

Ludwig van Beethoven (1770-1827)

Recommended Reading: Romantic Music, Chapter I, Leon Plantinga, W. W. Norton & Company

- Transferral of power and wealth
- Industrial revolution
- “Industrialists and bankers rose to challenge privilege and prestige of the Traditional European aristocracy”
- Marriages, “enlightened monarchs”
- Social contract
- Skepticism
- Revolutionary wars
- Social turmoil
- Change of patronage system
- Change of audience. *academias* – to public concerts
- Public concerts substituting for opera
- Change in the composer’s training
- Art substituting for religion
- Amateur musicianship, publications, periodicals, “public opinion”
- Instrumental music vs. dramatic/programmatic music

Recommended Reading: Art Across Time, Chapter 20: Romanticism: The Late Eighteenth and Early Nineteenth Centuries, Laurie Schneider Adams, McGraw Hill Publication



J.L.David, Napoleon 1800

- 1799 Jack Louis David becomes the imperial painter
- Details, dramatic gesture, horse's pause, Napoleon dominating the picture – early romanticism
- Soldiers obscured in the misty sky
- 1804 Napoleon the emperor
 - Paris – grandeur Rome
 - Arc de Triomphe (completed in 1836, after Napoleon's defeat in Waterloo)



Jean Auguste Dominique Ingres, Napoleon Enthroned, 1806

- Clarity, Precision of details – neo-classicism / Mannerism - unrealistic exaggerated colors

Beethoven and Excitement of Revolution (1789)

• **Opera Under the French Revolution**

Suggested Reading: Article on the same name by Winton Dean in *Essays on Opera*, Clarendon Press, Oxford.

- Romantic breakthrough occurred in France in the early 1790's
- Change in the idea of Opera – from exotic and irrational aristocratic entertainment to vehicle for popular entertainment and patriotic stimulus.
- Open air pageants – Celebrate events of the revolutionary calendar commemorate or bury national heroes
- All leading composers producing hymns and marches for these ceremonies
- Mainly brass and percussion music, no strings – derived from the Roman ceremonies
- New instruments – bass drum, tam-tam, tuba
- Monster performances masses of chorus and orchestra
- Leading composer: André Ernest Modeste Grétry

(b Liège, 8 Feb 1741; d Montmorency, Seine-et-Oise, 24 Sept 1813). Liégeois, later French, composer of Walloon descent. He made decisive contributions to the scope and style of the 18th-century *opéra comique*, and to technical aspects such as musical 'local colour' and the design of overtures. His *opéras comiques* and recitative comedies for the Paris Opéra enjoyed unparalleled success in the 20 years up to the French Revolution. Many of his works were staged abroad, and a number were revived in the early 19th century in Paris: several survived through the middle decades, albeit with updated orchestration. www.oxfordmusiconline.com

- **Listening Example:** Grétry, *La Caravane du Caire* Overture, 1783:
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=RIC268>

- After Grétry, leading French Composer – **François Joseph Gossec**: See page NHWM 521

Together with Méhul and Catel, **Gossec** was at the forefront of musical activities during the Revolutionary period. He resigned from his duties at the Opéra in 1789 and directed the Corps de Musique de la Garde Nationale with Bernard Sarette. **He helped create a 'civic music' in which songs, choruses, marches and wind symphonies, designed for outdoor performance by massed forces, served as the voice of the new regime.** On the first anniversary of the fall of the Bastille, his *Te Deum* was performed at the Fête de la Fédération by 1000 choristers and a large orchestra. **In 1790 he also provided a *Marche lugubre* later used for the ceremonies in which the remains of Voltaire and Rousseau were moved to the Pantheon. Its highly chromatic style, unusual instrumentation (including serpent, tam-tam, muted military drum and tuba curva) and expressively long rests stirred contemporary listeners to 'religious terror' and 'the silence of the grave'.**

L'offrande à la liberté (1792) dramatizes the battle between the French Revolutionaries and their foreign enemies, and culminates in a powerful setting of the *Marseillaise*; every verse of which has different instrumentation. **Gossec** employs drastic musical means to create a fanatical mood in a still reserved audience. *L'offrande* was performed at the

Opéra 143 times up to 1797 and still was being performed at a national festival in 1848. It played an important role in turning the *Marseillaise* into 'the most powerful musical symbol of its country and epoch' (Bartlet, 1991). *Le triomphe de la République, ou Le camp de Grandpré* (1793) glorifies the victory of the Revolutionary troops in the battle at Valmy on 20 September 1792. This *divertissement-lyrique* consists of majestic, hymn-like choruses written in a simple style with a homophonic texture, all of which secured *Le triomphe* a wide audience. It is related to the genre of *tragédie lyrique* with its full-scale orchestra, accompanied recitatives and final ballet with an *Entrée des nations*, featuring a dance of 'negroes', a polonaise, an anglaise and a *ranz des vaches*.
Barry S. Brook, et al. "Gossec, François-Joseph." *Grove Music Online. Oxford Music Online*. 22 Dec. 2011 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/11509>>.

