tau!	Haul the line!
Anker ab!	Drop the anchor!
TRISTAN (starting wildly)	**TRISTAN**
Los den Anker!	Drop the anchor!
Das Steuer dem Strom!	Stern to the current!
Den Winden Segel und Mast!	Sail and mast to the wind!

(He takes the cup from Isolde)

Wohl kenn' ich Irlands Königin,	Well know I Ireland's Queen,
Und ihrer Künste Wunderkraft:	and her art's magic:
Den Balsam nützt' ich,	The balsam I used
Den sie bot:	that she brought:
Den Becher nehm' ich nun,	The goblet I now take
Dass ganz ich heut' genese.	so that I might altogether today recover.
Und achte auch	And heed also
Des Sünne eid's,	the oath of atonement,
Den ich zum Dank dir sage.	which I thankfully made to you.
Tristans Ehre,	Tristan's honor,
Höchste Treu!	highest truth!
Tristans Elend,	Tristan's anguish,
Kühnster Trotz!	brave defiance!
Trug des Herzens!	Betrayal of the heart!
Traum der Ahnung:	Dream or presentiment:
Ew'ger Trauer	eternal sorrow,
Einz'gel Trost:	unique solace,
Vergessens güt'ger Trank,	forgetting's kindly drink,
Dich trink' ich sonder Wank.	I drink without wavering.

(He sits and drinks)

ISOLDE	**ISOLDE**
Bertug auch hier?	Betrayed even in this?
Mein die Hälfte!	The other half is mine!

(She wrests the cup from his hand)

Verräter! Ich trink' sie dir!	Traitor! I drink to you!

(She drinks and then throws away the cup. Both, seized with shuddering, gaze at each other with deepest agitation, still with stiff demeanor as the expression of defiance of death fades into a glow of passion. Trembling grips them. They convulsively clutch their hearts and pass their hands over their brows. Then they seek each other with their eyes, sink into confusion, and once more turn with renewed longing toward each other.)

ISOLDE *(with wavering voice)*
Tristan!

ISOLDE
Tristan!

TRISTAN *(overwhelmed)*
Isolde!

TRISTAN
Isolde!

ISOLDE *(sinking on his chest)*
Treuloser Holder!

ISOLDE
Treacherous lover!

TRISTAN
Seligsle Frau!

TRISTAN
Divine woman!

(He embraces her with passion. They remain in silent embrace.)

ALL THE MEN *(outside)*
Heil! Heil!
König Marke!
König Marke, Heil!

ALL THE MEN
Hail! Hail!
King Mark!
King Mark, Hail!

BRANGÄNE

BRANGÄNE

(With averted face full of confusion and horror, Brangäne had leaned over the side; she turns to see the pair sunk into a love embrace and hurls herself, wringing her hands, into the foreground.)

Wehe! Weh!
Unabwendbar
Ew'ge Not
Für kurzen Tod!
Tör'ger Treue
Trugvolles Werk
Blüht nun jammerd empor!

Oh no! I cannot believe it!
Inevitable,
endless disaster,
instead of quick death!
Misleading truth,
deceitful work
now blossoms pitifully upward!

(They break from their embrace)

TRISTAN *(bewildered)*
Was träumte mir
Von Tristans Ehre?

TRISTAN
What did I dream
of Tristan's honor?

ISOLDE
Was träumte mir
Von Isoldes Schmach?

ISOLDE
What did I dream
of Isolde's honor?

TRISTAN
Du mi verloren?
ISOLDE
Du mich verstossen?
TRISTAN
Trügenden Zaubers Tückische List!
ISOLDE
Törigen Zürnes Eitles Draü'n!
TRISTAN
Isolde! Süsseste Maid!
ISOLDE
Tristan! Trautester Mann!
BOTH
Wie sich die Herzen wogend
erheben
Wie alle Sinne wonnig erbeben!
Schnender Minne
Schwellendes Blühen,
Schmachtender Liebe
Seliges Glühen!
Jach in der Brust
Jauchzende Lust!
Isolde! Tristan!
Tristan! Isolde!
Welten entronnen
Du mir gewonnen!
Du mir einzig bewusst,
Höchste Liebslust!

TRISTAN
Are you lost to me?
ISOLDE
Have you repulsed me?
TRISTAN
False magic's nasty trick!
ISOLDE
Foolish wrath's vain menace!
TRISTAN
Isolde, sweetest maiden!
ISOLDE
Tristan, most beloved man!
BOTH
How, heaving, our hearts are
uplifted!
How all our senses blissfully quiver!
Longing, passion
swelling, blooms,
languishing love,
blessed glow!
Precipitate in the breast
exulting desire!
Isolde! Tristan!
Tristan! Isolde!
Escaped from the world,
you have won me.
You, my only thought,
highest love's desire!

(The curtains are now drawn wide apart. The entire ship is filled with knights and sailors who joyfully signal the shore from aboard. Nearby is seen a cliff crowned by a castle. Tristan and Isolde remain lost in mutual contemplation, unaware of what is taking place.)

The Concert Overture, Part 1
Lecture 41

The 19th-century revival of Shakespearean drama resonated with Romantic artists and inspired a great deal of program music, including Tchaikovsky's *Romeo and Juliet.*

Program music is instrumental music that describes some extramusical content. The following excerpt does not evoke any particular extramusical content. It can be described in purely musical terms. *[**Musical selection:** Mozart,* Eine kleine Nachtmusik*, K. 525 (1787), movement 2.]* We can try to understand the following excerpt in purely musical terms, but ultimately, we will fail because the theme is not a musical idea; it is a programmatic idea—the idea of a storm. *[**Musical selection:** Beethoven, Symphony no. 6 in F Major, op. 68 (1808), movement 4.]* In the piece by Mozart, expressive content follows musical content; in Beethoven's symphony, the musical content follows expressive intent. This is, essentially, the difference between Classicism and Romanticism.

Instrumental program music can become remarkably specific in the hands of a clever composer. *[**Musical selections:** Tchaikovsky,* Romeo and Juliet*, Overture-Fantasy (1869), love theme; Mahler, Symphony no. 1 (1888), movement 3.]* In this excerpt from Mahler's First Symphony, we should be aware of the incredibly strange juxtaposition of different sorts of music. *[**Musical selection:** Mahler,*

Library of Congress, Music Division.

Gustave Mahler as a boy.

Symphony no. 1, movement 3.] What does this mean? First, we hear a funeral march. *[**Piano example:** Mahler, Symphony no. 1, movement 3, funeral march based on "*Frère Jacques*" in minor mode.]* Next, we hear *klezmer* music (Jewish dance-band music of central and eastern Europe), followed by circus-like music, followed by a hushed return to the funeral march. What does this all mean? This passage of music was inspired by an ironic woodcut

by Moritz von Schwind. It depicts the funeral of a huntsman, whose bier is being carried by various animals. The scene and Mahler's music also have a metaphorical meaning associated with Mahler's view of life as a travesty. *[**Musical selection:** Mahler, Symphony no. 1, movement 3.]*

Program music is an extremely generic term, covering several different types of music. A program symphony is a multi-movement work for orchestra that tells a single story, as for example, Beethoven's Symphony no. 6 and Berlioz's *Symphonie fantastique*. A concert overture or symphonic overture is a one-movement, self-standing composition for orchestra, written in sonata form or a close approximation, such as Mendelssohn's Overture to *A Midsummer Night's Dream*. A symphonic poem or tone poem is a one-movement composition for orchestra in which the form is determined by the literary story.

Romantic artists identified closely with Shakespearean drama, which inspired many musical works in the 19th century. Among 19th-century works inspired by Shakespeare are Verdi's operas *Macbeth*, *Otello*, and *Falstaff*; Berlioz's *Romeo and Juliet* and *Beatrice and Benedict*; and Mendelssohn's Overture to *A Midsummer Night's Dream*. Mendelssohn wrote his Overture to *A Midsummer Night's Dream* when he was only 17 years old. It focuses entirely on the

Felix Mendelssohn was among the Romantic composers inspired by Shakespeare's plays.

play's theme of enchantment and magic. This work is in sonata form. The cadence material that brings to a close the exposition, and the recapitulation is based on the character of Timothy Bottom, the rustic-turned-donkey and every child's favorite character in the play. *[**Musical selection:** Mendelssohn, Overture to* A Midsummer Night's Dream *(1826), Bottom's theme.]* The use of a drone motive depicts Bottom's rustic status. *[**Piano example:** drone fifth (B–F#).]* Mendelssohn has combined program music with sonata form in using his cadence material to depict the rustic, braying Timothy Bottom.

Peter Ilyich Tchaikovsky (1840–1893) received a German-style musical education and created a hugely successful body of work that reflected a combination of his Western training and his Russian heritage. Tchaikovsky received his German-style musical education at the St. Petersburg Conservatory of Music. His output includes six symphonies, a violin concerto, three piano concerti, two operas, and three ballets, along with various smaller works for orchestra, piano works, and chamber music. He was a neurotic who was terrified all his life that his homosexuality would be discovered by a society that regarded homosexuality as a criminal perversion. He was the beneficiary of the patronage of a wealthy widow, Nadejda von Meck, for 17 years. Their letters provide a picture of a composer and his life unparalleled in the literature except for Mozart's letters. Madam von Meck's patronage allowed Tchaikovsky to compose whatever he wanted whenever he wanted. His death was mostly probably a suicide, committed because his homosexuality was about to become public.

Tchaikovsky's compositional style is an amalgamation of diverse elements. Tchaikovsky's music combines his Russian cultural and emotional heritage, his Western compositional technique, and his proclivity for Romantic musical subjectivism. Tchaikovsky saw his music as both autobiography and confession. Moreover, his remarkable melodic gift produced some of the most beautiful and enduring melodies ever written. Tchaikovsky's *Romeo and Juliet* of 1869 is cast in sonata form and based on the characters and action of Shakespeare's play of the same title. ∎

The Concert Overture, Part 2
Lecture 42

> **The vast majority of Romantic-Era composers continued to use Classical-Era forms in one way or another whenever it suited them to do so.**

Many composers wrote both program works and more traditional works, such as symphonies that employed, to some degree or another, Classical-Era forms. The only major 19th-century composer who wrote no program music was Johannes Brahms. Brahms used Classical-Era forms in a modern way with a Beethoven-like flexibility. The expressive impact of those who wrote program music and those who, like Brahms, adhered to Classical-Era forms is, in the end, very much the same. The power and force of Romanticism-inspired musical expression remains dominant.

The introduction to Tchaikovsky's *Romeo and Juliet* begins with a hymn theme. *[**Musical selection:** Tchaikovsky,* Romeo and Juliet*, hymn theme.]* For the actual sonata form of his overture, Tchaikovsky designed his two principal themes, which represent, respectively, the vendetta between the Capulets and the Montagues and the love between Romeo and Juliet. *[**Musical selection:** Tchaikovsky,* Romeo and Juliet*, vendetta theme.]*

The love theme has three distinct parts. The first part introduces the famous love theme itself. This first appearance seems "furtive," as if Romeo and Juliet were stealing sideways glances at each other. The second part of this theme is the so-called sighing motive. *[**Piano examples:** sighing motive; tritone.]* The dissonance of the tritone symbolizes the tragic outcome of Romeo and Juliet's passion for each other. The third part of this theme brings the love theme back in its entirety. *[**Musical selection:** Tchaikovsky,* Romeo and Juliet*, theme 2 (love theme).]* The sighing motive becomes a very important element during the conclusion of the movement. *[**Musical selection:** Tchaikovsky,* Romeo and Juli*et, theme 2 (love theme), sighing motive.]*

The second part of the coda presents a funereal version of the love theme. A chorale emerges in the winds. It combines the sighing motive with the mood and rhythm of the hymn theme. The third part of the coda sees another version of the love theme: A strumming harp symbolizes the lovers' transcendental love. The Overture-Fantasy concludes with a monumental and shattering series of major chords. *[**Musical selection:** Tchaikovsky,* Romeo and Juliet*, coda.]*

The recapitulation, about two-thirds of the way through, depicts the fateful swordfight in which Romeo slays Tybalt, an act that will seal Romeo's and Juliet's fate. *[**Piano examples:** D-minor chord; G#; tritone dissonance; sighing motive.]* The sighing motive contains the same tritone dissonance of D–G# as the tritone in the passage depicting Romeo's sword thrust. As such, the sighing motive presages the moment of truth when Romeo kills Tybalt. *[**Musical selection:** Tchaikovsky,* Romeo and Juliet*, recapitulation, duel scene, coda, opening (funeral march).]*

In this work, Tchaikovsky marries form and function. The work makes sense as an abstract piece of music. At the same time, it brilliantly captures the essence of Shakespeare's drama, although Tchaikovsky, unlike Shakespeare, gives his work a Romantic, transcendent ending. *[**Musical selection:** Tchaikovsky, Overture-Fantasy,* Romeo and Juliet*.]* ∎

WordScore Guide™: **Tchaikovsky** *Romeo and Juliet*

Overture-Fantasy (1869/1880 revised)

Quasi Sonata form

Introduction *"Andante"*

The mood of the **Introduction** is one of quiet anguish and melancholy; musically it provides a long, steady buildup to the **Exposition**

Part 1: <u>Hymn Theme</u>
Melancholy, rising chorale tune is prayerfully intoned by clarinets and bassoons

f-sharp minor

p
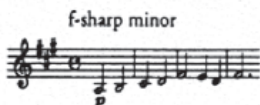
| 12 |

Part 2: Half-note, "anguish" motives climb upward through the strings, leading directly into . . . .

f-sharp minor ➔ f minor

p   *cresc.* . . . .

| 61 |

Part 6: Three rising "announcements" in the strings and winds are followed by upward strumming harp; this passage is longer and more fully orchestrated than the earlier version

e minor

mf   *p*   *p pp*

1x   2x   3x   timpani roll

➔
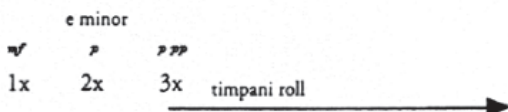
Exposition *"Allegro giusto"*

| 112 |

<u>Theme 1: Vendetta Theme</u>
Violent, dramatic theme at once portrays the feud between the Capulets and Montagues and the violent, deadly confrontation on which the drama hinges

tutti
b minor

f

| 122 |

Dramatic developmental episode features sequences of motives drawn from <u>Vendetta Theme</u>

f   mf   <   f

| 143 |

Explosive winds, brass, and percussion and 16th-note strings bring theme toward its climax

cresc. - - - - - - - - -

25

Part 3: Three rising "announcements" in flutes are followed by upward strumming harp (like the lute of a minstrel about to tell a sad tale!)

    mf   *p*   *p pp*

    1x   2x   3x

38

Part 4: <u>Hymn Theme</u> in winds is now accompanied by quiet string *pizzicato*

f minor

p < *mf* >

52

Part 5: Half-note "anguish" motives climb upward through strings

f minor

p

78

Part 7: Transition/buildup
"poco a poco stringendo accelerando"
Passage is based on "anguish" motives

faster . . . *allegro* . . . slow . . . faster . . .

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

    a minor (then modulatory . . .)

151

Climactic version of the <u>Vendetta Theme</u>

ff

strings

164

Transition Motives from the <u>Vendetta Theme</u> quietly dissipate the energy accumulated previously

p

184

<u>Theme 2</u>
Part 1: <u>Love Theme</u>
Heard briefly; perhaps meant to represent Romeo and Juliet's first glance at each other

    D-flat Major

     a

English horn and violas

harp

p

235
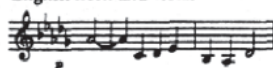
Part 2: "Sighing" motive creates a dreamy, slightly melancholy mood; the love that will doom Romeo and Juliet begins to grow . . .

flute

strings (*con sord.*)

pp < >
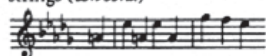
Development   Based entirely on the Vendetta Theme and Hymn Theme

| 273 | 278 | 285 | 300 |

Part 1: Ugly reality intrudes upon the reverie of the lovers as the **Development** returns the music to the dramatic, minor Vendetta Theme

p < *mf*

Part 2: Fragments of the Vendetta Theme and the Hymn Theme are heard against swirling strings

f > *pp*

Part 3: The Hymn Theme is now heard against syncopated strings

pp <

Part 4: The combination of the Vendetta Theme and Hymn Theme heard in **Part 2** returns

f > *pp*

Recapitulation

| 353 | 367 | 389 | 419 |

Theme 1: Vendetta Theme Abbreviated; violent and dramatic

tutti

b minor

ff

Long descent in strings

Extended version of "sighing" motive in oboes and clarinet acts as a bridge/transition to . . . .

pp

Theme 2: Love Theme Ecstatically in the strings and flute; "sighing" motive in horn

a *b* *a¹*

D Major

f < *ff* > *p* < *f* <

Developmental passage based on motives from the Love Theme

236

213

Part 3: Love Theme
"dolce e sensibile"
in the winds

Note: horn continues to play "sighing" motive (some heavy breathing going on here! The two have fallen in love!)

a   b   a¹

p < >

243

Cadence Material
Beatific motives in strings and winds rise and fall against a quietly strumming harp; hints of minor presage the fate of the "star-crossed" lovers, whose fate is now sealed

p *decresc.* - - - - - pp

307

Part 5: The syncopated version of the **Hymn Theme** from Part 3 returns

σ pp <

320

Part 6: Motives from the **Vendetta Theme** are heard, initially in the low strings

f *cresc.* - - -

E X P L O S I V E

S E Q U E N C E

ff

cymbals and bass drum

335

Part 7: The **Development** reaches a thunderous climax as the **Vendetta Theme** rhythm* is hammered home, followed by the explosive, swirling motion first heard in the **Exposition**

ff

* ♫

436

The **Love Theme** returns, but the ecstacy is cut short by . . . .

ff

441

The **Vendetta Theme**—and the violent reality it represents—brutally intrudes; a mood of conflict ensues as the **Vendetta Theme** is pitted against a vigorous and outspoken **Hymn Theme** in the brass! We can easily imagine the fateful swordfight that sees Tybalt slay Mercutio and then Romeo slay Tybalt!

(Note the low G-sharp in ms 471; the fateful thrust?!?)

Following the "fateful thrust" in ms 471, the music slowly and miserably descends and quiets

483

Sudden low string and timpani attack

ff > p

Coda *"Moderato assai"*

485

Part 1: A funereal pall is cast upon the music as muffled timpani and low *pizz.* accompany minor motives of the <u>Love Theme</u>; Romeo and Juliet die

     b minor

   mf   ▶   *p*

494

Part 2: A gorgeous and melancholy chorale is heard in the winds; it combines the "sighing" motive with the mood and rhythm of the <u>Hymn Theme</u> to create a moving tribute—perhaps Friar Lawrence's last rites—to the doomed lovers

   p

508

Part 3: Strumming harp resumes under a shimmering major-ish version of the <u>Love Theme</u>; this gorgeous, ethereal music would seem to suggest that Romeo and Juliet's love has transcended the bonds of morality and continues in a higher place . . .*

*This vision of a timeless, transcendent love would seem to be a direct reference to and influence of Wagner's *Tristan and Isolde*

drum roll

519

Part 4: Monumental and shattering series of B Major chords powerfully conclude the piece

   ff

Romantic-era Musical Nationalism

Lecture 43

When the European revolutions of 1848 failed, nationalism came to be expressed in non-political ways. In music, it was manifest in works that incorporated elements of folk music, or folk-like music, and folklore.

In 1848, revolutions spread across Europe. The middle and working classes wanted constitutional government, an end to social injustice, and in the case of those countries suffering under the rule of the Austrian Habsburg dynasty, national independence. All these revolutions failed; overt political nationalism was outlawed. As a result, nationalist aspirations turned to the arts for expression.

Musical nationalism incorporated folk music, or folk-like music, and folkloric stories into concert works, song, and opera. The musical nationalism of the 19th century was very different from the language-based nationalism of the Baroque Era. In the 16th–18th centuries, national identity rested principally on the idiosyncrasies of the native language. In the 19th century, nationalism was folkloric. This was as much a political movement as an artistic one. Important 19th-century musical nationalists included Frederic Chopin, who used the melodic and rhythmic elements of Polish music, as well as Polish dance forms, such as the mazurka and the polonaise. *[**Musical selection:** Chopin, Polonaise in Ab Major, op. 40, no. 3 (1838).]*

The Hungarian composer Franz Liszt (1811–1886) was an extraordinary piano prodigy who became a virtuosic legend in his own lifetime after being inspired by the technical prowess of the violinist Niccolo
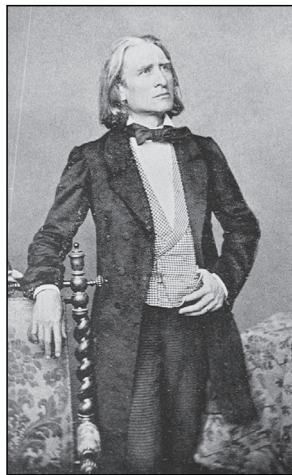
Franz Liszt's Hungarian Rhapsodies drew on contemporary Roman music.

Paganini. Liszt wrote 19 Hungarian Rhapsodies in an attempt to elevate what he believed to be Hungarian folk music. In reality, these pieces are settings of contemporary tunes played by gypsy bands.

This is not genuine Magyar music. This is dance music with motivic ideas that create a sense of central European music. This rhapsody constitutes a perfect example of post-1848 folkloric nationalism: music that features the inclusion of folk or folk-like music into a concert musical setting. Liszt intended his rhapsodies to be a personal and political statement. *[**Musical selections:** Liszt, Hungarian Rhapsody, no. 2 (c. 1853), opening; midway through the rhapsody.]*

Johannes Brahms's Hungarian dances are an example of musical exoticism.

By the 1860s, the ethnic sounds of European concert music had become part of a shared musical language, the composer's country of origin notwithstanding. This use of one nation's nationalist musical sound by a composer from another nation is called *exoticism*. An example of exoticism is the German composer Johannes Brahms's set of Hungarian dances. *[**Musical selection:** Brahms, Hungarian Dance no. 5 (1868).]* Brahms was a "Hungarophile" whose mature compositions are filled with references to Hungarian gypsy-like music. *[**Musical selection:** Brahms, Violin Concerto in D Major (1878), movement 3, rondo theme.]*

Franz Liszt came to define the instrumental virtuoso as a hero, even as a god. Liszt was the consummate showman, who caused riots at his performances. Though many of his contemporaries considered him a charlatan, he was, nevertheless, one of the greatest pianists who ever lived. Moreover, he was a composer capable of first-rate work, as exemplified by his *Totentanz* (*Dance of Death*). This work exhibits the Romantic proclivity for the macabre

and expressive excess, which were, at that time, considered artistic assets. *Totentanz* is a theme and variations–form work inspired by a series of woodcuts by Hans Holbein the Younger (1497–1543) depicting death and its victims during the 14th-century plague known as the Black Death.

In reality, *Totentanz* is two works in one: a theme and variations–form movement disguised as a piano concerto. The theme on which the variations are based is Thomas of Celano's plainchant trope *Dies irae*. The piano plays the role of the skeletal grim reaper pictured in Holbein's woodcuts. [**Piano example:** *Liszt,* Totentanz*, grim reaper material;* **musical selection:** *Thomas of Celano, Dies irae (c. 1225).]* Liszt's music is extremely virtuosic, excessively vulgar, and absolutely riveting. *[**Musical selection:** *Liszt,* Totentanz *(1849), theme and variations 1–3.]*

All these revolutions failed; overt political nationalism was outlawed. As a result, nationalist aspirations turned to the arts for expression.