Listening Example: Marche Lugubre by Gossec, 1790:

<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=NI5175>

- **Beethoven Family Background**

Three generations of the Beethoven family found employment as musicians at the court of the Electorate of Cologne, which had its seat at Bonn. The composer's grandfather, Ludwig (Louis) van Beethoven (1712–73), the son of an enterprising burgher of Mechelen (Belgium), **was a trained musician with a fine bass voice, and after positions at Mechelen, Leuven and Liège accepted in 1733 an appointment as bass in the electoral chapel at Bonn.** In 1761 he was appointed Kapellmeister, a position which – although he seems not to have been a composer, unlike other occupants of such a post – carried with it the responsibility of supervising the musical establishment of the court.
Joseph Kerman, Alan Tyson (with Scott G. Burnham). www.oxfordmusiconline.com

- **Parents**

With his wife Maria Josepha Poll, whom he had married in 1733, and who later took to drink, he had only one child that survived. **Johann van Beethoven (c1740–1792) was a lesser man than his father. He, too, entered the elector's service, first as a boy soprano in 1752, and continuing after adolescence as a tenor.** He was also proficient enough on the piano and the violin to be able to supplement his income by giving lessons on those instruments as well as in singing. **In November 1767 he married Maria Magdalena (1746–87), daughter of Heinrich Keverich, 'overseer of cooking' at the electoral summer palace of Ehrenbreitstein, and already the widow of Johann Leym, valet to the Elector of Trier; she was not yet 21. The couple took lodgings in Bonn at 515 Bonngasse. Their first child Ludwig Maria (bap. 2 April 1769) lived only six days; their second, also called Ludwig and the subject of this narrative, was baptized on 17 December 1770. Of five children subsequently born to the couple only two survived infancy: Caspar Anton Carl (bap. 8 April 1774) and Nikolaus Johann (bap. 2 October 1776). Both brothers were to play important parts in Beethoven's life.**
Joseph Kerman, Alan Tyson (with Scott G. Burnham). www.oxfordmusiconline.com

- Early Training
 - First violin and piano lessons from his father
 - At the age of eight, studied major music theory and keyboard from the old court organist van den Eeden, besides other piano, violin and composition lessons from other teachers.
 - First major teacher **Christian Gottlob Neefe** realizes Beethoven's unusual talent.

Neefe, as quoted above, **had declared that the young genius should be given the chance to travel, and in the spring of 1787 Beethoven visited Vienna.** In the absence of documents much remains uncertain about the precise aims of the journey and the extent to which they were realized; **but there seems little doubt that he met Mozart and perhaps had a few lessons from him.** It seems equally clear that he did not remain in Vienna for longer than about two weeks. **The news of his mother's deteriorating health precipitated his sudden journey back. He returned to Bonn to find his mother dying of tuberculosis,** and his first surviving letter, to a member of a family in Augsburg that had befriended him on his way, describes the melancholy events of that summer and hints at his own ill-health, depression and lack of financial resources.

Joseph Kerman, Alan Tyson (with Scott G. Burnham). www.oxfordmusiconline.com

- **Beethoven, viola player and first commissions**

The next four years, the last that Beethoven spent in Bonn, can be portrayed in a sunnier light. From 1789, when the musical life of the town under the new elector was fully resumed, **Beethoven played the viola in the orchestras both of the court chapel and of the theatre, alongside such fine musicians as Franz Ries and Andreas Romberg (violins), Bernhard Romberg (cello), Nikolaus Simrock (horn) and Antoine Reicha (flute);** some of these were to remain almost lifelong friends. **He also began to be active again as a composer, producing, among other works, the most impressive composition of the Bonn years, the cantata on the death of the Emperor Joseph II (woo87).** Joseph II was not merely the elector's elder brother but a powerful symbol of those intellectual, social and political ideas of the 18th century known as the Enlightenment (Aufklärung). Joseph Kerman, Alan Tyson (with Scott G. Burnham). www.oxfordmusiconline.com