Nationalist composers comprise the bulk of composers between 1860 and the beginning of World War II in 1939. Their music is informed to a great degree by their native or folk music and their national heritage. They include Russian nationalists, whose music we examine in the next lecture. ∎

Russian Nationalism

Lecture 44

Russian concert music began with Mikhail Glinka, who was rightly revered by the composers of a group known as the Russian Five. These 19th-century composers were musical amateurs, yet they forged a characteristically national style of Russian music that employed Russian folk music and avoided the type of German-style thematic development that dominated western European music.

Russian musical nationalism was not so much a reaction to the events of 1848 as a reaction to Russia's entry into the European mainstream during the early 19th century. Russia was thrust into the forefront of the European community as a consequence of Napoleon's defeat in 1812 and the Decembrist Revolt of 1825. The Decembrist Revolt was an attempt to create a constitutional monarchy based on the ideals of the French Revolution. It failed, but the spirit of individual freedom and nationalism that it engendered inspired the Russian intellectual and artistic classes. After 1825, many Russian writers and musicians began to cultivate a uniquely Russian artistic tradition. Preeminent among these Russian nationalists was the poet Alexander Pushkin (1799–1837), who provided an inspiring literary heritage, as Goethe had done for the German language. His work was turned into operas by Modest Mussorgsky, Peter Ilyich Tchaikovsky, and Mikhail Glinka.

Alexander Pushkin, a Russian nationalist poet.

The history of genuinely Russian concert music begins with Glinka. Glinka's opera *A Life for the Tsar*, which premiered in 1836, uses a very flexible and highly idiosyncratic style of recitative derived from the rhythms and inflections of the Russian language. Glinka's opera *Ruslan and Ludmilla* of 1842 is considered his great masterwork. It is filled with just the sort of folk-inspired melodies, orientalisms, rhythmic irregularities, and

orchestral effects that we now think of as being characteristically Russian. [*Musical selection: Glinka,* Ruslan and Ludmilla*, overture.*]

Ruslan and Ludmilla provided a model of Russian national music for the next generation of Russian composers, who included Mily Alexandrovich Balakirev (1837–1910) and the so-called Russian Five. Despite his minimal musical training, Balakirev became the successor to Glinka. During the 1860s, he gathered around him a group of young, self-taught amateurs known as the Russian Five. In addition to Balakirev, they were Cesar Cui (1835–1918), Modest Mussorgsky (1839–1881), Nicolai Rimsky-Korsakov (1844–1908), and Alexander Borodin (1833–1887). They eventually changed the face of Russian music forever. They made a virtue of their technical ignorance and raised the flag of their dogmatic nationalism at every opportunity. They particularly scorned the western European academic tradition, which they saw as a threat to Russian nationalism.

A characteristically Russian music emerged from the Five. The music of the Five employs Russian folk or folk-like melodies. It is overwhelmingly expository in nature; it contains very little development in the German sense. It is rhythmically powerful, sharply accentuated music, based on the rhythmic character and asymmetries of the Russian language. [*Musical selection: Mussorgsky,* Pictures at an Exhibition *(1874), opening movement ("Promenade").*]

By the 1880s, the once-amateurish Rimsky-Korsakov had become the most technically accomplished composer of the Five. In 1871, Rimsky-Korsakov accepted a position at the St. Petersburg Conservatory of Music. Rimsky-Korsakov's acceptance of the conservatory position caused a rift within the Five, because the conservatory's education program was based on the western German/Austrian musical tradition.

For Russian music, however, it was a giant step forward. Rimsky-Korsakov was finally obliged to learn proper compositional technique, for which he found he had a genius. He managed to bridge the gap between the Five and their nationalist agenda and the traditional western European musical establishment. He became an influential teacher whose students included Igor Stravinsky, Sergei Prokofiev, and Alexander Glazunov, who in turn

taught Dmitri Shostakovich. These names constitute a "Who's Who" of 20th-century Russian composers.

Rimsky-Korsakov's *Russian Easter* Overture of 1888 is an example of Russian nationalism at its very best. The composer's extraordinary ear for timbre is evident in this work, which is based on sonata form and tells the story of a Russian Easter Day. It draws on melodies from the *Obichod*, a collection of Russian religious music, published in 1772. These Russian religious melodies, which are woven together seamlessly with originally composed music, are motivically related to each other, endowing the overture with a tremendous degree of thematic unity. *[Piano example: Rimsky-Korsakov,* Russian Easter *Overture, introduction, Easter hymn ("Let God Arise").]*

After 1825, many Russian writers and musicians began to cultivate a uniquely Russian artistic tradition.

The hymn is followed by music that seems to depict a sunny landscape. Metaphorically, this passage suggests the resurrection of Christ (represented by the hymn) and the coming of spring (represented by the birdsong in the solo violin). *[Musical selection: Rimsky-Korsakov,* Russian Easter *Overture (1888), opening.]*

Rimsky-Korsakov borrowed another hymn tune from the *Obichod*. *[Piano example: "An Angel Wailed."]* This hymn is played by a solo 'cello accompanied by chirping flute and harp and is followed by a flute cadenza. *[Musical selection: Rimsky-Korsakov,* Russian Easter *Overture, "An Angel Wailed" and flute cadenza.]*

Rimsky-Korsakov's music is not a medley of tunes; the tunes are fused into a seamless and singular expressive statement. *[Musical selection: Rimsky-Korsakov,* Russian Easter *Overture, introduction.]* Theme 1 of the overture's sonata-form exposition is another borrowed Easter hymn. *[Piano example: Easter hymn, "Let Them Also That Hate Him Flee Before Him."]* This hymn is motivically related to "Let God Arise." *[Piano examples: excerpts from*

"Let God Arise" and "Let Them Also That Hate Him Flee Before Him."] The two hymns seem to merge into one. *[**Musical selection:** Rimsky-Korsakov,* Russian Easter *Overture, exposition, theme 1.]* Theme 2 presents the fourth of the borrowed melodies, an Easter hymn tune entitled "Christ Is Arisen." This fittingly brings us to the climax of the overture. *[**Musical selection:** Rimsky-Korsakov,* Russian Easter *Overture, theme 2 ("Christ Is Arisen").]*

The motivic relationship between theme 2 and every other borrowed theme is uncanny. *[**Piano examples:** "Christ Is Arisen," "An Angel Wailed," "Let God Arise," and "Let Them Also That Hate Him Flee Before Him" motivic relationships; **musical selection:** Rimsky-Korsakov,* Russian Easter *Overture, exposition, theme 2.]*

At the end of the overture, "Christ Is Arisen" offers a magnificent, bell-ringing climax to the celebration of a Russian Easter Day.

The fourth part of the coda is a jubilant finale depicting the ecstatic joy of Christ's resurrection that lies at the heart of the Easter celebration. The fifth part of the coda features a trumpet and trombone fanfare. All the bells of Russia seem to be ringing in these final moments. *[**Musical selection:** Rimsky-Korsakov,* Russian Easter *Overture, coda, theme 2 and conclusion.]* ■

WordScore Guide™: **Rimsky-Korsakov** *Russian Easter Overture*

op. 36 (1888)

Quasi Sonata form

Introduction *"Lento mistico"*

Let God Arise

Prayerful, chant-like winds intone this morning hymn, imbuing it with an ancient, Gregorian quality

d minor (natural minor)
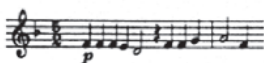
4

Violins with low string *pizzicato* accompaniment play the hymn

7

Lilting, bright violin cadenza would seem to depict the first rays of morning light falling across the holy, church-dominated landscape

G Major

25

"tranquillo"
Winds, with string/*pizz.* accompaniment play the hymn

p

29

Flute cadenza

D Major

32

An Angel Wailed
" *dolce*"

Played by solo clarinet

Note: ringing, incredibly delicate accompaniment in violins, flute, and harp

C Major

(Dramatic diminished harmonies and cymbal/timpani rolls add drama to this version of *Let God Arise*)

Rising string motives

55

Rising, "*dolce*" cello solo

A Major

The hymn momentarily resumes

p

Based on themes taken from the *Obichod*, a
1772 collection of hymns from the Russian
Orthodox Church.

| 10 |

An Angel Wailed
This beautiful, lyric hymn
tune is played by a solo cello

Note: chirping flute and harp
arpeggios in accompaniment

F Major

dolce

| 15 |

Lilting and brilliant
flute cadenza would
seem to represent
"awakening" of
birds and animal life
in general

Note: delicate harp
accomp.   C Major

| 20 |

Let God Arise
"Maestoso"
The hymn is
now intoned
responsorially
between trom-
bones and strings

a minor
f / mf

| 37 |

Violin cadenza

Note: Delicate
harp accomp.

p

| 42 |

Let God Arise
"Andante lugubre" (mournful)
Heavy, serious version of the hymn,
played by tuba and bassoons, is
meant to portray the "gloomy
colors . . . of the holy sepulchre"

d minor
p

| 60 |

Incredible section draws **Introduction** to an end and introduces the *Allegro*.

Shimmering string
tremolo →

Ecstatic solo
clarinet cadenza →

Harp
arpeggios →

Glittering section depicts the glow "that had shone with ineffable light at the
moment of resurrection . . . " (Rimsky-Korsakov)

Exposition *"Allegro agitato"*

Theme 1: *Let Them . . .*

Vigorous and dramatic, **Theme 1** alternates a new hymn tune, *Let them also that hate him flee before him* (below), with a powerful, brass-dominated version of the opening hymn, *Let God Arise*

Let them . . .

82

Let Them . . .

Note: unexpected and dramatic syncopations

d minor

mf

97

Let God Arise

Stated responsorially between tuba/bassoon and high winds

$<$ *f*

202

Theme 2: *Christ Is Arisen*

"poco più sostenuto e tranquillo; cantabile"

Shimmering, brilliantly orchestrated hymn tune which, being the story of Christ's resurrection, will ultimately be the climactic melody of the piece

D Major

cantabile

p

221

Cadence Material

Initially quiet, bell-like *pizz.* passage builds to a rousing fanfare in the trumpets

Note: percussion instruments—triangle, cymbals, bass drum and tam-tam

p $<$ *ff*

2x

302

"dolce"

Brief violin cadenza again recalls the **Intro***

p

*(See Note at top of facing page)

304

Part 4: Big buildup! Section is based on the material heard in the **Bridge** (ms 157–202)

"Allegro agitato"
Quiet timpani begins to propel the music forward

p $<$

Sequence based on blaring *tutti* fanfares

f

117

Developmental extension pits rising string arpeggios* against opening motive of *Let God Arise*

$< \textit{ff}$

*Note: These arpeggios, and the ones that follow, are drawn directly from the violin and flute cadenza of the **Introduction**

133

Let Them . . .

Extended, dramatic version of this syncopated hymn

string arpeggios

157

poco rit

Bridge

Blaring *tutti* fanfares alternate with scurrying string/wind melody and rising/falling arpeggios

$\textit{ff}$

S t r i n g d e s c e n t

$>$

Development *("Fantasia")*

257

Part 1: Begins with a blaring fanfare in C Major

$\textit{ff} >$

269

Part 2: *Christ Is Arisen* is briefly heard in the winds with string accompaniment

rit. ⌒

G Major

$\textit{p} < \textit{✓} > \textit{pp}$

291

Part 3: *Let God Arise*

"Recitative, maestoso"

A profound, prayerful solo trombone powerfully intones a new version of the hymn; the slower tempo vividly recalls the solemn mood of the **Introduction**

$\textit{pp}$

(Parts 5 and 6 mirror ms 97–132 of the **Exposition**)

348

Vigorous, dramatic passage based on the motive and syncopations of *Let Them . . .* (**Theme 1**)

369

Part 5: *Let God Arise*

Explosive responsorial version of the hymn heard between a trombone choir and winds

g minor   extended

$\textit{f}$

385

Part 6: Section pits rising string arpeggios against opening motive of *Let God Arise* in the trombones and tuba

$\textit{ff}$

Recapitulation*

409

Theme 1: Let Them . . .