One further commission was undertaken to please Beethoven's talented and powerful friend **Count Ferdinand Waldstein:** on 6 March 1791 **the count produced a ballet in old German costume, performed by the local nobility, and the music for this *Ritterballett* (woo1) was by Beethoven, though his name was not made public.** The dedication to the Countess von Hatzfeld of **24 variations for piano on the theme of Righini's arietta 'Venni amore' (woo65),** published in the summer of 1791, **indicates another aristocratic connection.** Joseph Kerman, Alan Tyson (with Scott G. Burnham). www.oxfordmusiconline.com

It may have been **Waldstein whose voice was decisive** in the proposal that **Beethoven should now go to Vienna to study with Haydn**. When Haydn had passed through Bonn on his way to England in December 1790 he had met some of 'the most capable musicians', but it is not known whether Beethoven was among them. (Neeffe, Beethoven's enthusiastic mentor, must surely have been.) But in July 1792, according to Wegeler, the electoral orchestra assembled at Godesberg to give a breakfast for Haydn, now on his journey back to Vienna, and Wegeler adds that on this occasion **Beethoven showed him a cantata (doubtless woo87 or 88) and received Haydn's commendation**. More probably that had happened earlier, on Haydn's outward journey. **But it was now that the matter of Beethoven becoming Haydn's pupil was no doubt raised; the elector, to whom it fell to pay for the journey and the living expenses in Vienna, in due course sanctioned the arrangement.** Beethoven's departure was fixed for the beginning of November. An *album amicorum* from this time records the good wishes of a large number of his friends, who had no reason to expect that he would be leaving Bonn for ever. None of the entries was more prophetic than that of Waldstein: "Dear Beethoven: You are going to Vienna in fulfilment of your long-frustrated wishes. The Genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labour you shall receive Mozart's spirit from Haydn's hands. Your true friend, Waldstein". Joseph Kerman, Alan Tyson (with Scott G. Burnham). www.oxfordmusiconline.com

- **First Studies in Vienna** – (suggested additional reading: Plantinga, Romantic Music)
 - He came to Vienna (political and cultural center of Holy Roman Empire) as a young composer and piano virtuoso
 - With Haydn 1792-1794, until Haydn leaves to his second trip to London.
 - With Johann Schenk, a popular Viennese composer of singspiel
 - With Johann Georg Albrechtsberger, counterpoint and composition, one of the leading composers of his day
 - With Antonio Salieri (court kapellmaster), vocal composition
- **First Steps in Career**
 - Extra ordinary talent as a pianist first recognized by the higher class, performed his own compositions and improvisations – Baron Van Swieten
 - These noble homes became open to him socially – friendships and private teaching – Prince Joseph Lobkowitz, Andreas Razumovsky
 - Starting from 1795 – appear in public concerts – competitions between virtuosos
- **First Period:**
 - **Piano Sonatas**
 - Piano, the new instrument – The leading cities Vienna and London
 - Innovative changes in Beethoven's music first took place in piano works (Plantinga)
 - Op.2 is a departure from classical norms – themes as a seamless unit –See Plantinga, ex. 2b page 27. (first piano sonata - dedicated to Haydn): http://www.youtube.com/watch?v=L71z7KFgNVM&list=PL256360D55B0015C0&index=3&feature=plpp_video

- **Muzio Clementi (1752-1832) influence:**
 - Frequent use of octaves.
 - Thick, full texture of the piano writing
 - See examples on page 518 (NHWM 6th edition)
- **Jan Ladislav Dussek (1760-1812) influence:**
 - New piano forte facilities – broken chord figures where certain notes are sustained to produce a melodic line
 - Broken octaves in the left hand accompanying the melody in the right hand
 - Similar figuration against the Alberti bass
 - See examples on page 519 (NHWM 6th edition)
- Pathétique Sonata – Op.13 – Listening recording Rudolf Serkin
 - Greek pathos – emotion

Schiller, Friedrich von, 1759–1805, German dramatist, poet, and historian, one of the greatest of German literary figures, b. Marbach, Württemberg. The poets of German romanticism were strongly influenced by Schiller, and he ranks as one of the founders of modern German literature, second only to [Goethe](http://www.infoplease.com/ce6/people/A0843939.html). <http://www.infoplease.com/ce6/people/A0843939.html>