Extended, dramatic
version of this syncopated
hymn

    d minor

    ff

string
arpeggios

433

Bridge

Blaring *tutti*
fanfares alternate
with scurrying
strings/winds and
rising/falling
arpeggios

    ff

poco rit.

S t r i n g
d e s c e n t

*Note that here in the **Recapitulation**, the
hymn, *Let God Arise*, has been superseded by
the heretofore underspoken *Christ is Arisen*

Coda

541

Part 1: *Christ Is Arisen*
"*poco più animato*"
in trombones and tuba

Note: glittering, ringing
accompaniment (celeste, harp,
high winds, percussion, and
pizzicato strings) gives the
hymn a celebratory air

    C Major

    f

Trumpet
fanfares
and
triangle and
piccolo trill
conclude the
section

604

Part 2: Rising/
falling arpeggios in
the violins punctu-
ated by quiet
fanfares

    f > *pp* <

Part 5: Ringing trumpet and
trombone fanfares and timpani
flourish bring the movement to a
magnificent conclusion

    D Major

    fff

End

| 478 |

Theme 2: *Christ Is Arisen*
Brilliant, shimmering version of this hymn tune

    G Major

    p

B P
R A
I U
E S
F E

"Lento e piacere"
Violin
cadenza

    trill

→

| 505 |

Cadence Material
Initially quiet, bell-like *pizzicato* passage builds to a rousing fanfare in the trumpets

Note: triangle, cymbals, tam-tam, strings *con sord.*

    pp < *f*

⌒
P
A
U
S
E

| 626 |

Part 3: Bridge Material
"allegro agitato"
Blaring *tutti* fanfares, scurrying melody, and rising/falling arpeggios are now layered atop one another to create an energetic, swirling effect

    ff

| 646 |

Big
buildup
in brass!

| 661 |

Part 4: *Christ Is Arisen*
"Maestoso" (*"grandiose"*)
A jubilant, ringing, cacaphonous finale would depict the ecstatic joy of Christ's resurrection at the heart of the Easter celebration

    C Major

    ff

251

An Introduction to Early 20ᵗʰ-Century Modernism
Lecture 45

New music has always been difficult for its contemporary listeners. The self-expressive revolution began with Beethoven and became increasingly extreme as the 19ᵗʰ century progressed. Eventually, composers needed extreme musical means to express extreme states.

We should treat contemporary art very carefully and with respect because what is new, different, and difficult in a work of art is very often what makes it original, powerful, and lasting. The music of many of the greatest composers in the Western tradition was not well received by its contemporary listeners. It is not until the early 19ᵗʰ century that we encounter music in which the principal expressive aim is to serve the emotional and self-expressive needs of the composer himself. *[**Musical selection:** Beethoven, Symphony no. 5 in C Minor, op. 67 (1808), movement 1.]*

The increasingly extreme range of Romantic expression required increasingly extreme musical means.

Beethoven was, like Napoleon Bonaparte, a quintessential man of his time, a middle-class man who attained the rank of hero through his own industry and genius (the post-Enlightenment meritocracy in action!). The same societal conditions that allowed Beethoven to frame his seemingly revolutionary attitude toward music led to that expression-at-all-costs movement known as Romanticism. With Beethoven as their poster child, the Romantics valued extreme expressive content above all things, including, not infrequently, musical coherence and any degree of artistic self-criticism.

Among the expressive trends of the Romantic Era were a celebration of extreme emotional states, a fascination with the grotesque and the macabre, and folkloric nationalism. Tchaikovsky created music that is emotionally extreme. Franz Liszt's Totentanz of 1849 is a strange and wonderful hybrid of symphonic poem, theme and variations form, and piano concerto (and

horror show!), based on the medieval plainchant of Dies irae. *[Musical selections: Romeo and Juliet, Overture-Fantasy (1869), love theme; Liszt, Totentanz (1849), excerpt.]*

From the mid-19th century on, national and ethnic self-identification became, for many non-German, non-Austrian, and non-Italian composers, an increasingly important mode of personal self-expression. Folkloric musical nationalism became both a political and autobiographical statement. Bedrich Smetana's Ma Vlast was a product of the nationalist artistic fervor that followed the failed revolutions of 1848. *[Musical selection: Smetana, Ma Vlast (1878), "Vlatava."]*

The increasingly extreme range of Romantic expression required increasingly extreme musical means. Wagner's *Tristan und Isolde* uses suspended tonality to create a musical metaphor for Tristan and Isolde's unconsummated sexual longing. Wagner had to temporarily go beyond the traditional tonal language to make his expressive point. He had to employ the "abortive gesture": He had to do the technically "wrong thing" for an expressive reason. To create new levels of expression, Romantic composers often had to go beyond the bounds of the traditional musical language. Just as musical form became "contextual" for Beethoven, for Wagner, in *Tristan und Isolde*, the very tonal system on which Western music had been based for more than 300 years became contextual, as well.

We begin our examination of the "abortive gesture for expressive reasons" with Mahler's Symphony no. 9. We listen to the first movement; the first thing we hear in the introduction is a repeated note. *[Musical selection: Mahler, Symphony no. 9 (1909), movement 1, opening.]*

Theme 1 is filled with sighing melancholy, created by a hanging dissonance that never resolves. *[Piano examples: theme 1; harmonic irresolution.]* In this most autobiographical of symphonies, Mahler explicitly depicts real-life events: heartbeat, echo of heartbeat, fibrillating tremolos, and resignation. *[Musical selection: Mahler, Symphony no. 9, movement 1, opening.]*

Two-thirds of the way through the first movement of Mahler's Symphony no. 9, the music slips and spirals down into an "abyss," at the bottom of

which we hear a terrible dissonance. *[**Musical selection:** Mahler, Symphony no. 9, movement 1.]* This music represents Mahler's own heart attack and death! *[**Piano example:** tritone F#–C.]* We know the heart attack is fatal because it is followed by a funeral march. To express his own heart attack and death, Mahler employed a sound that was as brutal as the event he was describing—the interval of a tritone. *[**Piano examples:** major and minor triads contrasted with a triton; **musical selection:** Mahler, Symphony no. 9, movement 1.]*

The so-called abortive gesture was a way to express things that had otherwise not been expressed. Sooner or later, the expressive desires of composers were going to outstrip the expressive ability of traditional tonal language.

Mahler used the "abortive gesture" to brutal effect in his Ninth Symphony.

The late 19th century and early 20th century were marked by accelerated technological, scientific, and intellectual change, which had a profound impact on music. These changes included the first automatic telephone switchboards, the production of the first car, the discovery of X-rays and helium, the discovery of radium and polonium, the first magnetic recordings of sound, the first heavier-than-air flight, and the first 78-rpm records.

The turn of the 20th century saw more than just technological change and scientific discoveries. It saw the emergence of ideas that virtually shattered precepts and concepts that had been cornerstones of Western thought and science for centuries. Albert Einstein, Sigmund Freud, and Max Planck forced us to reconsider the ways we perceived the workings of the mind and the nature of time, matter, and the universe. At the turn of the 20th century, dominated by this heady sense of change, the desire to be relevant to the time was overwhelming. Cutting-edge composers had, increasingly, to turn to the abortive gesture to achieve their expressive aims, because traditional tonal language had proven to be outmoded. The time was ripe for a new musical syntax. ∎

Early 20ᵗʰ-Century Modernism—Claude Debussy

Lecture 46

The big break with the tonal tradition came with the French composer Claude Debussy, whose music grew from the French language's proclivity for color, nuance, and blurred sound. Debussy was a stunningly original composer for whom timbre was as important as melody, rhythm, and harmony.

The challenge of finding new modes of compositional discourse occupied many of the best musical minds at the turn of the 20ᵗʰ century. The first big break with the German-Austrian-Italian tonal tradition occurred in France. Traditionally, French music was similar to Russian music in its general emphasis on thematic material and de-emphasis on development. Moreover, French music generally displayed a much slower harmonic turnover than German music, with more attention paid to timbre. This attention to timbre was a direct outgrowth of the French language, a language free of sharp accents and harsh consonants, characterized by metrical and rhythmic flexibility.

A comparison of music by Brahms and Debussy illustrates the essence of French music. Brahms's music is a manifestation of the German language, with its clarity of articulation at every level. *[**Musical selection:** Brahms, Violin Concerto in D Major, op. 77 (1878), movement 3.]* In this music, timbre is less important than pitches, rhythms, and harmonies. Debussy's music reflects the emphasis of the French language on the vowel. *[**Musical selection:** Debussy, Prelude to the Afternoon of a Faun (1892).]* The theme of this music is the actual *sound* of the instruments. *[**Piano example:** falling/rising chromatic fragment.]* For

Claude Debussy.

Debussy, tone color was as important a musical element as rhythm, melody, and harmony.

There were four great influences on Debussy's music: (1) the French language, with its blurred edges and infinity of nuance; (2) Romanticism; (3) Romantic literature, especially the symbolist poets Mallarmé, Verlaine, and Rimbaud; and (4) French Impressionist painting, in which the *idea* of an image is more important than the image itself.

Debussy's incredibly original approach to timbre, rhythm, melody, harmony, and musical form created a music the likes of which no one had ever heard before.

Debussy's incredibly original approach to timbre, rhythm, melody, harmony, and musical form created a music the likes of which no one had ever heard before. Debussy's *Nuages* (*Clouds*) from his Three Nocturnes for orchestra of 1899 is a musical impression of moonlit clouds scudding across a night sky. Debussy approached the orchestra as a huge chamber group of individuals who could be used singly or grouped as sparingly or as grandly as he wished. Such an approach offered him a seeming infinity of possible instrumental combinations and colors.

Nuages is cast in seven distinct parts. *[**Musical selection**: Debussy, Three Nocturnes (1899),* Nuages*, part 1.]* In the first part of *Nuages*, we hear undulating winds playing an *ostinato*: a repeated motivic pattern. *[**Piano examples**: ostinato motive played by winds; English horn motive.]* This sequence of individual sounds constitutes the principal theme of the movement. Timbre has become, here, a thematic element. *[**Musical selection**: Debussy, Three Nocturnes,* Nuages*, part 1.]*

Part 2 of *Nuages* presents the undulating ostinato (now in the strings) and the English horn motive simultaneously. No contrasting ideas are introduced; no differentiation is made between thematic and transitional music; no modulation takes place. Harmonically, this music is utterly static.

In part 3, the undulating ostinato (in the strings) continues non-stop over the English horn motive, underlain by pizzicato low strings. A low B is sustained for almost the entirety of part 3. This sort of sustained pitch is called a *pedal*. *[**Musical selection:** Debussy, Three Nocturnes,* Nuages*, parts 2 and 3.]* This music organizes time very differently from traditional tonal music. *[**Piano examples:** tonic–subdominant–dominant–return.]* Debussy's music has no sense of harmonic progress.

Part 5 offers a necessary contrast. A new theme appears in pentatonic mode, which consists only of five different pitches. *[**Piano example:** pentatonic scale.]* (Parts 1 through 4 use an eight-note pitch collection called an *octotonic collection*. *[**Piano example:** octotonic collection.]* Nowhere in this piece does Debussy use major and minor pitch collections in a thematic capacity.) The pentatonic theme of part 5 is played in unison by a solo flute and harp, which create a timbre that sounds like a brand-new instrument. *[**Musical selection:** Debussy, Three Nocturnes,* Nuages*, part 5, opening.]*

After a brief reference to a new theme, the music melts away until, with the onset of part 6, the English horn motive resumes. *[**Musical selection:** Debussy, Three Nocturnes,* Nuages*, parts 5 and 6, opening.]* The piece ends by simply evaporating, with no dominant resolution to the tonic. Debussy also uses chords in a completely untraditional way; he feels no obligation to resolve dissonances. *[**Piano examples:** descending, parallel dominant chords from* Nuages*, part 4; resolutions versus unresolved sequence.]*

Debussy was one of the most original and influential composers in the history of Western music. He had, of course, virulent critics, but among the younger generation of composers who owed much to him was Igor Stravinsky, whom we discuss next. ∎

"NUAGES"

Part I
1

| Undulating winds | English horn motive | Icy strings and drumrolls |

~~~~~~~~~~~ ——————————— ■■■■■■■■■■■■

Part 3
43

Undulating winds ~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

English horn motive (longest version) ——————————————

pizzicato low strings ' ' ' ' ' ' ' ' ' '

Part 5
64

New Theme

Mysterious, beautiful pentatonic tune in flute and harp contrasts vividly with chromatic undulation and English horn motives of **Parts 1–4**; lush string accompaniment

Solo violin, viola and cello now pick up the new theme

Part 7 (Coda)
94

Undulating winds (brief!) ~~~~~~ Hint of **new theme** in solo flute

Drumroll ■■■■■■■■■■■■■■■■■■■■■■■■■■■■■■■
(low string tremolo
continues) ●●●●●●●●●●●●●●●● String *pizzicato* ' ' ' ' *p pp* '

Part 2

11

Undulating strings; longer than first time; rich harmonies

Undulating strings build to "climax" of sorts, asserting themselves over the rest of the music

Undulating strings recede into background

pp

English horn motive; longer than first time

Rising motive in low winds

Part 4

57

Very brief, like a codetta; returns to opening texture and rounds out first half of piece

Undulating winds ～～～～～～～

Descending strings

Solo viola (string instrument most closely related to English horn)

winds

strings

Part 6

79

English horn motive; longest version ─────

Flute and harp again intone **new theme**; music seems to melt away when suddenly . . .

Quiet, *sul tasto* strings tremble in background

Low string tremolo sounds like drumroll in **Part 1** • • • • • •

Early 20th-Century Modernism—Igor Stravinsky
Lecture 47

> **Debussy was a powerful influence on Igor Stravinsky, who absorbed the French composer's use of pedals and ostinati and his avoidance of traditional pitch collections. But Stravinsky goes further in his creation of complex webs of interactive thematic lines, and unlike that of Debussy, Stravinsky's music exudes a powerful sense of kinetic energy and drive through the use of asymmetrical rhythms.**

Mozart would not have recognized Debussy's *Nuages* as being music. Mozart would have appreciated his own work, Beethoven's, and Mahler's music. But he would never have identified Debussy's music as such. *[**Musical selections:** Mozart, Symphony in G Minor, K. 550 (1788), movement 4; Beethoven, Symphony no. 5 in C Minor, op. 67 (1808), movement 1; Mahler, Symphony no. 1 (1888), movement 3; Debussy, Three Nocturnes (1899),* Nuages.*]*

Debussy's music demonstrates five great innovations:

* He created tonality via assertion rather than via harmonic function. *[**Piano example:** dominant–tonic progression.]* Debussy sustains a single pitch or repeats a motive for long enough to have it accepted as a tonal center. *[**Piano example:** Debussy, Prelude for Piano, no. 10 (1910), book 1 (*The Sunken Cathedral*), ostinato.]*

* He elevated timbre to a level equal to that of rhythm, pitch, and harmony.

* He used non-Western and nontraditional pitch collections.

* He used traditional tonal structures in nontraditional ways. *[**Piano example:** parallel dominant chords from* Nuages.*]*

* Through melodic and harmonic stasis, he creates an entirely new sense of musical time.

Igor Stravinsky (1882–1971) found the model of Debussy's music irresistible. Stravinsky was born and brought up in Russia but moved to Switzerland at the outbreak of World War I, then lived the rest of his life in France and the United States. His long musical career was marked by the creation of one masterwork after another. After studying with Rimsky-Korsakov, Stravinsky came to the attention of Serge Diaghilev, founder of the Ballets Russes.

Diaghilev commissioned Stravinsky to write the score for a ballet called *The Firebird.* At the time of this commission, in 1909, Stravinsky's compositional style was influenced by his orchestral studies with Rimsky-Korsakov, a harmonic language derived from Wagner, a Debussy-inspired attitude to the thematic possibilities of pure timbre, and his Russian roots and the rhythmic asymmetry of Russian-language folk music. Much Russian folk music, which is essentially a reflection of the Russian language, is typified by asymmetrical meter. Western music is characterized by regular meters (groups of two beats, three beats, or four beats). *[Vocal example: regular rhythmic patterns.]* Russian folk music is often characterized by irregular groups of beats (asymmetrical groupings). *[Vocal example: asymmetrical groupings.]* Such rhythmic asymmetry is a basic element of Stravinsky's compositional style, and it became a signature element in his music.

The Rite of Spring … is probably the single most influential composition written during the 20th century.

Stravinsky's score for *The Firebird* draws on tradition but also displays moments of innovation. The traditional element in *The Firebird* is provided by Russian folk music. *[Musical selection: Stravinsky,* The Firebird *(1910), "Khorovode."]* The innovative element in *The Firebird* is Stravinsky's use of asymmetrical rhythm. *[Musical selection: Stravinsky,* The Firebird*, "Infernal Dance."]* These asymmetrical accents create a sense of tension and narrative all by themselves, divorced from harmony and melody. This is something new.

Stravinsky's early experiments with rhythmic asymmetry culminated in *The Rite of Spring* of 1912. This is probably the single most influential composition written during the 20th century. *The Rite of Spring* is a ballet

depicting the spring rituals of Bronze Age Russia, for which Stravinsky needed a new musical vocabulary. *[**Piano examples:** E-major chord in slow triple meter; dominant chord in slow triple meter; combination chord in asymmetrical meter.]*

Stravinsky came up with melodic, harmonic, and rhythmic constructs that sounded both new and ancient at the same time! *The Rite of Spring* was influenced by primitivism, inspired by West African tribal art. But more than anything else, it is about asymmetrical rhythm. *[**Musical selection:** Stravinsky,* The Rite of Spring *(1912), "Dance of the Adolescents."]* This music is characterized by a repeated chord that is accented in such a way as to appear to be completely asymmetrical. *[**Piano example:** "Dance of the Adolescents" chord.]* Stravinsky's bi-tonal chord is one of the most famous harmonies in the entire repertoire. What gives it character and excitement is its asymmetrical accentuation. During the "Dance of the Adolescents," it is repeated in four sets, each set featuring a different accentuation. Another noteworthy element in this passage is the underlying ostinato. *[**Piano example:** ostinato.]* Equally significant is the way Stravinsky layers fragments of melody atop the fourth set of 108 repeated chords. *[**Piano example:** layered melodic fragment played by bassoons.]*

The layering of ostinati, repeated ideas, and melodic fragments is key to understanding how *The Rite of Spring* is put together. *[**Musical selection:** Stravinsky,* The Rite of Spring, *"Dance of the Adolescents."]* The lessons Stravinsky learned from Debussy are clear. They include his use of pedals and ostinati in place of traditional harmonic progressions. *[**Piano example:** ostinato.]* Debussy's influence is also evident in Stravinsky's avoidance of pitch collections that could evoke modern-sounding European music. Unlike Debussy, however, Stravinsky layers pedals and ostinati to create complex webs of interactive lines. Also, because of its rhythmic elements, *The Rite of Spring* never takes on the sense of stasis that we hear in so much of Debussy's music.

Another example of an asymmetrical rhythmic tour-de-force is the conclusion to another of the mating rituals in the first half of *The Rite of Spring*. *[**Musical selection:** Stravinsky,* The Rite of Spring, *"Game of the Abduction" (repeated).]*

What Debussy did for timbre, Stravinsky did for rhythm. He established an entirely new rhythmic paradigm by demonstrating how rhythm alone could be used as a thematic, dramatic, narrative, and developmental device. ∎

Asymmetrical Accentuation in Stravinsky's
Dance of the Adolescents
and
Game of the Abduction

Dance of the Adolescents:

9 + 2 + 6 + 3 + 4 + 5 + 3//5 + 2 + 6 + 2 // 9 + 2
+ 6 + 3 + 4 + 5 + 3

Game of the Abduction:

3 + 10 + 3 + 9 + 11 + 2 + 6 + 6 + 6 + 6 + 2 + 6

Early 20th-Century Modernism—Arnold Schönberg
Lecture 48

Arnold Schönberg saw himself not as a revolutionary but as someone who was taking the next inevitable step in the history of German/ Austrian music.

Arnold Schönberg's music is a clear and purposeful continuation of the great tradition of German music. Schönberg's musical heritage included the Protestant Reformation of the 16th century. The Lutheran Church encouraged the use of polyphony and instrumental music, and its emphasis on vernacular worship and congregational singing also helped foster a characteristically German-language style of melody. Furthermore, the Lutheran Church fostered a concept of musical composition as an inherently spiritual act. *[**Musical selection: Bach,** Brandenburg Concerto no. 2 in F Major, BWV 1047 (c. 1721), movement 3.]* The emphasis on craft and complexity, rigorous polyphonic writing, instrumental virtuosity, and expressive profundity in the *Brandenburg* concerto preclude this work from having been written by anyone other than a German composer. Schönberg's musical heritage included Classical-era instrumental forms. Schönberg's musical heritage also included Beethoven's tenets of musical unity through motivic development, music composition as self-expression, and originality as an artistic goal. Finally, Schönberg inherited the late-19th-century tradition of German Romanticism and its expressive tendency to turn inward to the often dark recesses of the human psyche for inspiration.

As an example of this Romantic heritage, we turn to the second movement of Mahler's Symphony no. 5 of 1902. This work is about our conscious and unconscious reactions to death. Its second movement is about rage, grief, and frustration in the face of mortality. *[**Musical selection: Mahler, Symphony no. 5 (1902), movement 2.]*** Mahler's symphonies are examples of the first generation of what we now call German Expressionism, which explores the innermost regions of the human psyche. The music of Schönberg and his students Alban Berg and Anton Webern (known as the Second Viennese School) represents the core repertoire of German Expressionist music.

A self-taught composer Schönberg believed that the greatest goal of the artist was "to express himself." He was convinced that the future of German music lay in what he called the "emancipation of dissonance." Between 1908 and 1913, he experimented with suspending the rules of traditional tonal harmony in favor of melody, polyphony, and motivic development and transformation. He sought to eliminate the difference between consonance and dissonance by studiously avoiding traditional tonal constructs.

The so-called freely atonal works he composed between 1908 and 1913 include *Five Pieces for Orchestra*, *Erwartung*, and *Pierrot Lunaire*— works that changed the course and history of Western music. *[**Musical selection:** Schönberg,* Pierrot Lunaire*, op. 13, no. 1 (1912).]* This is self-referential music.

Pierrot Lunaire is the crowning achievement of Schönberg's era of "emancipation of dissonance," or his freely atonal period. In its impact on the music of the 20th century, it ranks with Stravinsky's *The Rite of Spring*. Schönberg created the vocal part of *Pierrot Lunaire* using a technique drawn from German cabaret music, something he called *Sprechstimme* ("speech voice"). It is a recitative-like technique. A key to understanding *Pierrot Lunaire* is to conceive of it as a collection of sophisticated cabaret songs.

Music offers us spiritual truth and extraordinary beauty. It goes beyond the power of words. … Our lives will be more complete for the effort of having listened well.

The poems come from a collection entitled *Moonstruck Pierrot* by the Belgian poet Albert Giraud. Each of the poems of *Pierrot Lunaire* is structured as a rondeau of 13 lines: Lines 1 and 2 are repeated as lines 7 and 8; line 1 is repeated as line 13. Thus, there is a structural consistency and balance shared among all the songs of *Pierrot Lunaire*.

The instrumental ensemble that Schönberg employed in *Pierrot Lunaire* has become so standard today that it is known as a Pierrot ensemble. It consists of five instruments: piano, flute doubling on piccolo, clarinet doubling on bass clarinet, violin doubling on viola, and a 'cello.

Pierrot Lunaire employs a virtual encyclopedia of Schönberg's freely atonal compositional techniques, including extremely complex and highly motivic pitch organization, a great deal of word painting, and polyphonic constructs of all sorts, including canons and fugues.

Pierrot is the white-faced archetypal clown character found in much of European culture. *Pierrot Lunaire* can mean "moonstruck Pierrot," "melancholy Pierrot," or "lunatic Pierrot." The first song is entitled "Moon Drunk." It features an ostinato that has come to be called the Pierrot motive because it reappears constantly in one form or another, helping to tie the 21 songs of the work into a single composition. *[**Piano example:** Pierrot motive (repeated).]* The text alludes to moonlight, the "wine that only eyes may drink." The song is full of word painting. Schönberg's music magnificently intensifies the poetry. *[**Musical selection:** Schönberg,* Pierrot Lunaire*, op. 13, no. 1.]*

The third song, entitled "The Dandy," depicts Pierrot trying to decide which makeup he should wear. He decides on moonbeams. Schönberg's instrumentation and music ingeniously match the metallic sound of the poetic language and images. The song is scored for piccolo, clarinet, and piano. *[**Musical selection:** Schönberg,* Pierrot Lunaire*, op. 13, no. 3.]*

Song no. 18 is entitled "The Moon Spot" and is orchestrated for piccolo, clarinet, violin, 'cello, and piano. The poem describes Pierrot going to a party. Pierrot mistakes a speck of moonlight on his black evening jacket as a spot of whitewash and tries frantically to remove it. But it disappears only with the coming of morning. *[**Musical selection:** Schönberg,* Pierrot Lunaire*, op. 13, no 18.]*

Music, like the other arts, is a distillation and intensification of life itself. Music offers us spiritual truth and extraordinary beauty and drama. It goes beyond the power of words. It is a mirror of times and places. Our lives will be more complete for the effort of having listened well. ∎

Pierrot Lunaire, Op. 21 (1912)
–Arnold Schönberg

1. Mondestrunken   1. Moondrunk

Den Wein, den man wit Augen trinkt,	The wine that only eyes may drink
Giesst Nachts der Mond in Wogen nieder,	Pours from the moon in waves at nightfall,
Und eine Springflut überschwemmt	And like a spring flood overwhelms
Den stillen Horizont.	The still horizon rim.
Gelüste, schauerlich und süss,	Desires, shivering and sweet,
Durchschwimmen ohne Zahl die Fluten!	Are swimming without number through the flood waters!
Den Wein, den man mit Augen trinkt,	The wine that only eyes may drink
Giesst Nachts der Mond in Wogen nieder.	Pours from the moon in waves at nightfall!
Der Dichter, den die Andacht treiht,	The poet, by his ardor driven,
Berauscht sich an dem heilgen Franke,	Grown drunken with the holy drink,
Den Himmel wendet er verzückt	To heaven he rapturously lifts
Das Haupt und taumelnd saugt und schlürft er	His head and reeling sips and swallows
Den Wein, den man mit augen trinkt.	The wine that only eyes may drink.

3. Der Dandy   3. The Dandy

Mit einem phantastischen Lichtstrahl!	With lightbeams so weird and fantastic!
Erleuchtet der Mond die krystallnen Flacons	The luminous moon lights the glistening jars
Auf dem schwarzen, hochheiligen Waschtisch.	On the ebony, high-holiest washstand
Des schweigenden Dandys von Bergamo.	Of the taciturn dandy from Bergamo.
In tönender, bronzener Schale	Resounding in bronze-tinted basin

Lacht hell die Fontäne, metallischen Klangs.	Brightly laughs the fountain with metallic ring.
Mit einem phantastischlen Lichtstrahl!	With lightbeams so weird and fantastic!
Erleuchlet der Mond die krystallnen Flacons.	The luminous moon lights the glistening jars.
Pierrot mit dem wächsernen Antlitz	*Pierrot*, with waxen complexion,
Steht sinnend und denkt: wie er heute	Stands musing and thinks: How shall I
sich schminkt?	today make up?
Fort schiebt er das Rot und des Orients Grün	He shoves aside rouge and the Oriental green,
Und bemalt sein Gesicht in erhabenem Stil	And he daubs his face in most dignified style
Mit einem phantastischen Mondstrahl.	With moonbeams so weird and fantastic.

Timeline

c. 500 B.C.E. .... Pythagoras publishes his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate throughout the universe.

408 B.C.E. .... Euripides writes *Orestes* around this time. The Stasimon Chorus offers an example of the use of music to heighten the emotional impact of a scene in a play.

320 B.C.E. .... Aristoxenus writes his book on harmonic elements.

1st century C.E. .... The *Epitaph of Seikilos*, a *skolion*, or drinking song, of great brilliance, beauty, and humanism is written around this time.

313 .... Constantine issues the Edict of Milan, granting Christianity rights equal to those enjoyed by other religions in the Roman Empire. Christian churches later became major controlling forces in the development of musical styles.

476 .... Traditional date given for the fall of the Roman Empire, which opened the way for the Age of Theocracy.

590–604 .... The reign of Pope Gregory I, in whose honor the Gregorian chant was created.

c. 600.. The beginning of the Age of Theocracy, or the absolute authority of the Roman Catholic Church, including control of musical form and content.

700.. The well-known and oft-referenced plainchant hymn *Ave maris stella* is created around this time.

1090–1290...................................... The Crusades.

c. 1135... Birth of Leonin.

c. 1200... Leonin writes the *Alleluia pascha nostrum*; birth of Thomas of Celano.

1201.. Death of Leonin.

c. 1255... Death of Thomas of Celano.

c. 1300... Birth of Guillaume de Machaut.

1304.. Birth of Francesco Petrarch.

1374.. Death of Francesco Petrarch.

1377.. Death of Guillaume de Machaut.

c. 1400... The approximate end of the Age of Theocracy and the beginning of the Renaissance.

c. 1440... Birth of Josquin Desprez.

1450.. The printing press is invented.

c. 1500 .... Josquin writes his *Petite Camusette* and his *Ave maris stella* Mass, a paraphrasing of the ancient *Ave maris stella* plainchant.

1516 .... Birth of Cipriano de Rore.

1517–1560s .... The Protestant Reformation, launched by Martin Luther's 1517 protest against aspects of the Catholic Church.

1521 .... Death of Josquin Desprez.

1525 .... Birth of Giovanni da Palestrina.

1540s–1590s .... The Counter-Reformation, or the Catholic Church's response to the Protestant Reformation.

c. 1550 .... Birth of Emilio de Cavalieri.

1555 .... Palestrina composes his *Pope Marcellus* Mass to demonstrate that polyphony could be made compatible with the sober, conservative musical doctrines of the Counter-Reformation.

c. 1557 .... Birth of Thomas Morley.

1561 .... Birth of Jacopo Peri.

c. 1561 .... Birth of Carlo Gesualdo.

1565 .... Death of Cipriano de Rore.

1567 .... Birth of Claudio Monteverdi.

1575.. Birth of Thomas Weelkes.

1594.. Death of Giovanni de Palestrina.

1596.. Tsai-Yu of China describes the principle of equal temperament, though traditionally, Andreas Werckmeister is credited with inventing this concept in 1700.

1600.. Jacopo Peri's *Euridice*, the first complete opera to survive to modern times.

1600–1750...................................... Baroque Era.

1601.. Morley assembles a collection of English-language madrigals entitled *The Triumph of Oriana*.

1602.. Death of Emilio de Cavalieri and Thomas Morley.

1607.. Monteverdi composes his first opera, *Orfeo*, which is generally considered to be the first great operatic masterpiece.

1613.. Death of Carlo Gesualdo.

1623.. Death of Thomas Weelkes.

1632.. Birth of Jean-Baptiste Lully.

1633.. Death of Jacopo Peri.

1637.. The first public opera house opens in Venice, Italy.

Timeline

1643.. Death of Claudio Monteverdi.

1643–1715.. Reign of King Louis XIV of France (the "Sun King").

1653.. Births of Johann Pachelbel and Arcangelo Corelli.

1659.. Birth of Henry Purcell.

1678.. Birth of Antonio Vivaldi.

1685.. Births of Johann Sebastian Bach and George Frederick Handel.

1687.. Death of Jean-Baptiste Lully.

1695.. Death of Henry Purcell.

1698.. Birth of Metastasio.

1700.. According to conventional Western history, Andreas Werckmeister invents the concept of equal temperament.

c. 1700.. Bartolomeo Cristofori develops the first working drawings for a piano.

1706.. Death of Johann Pachelbel.

1710.. Birth of Giovanni Battista Pergolesi.

1712.. Birth of Jean-Jacques Rousseau.

1713.. Death of Arcangelo Corelli.

1714.. Birth of Christoph Willibald Gluck.

1732.. Birth of Franz Joseph Haydn.

1736.. Death of Giovanni Battista Pergolesi.

1740s–1750s .... During the first years of the Age of
Enlightenment, Baroque opera style
begins to fall out of favor.

1741.. Death of Antonio Vivaldi.

1748.. The first public subscription concert hall
is built in Oxford, England.

1749.. Births of Lorenzo da Ponte and Johann
Wolfgang von Goethe.

1750.. Death of Johann Sebastian Bach.

1750–1827....................................... Classical Era.

1752.. Rousseau's opposition to French opera
begins the "War of the Buffoons," a
pamphlet and verbal battle over the
form that opera should take. Rousseau
and his supporters embraced Pergolesi's
La serva padrona as the ideal form
for opera.

1756.. Birth of Wolfgang Mozart.

1759.. Death of George Frederick Handel.

1770.. Birth of Ludwig van Beethoven.

1778.. Death of Jean-Jacques Rousseau.

1782.. Giovanni Paisiello and Giuseppe Petrosellini are the first to turn *The Barber of Seville* by Beaumarchais into an opera; death of Metastasio.

1786.. Birth of Carl Maria von Weber.

1787.. Death of Christoph Willibald Gluck.

1789.. The French Revolution begins.

1791.. Death of Wolfgang Amadeus Mozart.

1792.. Birth of Gioacchino Rossini.

1797.. Births of Gaetano Donizetti and Franz Schubert.

1801.. Birth of Vincenzo Bellini.

1803.. Birth of Hector Berlioz.

1804.. Birth of Mikhail Glinka.

1809.. Death of Franz Joseph Haydn; birth of Felix Mendelssohn.

1810.. Births of Frederic Chopin and Robert Schumann.

1811.. Birth of Franz Liszt.

1813.. Births of Giuseppe Verdi and Richard Wagner.

1824.. Birth of Bedrich Smetana.

1826..Death of Carl Maria von Weber.

1827..Death of Ludwig van Beethoven.

1827–1900.......................................Romantic Era.

1828..Death of Franz Schubert.

1832..Death of Johann Wolfgang von Goethe.

1833..Birth of Johannes Brahms.

1835..Death of Vincenzo Bellini.

1838..Death of Lorenzo da Ponte.

1839..Birth of Modest Mussorgsky.

1840..Birth of Peter Ilyich Tchaikovsky.

1844..Birth of Nicolai Rimsky-Korsakov.

1847..Death of Felix Mendelssohn.

1848..Riots and revolutions break out in
the spring in Paris, Vienna, Hungary,
Berlin, Bohemia, Milan, Venice,
Tuscany, and Sardinia. King Louis-
Philippe abdicates amid insurrection in
Paris and flees to England. Metternich
resigns and flees amid insurrection in
Vienna. The revolutionary tide turns in
June, and all revolutions are crushed by
autumn. Death of Gaetano Donizetti.

1849..Death of Frederic Chopin.

1856.. Death of Robert Schumann.

1857.. Death of Mikhail Glinka.

1860.. Birth of Gustav Mahler.

1862.. Ludwig von Köchel publishes a chronological catalogue of Mozart's music; birth of Claude Debussy.

1864.. Birth of Richard Strauss.

1868.. Death of Gioacchino Rossini.

1869.. Death of Hector Berlioz.

1874.. Birth of Arnold Schönberg.

1881.. Death of Modest Mussorgsky.

1882.. Birth of Igor Stravinsky.

1883.. Death of Richard Wagner.

1884.. Death of Bedrich Smetana.

1886.. Death of Franz Liszt.

1893.. Death of Tchaikovsky.

1897.. Death of Johannes Brahms.

1901.. Death of Giuseppe Verdi.

1908.. Death of Rimsky-Korsakov.

1911.. Death of Gustav Mahler.

1918.. Death of Claude Debussy.

1949.. Death of Richard Strauss.

1951.. Death of Arnold Schönberg.

1971.. Death of Igor Stravinsky.

Glossary

Aria: Originally a song sung by a single voice with or without accompaniment. Now taken to mean a lyric song for solo voice generally having two contrasting parts, ending with a literal or elaborated repeat of part I. The aria first developed into this form in the early operas; the arias found in an opera, cantata, or oratorio usually express intense emotion.

Bel canto: A style of singing that emphasizes the beauty of sound throughout the entire voice range. Specifically, an elegant Italian vocal style characterized by florid melodic lines delivered by voices of great agility, smoothness, and purity of tone.

Cadence: A harmonic or melodic formula that occurs at the end of a phrase, section, or composition that conveys a momentary or permanent conclusion; in other words, a musical punctuation mark.

Canon: Strict counterpoint in which each voice exactly imitates the previous voice at a fixed distance.

Cantata: A poem set to music to be performed by voices and instruments; usually has several movements, airs, recitatives, and choruses.

Chord: The simultaneous sounding of three or more different pitches.

Closed cadence: Equivalent to a period or exclamation mark; such a cadence ends on the tonic and gives a sense of rest and resolution.

Coda: The closing few measures of a composition; usually not a part of the main theme groups of the standard form of a composition but a finishing theme added to the end to give the composition closure.

Concert overture: Music preceding an opera or play, often played as an independent concert piece.

Conjunct: Refers to a melodic contour that generally features steps between notes; such a melody will usually sound smooth and controlled.

Deceptive/false cadence: Equivalent to a colon or semicolon; such a cadence does bring resolution but not to the expected tonic harmony.

Disjunct: Refers to a melodic contour that generally features leaps between notes; such a melody will usually sound jagged and jumpy.

Dominant: The note and chord five notes above a given tonic note/chord. The dominant harmony is the chord most closely related to the tonic chord in a given key; the dominant chord will almost always immediately precede an appearance of the tonic chord.

Duplum: In 12ᵗʰ-century organum, the duplum was the part immediately above the tenor. If a third part was present, it was called the *triplum*. In the 13ᵗʰ century, the duplum came to be known as the *motetus*.

Frequency: The rate of vibration of a string, column of air, or other sound-producing body.

Fugue: Important Baroque musical procedure, in which a theme (or subject) is developed by means of various contrapuntal techniques.

Functional harmony: Harmonic usage that was standardized and codified into a fully coherent system during the Baroque period. This method is still used by modern arrangers and orchestrators. The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups. These groups derive their names from the three important roots of the traditional harmonic system: the tonic, dominant, and subdominant. In this way, they are comparable to the three primary colors used by the artist: red, yellow, and blue.

Fundamental frequency: The rate of vibration of the full length of a sound-producing body and the sound created by that full-length vibration.

Gesamtkunstwerke: Wagner's projected all-inclusive art form.

Hocket: A medieval practice of composition in which two voices would move in such a manner that one would be still while the other moved and vice versa. Sometimes, this was achieved by breaking a single melody into short one- or two-note phrases, then dividing the phrases between the two voices so that a quick back-and-forth movement of the melody would be heard.

Homophonic texture/monophony: Texture in which one melodic line predominates; all other melodic material is heard as being secondary or accompanimental.

Idée fixe: A recurring theme that appears in many movements of the same composition.

Intermezzi/Intermedi: (1) An instrumental interlude between the acts of a performance. (2) A comic play with music performed between acts, popular in the 16th and 17th centuries in France and Italy. (3) A short lyric composition, often for the piano. (4) In the old dance suite, this term refers to two to four short dance movements between the sarabande and the gigue.

Isorhythm: A medieval principal of construction that was used most often in motets. This construction is based on a repeating rhythmic pattern in one or more of the voices.

Klangfarbenmelodie: A term coined by composer Arnold Schönberg to describe a style of composition that employs several different kinds of tone colors to a single pitch or to multiple pitches. This is achieved by distributing the pitch or melody among several different instruments.

K. numbers: Köchel numbers, named after Ludwig von Köchel, who catalogued Mozart's works.

Leitmotif: A recurring motif in a composition (usually an opera) that represents a specific person, idea, or emotion. This term was first applied to the operas of Richard Wagner.

Madrigal: A vocal music form that flourished in the Renaissance, originating in Italy. The madrigal is generally written for four to six voices that may or may not be accompanied (in modern performance, madrigals are usually presented a cappella). Madrigals are usually set to short love poems, though the words are occasionally about death, war, or other topics; they were extremely popular in England and Italy and were also produced in France, Germany, and Spain. The madrigal is characterized by word painting and harmonic and rhythmic contrast. In the madrigal, each line has its own tune, rather than the entire composition having a single tune with harmonic accompaniment.

Melisma: A group of many notes (usually at least five or six) sung melodically to a single syllable. Melismas are found especially in liturgical chant.

Melody: Any succession of pitches.

Minuet: A dance of the 17th and 18th centuries, graceful and dignified, in moderately slow, three-quarter time.

Monophonic texture/monophony: Texture consisting of only a single, unaccompanied melody line (Gregorian chant, for example).

Motet: A polyphonic vocal style of composition. The motet was popular in the Middle Ages, when it consisted of a tenor foundation on which other tunes were added. The texts of these voices could be sacred or secular, Latin or French, and usually had little to do with each other, with the result that the composition lacked unity and direction. During the 14th century, isorhythm and other rhythmic refinements came into use, somewhat unifying the sound and texture of the motet. By the Renaissance, the separate voices of the motet had adopted the same text (by this time, the texts were religious almost without exception), and each voice was considered a part of the whole rather than a whole in itself, thus finally giving the motet unity and grace.

Motive/motif: A brief succession of pitches from which a melody grows through the processes of repetition, sequence, and transformation.

Musica reservata: "Serious music," emphasizing clearly articulated words to ensure that the expressive message of a piece of music is understood by the audience.

Note: A sound with three properties: a single, singable fundamental frequency; timbre; and duration.

Octatonic scale: A scale of eight pitches per octave arranged by alternating half steps and whole steps. There are only three different arrangements of this scale.

Open cadence: Equivalent to a comma; such a cadence pauses on the dominant harmony without resolving the tonic harmony, creating tension and the need to continue.

Oratorio: Large-scale dramatic composition originating in the 17th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment and are similar to operas but without costumes, scenery, or action.

Organum: Term referring to the earliest kind of polyphonic music. Organum developed from the practice of adding voices above a plainchant (*cantus firmus*); at first, these added voices ran parallel to the plainchant at an interval of a fourth or fifth. Later, they began to move about more freely. Organum was in use from the 12th through the 13th centuries.

Pentatonic scale: A scale of five tones. It is used in African, Far Eastern, and Native American music. The pentatonic scale has been used in 20th-century compositions, as well.

Pitch: A sound with two properties: a single, singable fundamental frequency and timbre.

Plagal cadence: So-called "amen" cadence; when used, a plagal cadence will generally occur as a musical postscript following a closed cadence.

Plainchant: Also called the Gregorian or Old Roman chant, this is one of the earliest surviving styles of music in Western Europe, attributed to Pope Gregory I. In reality, Gregory probably had little to do with the chant we know today, because the chants that survive in manuscripts date from the 11th to the 13th centuries, and Gregory died in the year 604. The surviving chants are modal with monophonic melodies and freely flowing, unmeasured vocal lines. Most chants belong to the Mass or to the daily offices.

Polyphonic texture/polyphony (contrapuntal texture or counterpoint): Texture consisting of two or more simultaneous melody lines of equal importance.

Pythagorean comma: The discrepancy between the opening pitch and the last pitch in a circle of fifths, making the final pitch about an eighth of a tone sharp.

Schmerz: German; pain or sorrow, angst.

Singspiel: German-language musical comedy, usually romantic or farcical in nature, with spoken dialogue. Popular in the 18th century.

Sonata: Piece of music, typically in three or four movements, composed for a piano (piano sonata) or a piano plus one instrument (violin sonata, for instance).

Sprechstimme: A vocal style in which the melody is spoken at approximate pitches rather than sung on exact pitches. The *sprechstimme* was developed by Arnold Schönberg.

Sturm und Drang ("Storm and Stress"): Pre-Romantic artistic movement bent on expressing great personal feelings and emotions.

Texture: The number of melodies present and the relationship between those melodies in a given segment of music; the three textures discussed in this course are monophony, polyphony (counterpoint), and homophony.

Theme: The primary musical subject matter in a given section of music.

Timbre: Tone color.

Tonal/Tonality: The sense that one pitch is central to a section of music, as opposed to atonal/atonality.

Tone poem: Also called a symphonic poem. A one-movement orchestral genre that develops a poetic idea, suggests a scene, or creates a mood. The tone poem is generally associated with the Romantic Era.

Tonic: The home note and chord of a piece of tonal music. Think of the term as being derived from <u>ton</u>al <u>c</u>enter (*tonic*). For example, if a movement is in C, the note C is the tonic note, and the harmony built on C is the tonic chord.

Trio: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with a second minuet to form a movement in a Classical-Era symphony.

Triple meter: A metrical pattern having three beats to a measure.

Tune: A generally singable, memorable melody with a clear sense of beginning, middle, and end.

Biographical Notes

The Ancient World/The Early Church

Aristoxenus (c. 364–304 B.C.E.): Greek philosopher and writer on music and rhythm; discovered harmonic elements in 320 B.C.E.

Pietro Bembo (1470–1547): Statesman and poet who brought about a revival of Petrarch.

Josquin Desprez (c. 1440–1521): Most important composer of the mid-Renaissance period, whose music epitomizes the High Renaissance style with its dense polyphony and homogeneous-sounding harmony.

Euripides (c. 480–406 B.C.E.): Greek playwright; the Stasimon Chorus in his *Orestes* offers an example of music used to heighten the emotional impact of a scene in a play.

Carlo Gesualdo (c. 1561–1613): Extraordinarily original amateur Italian madrigalist who excelled in word painting and adventuresome harmonies.

Leonin (c. 1135–1201): One of the great exponents of *florid organum*, a type of polyphony developed by the Ars Antiqua school of composers based at Notre Dame Cathedral in Paris.

Martin Luther (1483–1546): Began the Protestant Reformation when, in 1517, he publicized his 95 Theses challenging Roman Catholic tenets and practices regarding penance and indulgences.

Guillaume de Machaut (c. 1300–1377): Renaissance composer and poet considered representative of the Ars Nova, or the music of the 14th century, characterized by isorhythm.

Thomas Morley (1557/8–1602): English composer who published *The Triumph of Oriana*, a collection of 23 madrigals in honor of Queen Elizabeth I, in 1601.

Giovanni de Palestrina (c. 1525–1594): Renaissance composer considered to be the "savior" of Roman Catholic Church music. Palestrina is said to have composed his *Pope Marcellus* Mass to demonstrate that polyphony was compatible with the musical doctrines of the Counter-Reformation.

Francesco Petrarch (1304–1374): Italian poet whose work was considered the ideal for early madrigalists. One of Petrarch's sonnets was used as the text for Cipriano de Rore's *Datemi pace*.

Pythagoras (c. 560–480 B.C.E.): Greek philosopher who theorized that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate throughout the universe.

Cipriano de Rore (1515/16–1565): Flemish composer who worked mainly in Italy; his madrigal *Datemi pace* shows his talent for venturesome harmony to illustrate the text, his concern for clear articulation of the text, and his free interplay of homophony and polyphony.

Seikilos: Greek composer who wrote the *Epitaph of Seikilos*, a *skolion*, or drinking song, around the 1st century C.E.

Thomas of Celano (c. 1200–1255 C.E.): Franciscan monk believed to have composed the Catholic plainchant prayer for the dead *Dies irae* around 1225.

Thomas Weelkes (c. 1575–1621): English madrigalist whose madrigal tribute to Queen Elizabeth I—*As Vesta Was from Latmos Hill Descending*—exemplifies his mastery of musical word painting.

Tsai-Yu: Ming dynasty prince who described the principle of equal temperament in 1596, though traditionally Andreas Werckmeister is credited with inventing this concept in 1700.

The Baroque Era (1600–1750)

Johann Sebastian Bach (1685–1750): One of the greatest composers who ever lived, Bach's unsurpassed genius graced all genres of Baroque instrumental and vocal music except opera. His music combines intellectual rigor and structural control with exuberant and profuse melodic content. His influence on later generations of composers was profound.

Giulio Caccini (c. 1546–1618): Italian composer and member of the Florentine Camerata, a Renaissance intellectual club that focused on new ideas in drama and music that would lay the foundations for the evolution of opera.

Emilio de Cavalieri (c. 1550–1602): Italian composer and member of the Florentine Camerata, whose members' ideas laid the foundations for the evolution of opera. His *Dalle più alte sfere* (1589) highlights madrigal effects and virtuoso techniques for the solo singer.

Arcangelo Corelli (1653–1713): Major Italian composer of the Baroque Era.

Bartolomeo Cristofori (1655–1731): Developed the first piano around 1700.

George Frederick Handel (1685–1759): Outstanding German composer of the Baroque Era whose works are characterized by grandeur and sustained power, simple melodies, and breadth and clarity of harmonic structures. Handel was responsible for the phenomenal popularity of the English-language oratorio.

Louis XIV of France (1638–1715): King of France (1643–1715); his palace at Versailles is an architectural example of Baroque extravagance and control.

Jean-Baptiste Lully (1632–1687): Major composer to Louis XIV's court; he laid the foundation for the French operatic tradition and created the French

overture, which became ubiquitous across Europe for the next 100 years and more.

Pietro Metastasio (1698–1782): Italian poet/librettist most responsible for standardizing the form of the libretto in Baroque-Era opera.

Claudio Monteverdi (1567–1643): Brought opera out of its experimental stage; his opera *Orfeo* is a spectacular synthesis of virtually every expressive device and musical genre available in his time. Most importantly, it features the most melodically interesting and dramatically effective recitative ever written before or since.

Erdmann Neumeister (1671–1756): Influential Lutheran theologian and poet who helped to shape the nature and content of the Lutheran church cantata.

Johann Pachelbel (1653–1706): German composer and organist who was a dominant figure in late-17th-century keyboard music. His repertory is the stylistic ancestor of Bach's, particularly his technique of chorale variation.

Giovanni Battista Pergolesi (1710–1736): Italian composer whose opera *La serva padrona* laid the foundation for the development of opera buffa.

Jacopo Peri (1561–1633): One of the members of the Florentine Camerata, whose ideas laid the foundations for the evolution of opera. Peri's opera *Euridice* (1600) is the first complete opera to survive to modern times.

Henry Purcell (1659–1695): Major English composer, known for his opera *Dido and Aeneas*, published in 1689.

Jean-Jacques Rousseau (1712–1778): Anti-establishment Swiss-born intellectual at the cutting edge of the Enlightenment. Rousseau led the rejection of Baroque opera seria in favor of opera buffa, with Giovanni Battista Pergolesi's *La serva padrona* as the operatic ideal.

William Shakespeare (1564–1616): Traditionally said to be the greatest English-speaking playwright. Shakespeare's works provided subjects for many composers.

Antonio Vivaldi (1678–1741): Italian composer and violinist. His importance lies in his concertos, for their boldness and originality and for their central place in the history of concerto form.

The Classical Era (1750–1827)

Ludwig van Beethoven (1770–1827): German composer and pianist who radically transformed every musical form in which he worked; considered a key transitional figure between the Classical and Romantic Eras because of his Classical training and technique and Romantic range of expression. His music combined the spirit of the Enlightenment, the spirit of revolution, and the turmoil of the Napoleonic Era with his own personality.

Frantisek Benda (1709–1786): Composer and violinist in the court of Prussia's Frederick the Great.

Christoph Willibald Gluck (1714–1787): German composer who synthesized elements of Italian opera with French operatic traditions to leave an indelible impact on French opera.

Franz Joseph Haydn (1732–1809): Major Austrian composer who is regarded as the father of the symphony and string quartet because he defined and standardized the external and internal structures of those musical genres. His inventive genius, solid craftsmanship, and exuberant wit exerted a profound influence on younger composers, such as Mozart.

Ludwig von Köchel (1800–1877): In 1862, von Köchel published a chronological and thematic register of the works of Mozart. It is sometimes known today as the Köchel catalogue, and the so-called *K numbers* are still used to refer to Mozart's works.

Wolfgang Mozart (1756–1791): One of the greatest of all Western composers, Mozart possessed an impeccable sense of form and symmetry

that was allied to an infallible craftsmanship and graced with what many have considered a "divine" inspiration. His musical genius produced a prolific number of masterpieces in every genre, representing the Classical style at its zenith.

Lorenzo da Ponte (1749–1838): Supremely gifted librettist of Mozart's great opera buffa: *The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Cosi fan tutte* (1789).

Franz Schubert (1797–1828): Austrian composer considered to be one of the masters of the *lied*. Altogether, he wrote more than 600 songs, of which about 200 are different settings of poems, particularly those by Goethe and Schiller.

The Romantic Era (1827–1848)

Hector Berlioz (1803–1869): French composer who introduced the idea of an *idée fixe*, a single melody that unites an entire work but is gradually transformed throughout the course of the work. The first composer to closely associate his music with extra-musical programs.

Johannes Brahms (1833–1897): Major German composer whose compositions synthesize Classical forms with subtle, often highly impassioned expressive content and a propensity for intricate rhythms; considered a master of the German *lied*.

Frederic Chopin (1810–1849): Polish-born composer who devoted himself almost exclusively to solo piano compositions that are masterpieces of subtlety and expressive nuance, unique in the repertoire. Chopin was the quintessentially Romantic composer, whose music was inspired by, and perfectly tailored to, the newly developed piano.

Gaetano Donizetti (1797–1848): Italian composer who played an invaluable role in the development of bel canto Italian opera, planting the seeds that enabled it to flourish in the latter half of the 19th century.

Mikhail Glinka (1804–1857): Commonly regarded as the founder of Russian nationalism in music. His Russian operas offered a synthesis of Western operatic form with Russian melody.

Johann Wolfgang von Goethe (1749–1832): Genius of Romantic intellectualism; epitomized the concept of *Sturm und Drang*. Schubert, in particular, based many of his compositions on Goethe's poems.

Franz Liszt (1811–1886): Hungarian composer who created the symphonic poem, which attempts to translate literary works into musical terms. As a pianist, he had no equal, and as a composer, he suggested to a younger generation of musicians the new course that music was to take.

Gustav Mahler (1860–1911): Bohemian composer whose output consists almost entirely of late-Romantic-style symphonies and *lieder*. He used the Classical forms of sonata and scherzo to frame a highly expressive harmonic and melodic palette, reflecting the *fin-de-siécle* mood of anxiety that took hold of Europe during his Era.

Felix Mendelssohn (1809–1847): German composer, pianist, organist, and conductor who combined a Classical upbringing with Romantic inclination to create music of great craftsmanship, restraint, poetry, inventive orchestration, and melodic freshness.

Alexander Sergeyevich Pushkin (1799–1837): Preeminent Russian nationalist poet and author who, through the model of his own work, provided a literary heritage for the Russian language, which spilled over into Russian opera.

Gioacchino Rossini (1792–1868): Major Italian opera composer of the bel canto style. His well-known opera *The Barber of Seville* is based on the first play of the *Figaro* trilogy by Beaumarchais, from which Mozart had drawn 30 years before in Vienna.

Robert Schumann (1810–1856): German composer, pianist, conductor, and critic. Schumann was noted for his poetic works, which fuse Classical structure with Romantic expression. His songs, particularly his song-cycles, are among the glories of *lieder*.

Bedrich Smetana (1824–1884): Bohemian composer who holds an important place in the development of musical nationalism, a key trend in Romantic music. Among his most significant works is *Ma Vlast* (1878).

Richard Strauss (1864–1949): German composer who shone in two major areas: tone poem and opera. Almost single-handedly, he carried the Wagnerian opera tradition and the Romantic Lisztian tone poem into the 20th century. He is also one of the great composers of *lieder*.

Peter Ilyich Tchaikovsky (1840–1893): Widely popularized Russian composer, whose music is characterized by extreme tunefulness and emotional fervor, typical of Romantic musical trends.

Giuseppe Verdi (1813–1901): Prolific Italian composer whose career practically constitutes the history of Italian opera between 1850 and 1900. Verdi's style evolved slowly and almost entirely eliminates the differentiation between aria and recitative, elevating the orchestra and favoring characterization and dramatic truth over the vocal prettiness of the bel canto style.

Richard Wagner (1813–1883): German composer who brought German Romantic opera to its culmination. Some of his most influential musical innovations include *continuous music*, the *leitmotif*, the *Gesamtkunstwerke*, and the development of the orchestra into full partnership with the voices.

Carl Maria von Weber (1786–1826): German composer whose opera *Der Freischütz* became the definitive work that established 19th -century German opera, characterized by the use of spoken dialogue and plots that hinge on the supernatural.

Romanticism to Modernism (1848–1913)

Mily Balakirev (1837–1910): Self-appointed leader of a group of five post-Glinka Russian dilettante composers (the Mighty Five or Russian Five) who banded together for the stated mission of glorifying the spirit and music of Mother Russia through their concert works. The other members of this group were Alexander Borodin (1833–1887), Caesar Cui (1835–1918), Nicolai Rimsky-Korsakov (1844–1908), and Modest Mussorgsky (1839–1881).

Claude Debussy (1862–1918): French composer who was the founder and most important representative of the Impressionist Movement in music, marking a significant break with the German musical tradition of his time.

Modest Mussorgsky (1839–1881): One of the five composers in Balakirev's group inspired by Russian folk melodies and rhythms; his opera *Boris Godunov* is the pinnacle of Russian opera.

Nicolai Rimsky-Korsakov (1844–1908): The most technically accomplished of the five composers in Balakirev's group, his compositions embraced Russian nationalism, while flourishing as self-standing works of great structural integrity. His extraordinary ear for timbre made him one of history's greatest orchestrators.

Arnold Schönberg (1874–1951): Viennese-born composer who developed the concept of *emancipation of dissonance*, through which he attempted to "free" his music from the shackles of traditional tonality. *Pierrot Lunaire* (1912) was the capstone to Schönberg's freely atonal period.

Igor Stravinsky (1882–1971): Russian-born composer whose works are marked by nationalism and revolutionary use of rhythm and melody. His *Rite of Spring* (1912) is one of the most extraordinary musical compositions of the 20th century.

Biographical Notes

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