- Frederick von Schiller – “depicting suffering in art is not merely to “open the tear ducts” in the audience but to represent moral resistance to suffering and **thus offer a way to gain our freedom through reason**”.
- First movement – slow intro – common in symphonies but rare among piano sonatas.
- Slow introduction – *notes inegales* – states the serious character of the piece.
- The slow introduction and the exposition have contrasting characters but they are linked to each other not separated – **idea of transformation**
- Exposition – Themes hardly sound like themes – little rhythmic variety, unexpected harmonies.
- Block like ideas rather than conventional themes that appear in unexpected places – The slow introduction occurs before the development and in the coda.
- The cyclical form = The syncopation of the first theme -The upbeat beginning of the second theme (?) in eb minor – The rondo theme
- Similarities with the fifth symphony
 - ❖ The motivic /cyclic structure
 - ❖ Major/minor controversy – c / C in 5th symphony, c/C in op.13 and eb/Eb in op.13
 - ❖ Both slow movements in Ab
- Important Experimentations-Listening Examples: Op.26 Ab major (1800-01), I-Andante con variazioni (abstraction of the material, abandonment of melodic and harmonic material foreshadowing op.53,109 and 111 finales), II-Scherzo, III –Marcia Funebre (on the death of a hero), IV- Allegro:

http://www.youtube.com/watch?v=4UxHjMN7e_0&list=PL256360D55B0015C0&index=2&feature=plpp_video

- **Six string Quartets, Op.18**, in F,G,D, c, A, Bb (1798-1800)
 - Follow the Haydn example (motivic development, tendency to monothematicism)
 - However, Beethoven's individuality is evident:
 - ❖ Listening, Op.18 no.2 in G major:
<http://www.youtube.com/watch?v=Q8hHMleUOkk>
 - Clearly stated motives
 - Blocks of ideas and their development and balance in form
 - Unexpected melodic and harmonic turns
 - Importance on intervallic relations: the b-d (minor third) of the main theme of the allegro
 - Emphasis on gesture and dynamic contrast
 - No style juxtapositions like Mozart
 - ❖ No.6, fourth movement, La Malincolia – juxtaposition of vividly contrasting material:
http://www.youtube.com/watch?v=LbRZw_ACuKo
- Symphonies
 - I. symphony in C major
 - ❖ First Performance in 1800 April
 - ❖ Listening: the first movement:
http://www.youtube.com/watch?v=c2qr3iYFli4&list=PL256360D55B0015C0&index=1&feature=plpp_video
 - ❖ Symphony in 4 movements
 - ❖ First movement starts with an adagio introduction before the allegro
 - ❖ Third movement is a scherzo even though it is labeled as “minuet”
 - II. Symphony in D major
 - ❖ He began to lose his hearing around 1796
 - ❖ In the autumn of 1802- **Heiligenstadt Testament** (his testament written to his brother)
 - ❖ <http://www.youtube.com/watch?v=9SBqRaa1Qy4>
 - ❖ Second Symphony-Foreshadows his large scale orchestral works
 - ❖ Big dramatic chord to start the symphony (remember Don Giovanni)
 - ❖ Color explorations in the orchestration
 - ❖ Long adagio before the allegro starts
 - ❖ Harmonic color differences as an explicit psychological expression
 - ❖ Passage that resemble the ninth symphony in the adagio opening
 - ❖ French motives (notes inegales)
 - ❖ Long coda which functions as a second development
 - ❖ All these added sections in formal balance
 - ❖ Listening- II. Movement- Larghetto-multiplicity of themes, rich, aria like melody

- **Piano Concertos**

- ❖ **First two concertos in Mozart's style**

- ❖ **Piano Concerto No.1, in C major:** This piece was written around 1795-1796 during Beethoven's early years in Vienna when he had an instant reputation as a virtuoso piano player

- ❖ **Piano Concerto No.2, in Bb major:** Beethoven's second piano concerto was composed before the first in 1794-95 but was published in reverse order at the time. It was premiered on March 29 in 1795 in the Burgtheater and the piano was performed by the composer. The warm reception of the Viennese audience both for the performance and the composition reinforced the young Beethoven's success that he had received in the previous private house performances.

- ❖ **Piano Concerto No.3,**

- Listening: First Movement (Arthur Rubinstein):

- http://www.youtube.com/watch?v=FetACZlj0_0

- Along with the first performances of his second symphony and his oratorio Christus am Oelberge, Beethoven's third piano concerto was premiered on April 5 in 1803 in Vienna. It was a period that the composer was struggling to get over the depression caused by the start of his deafness.

- This piece can be seen as announcement of his individual style in this genre. Rather than adapting Mozart like melodic lines to his musical and emotional perception, as in the case of second concerto, he exhibits unique ways of expression. Strongly articulated phrases, dramatically prolonged motives, sudden dynamic shifts manifest the signature of Beethoven. Yet, it was not only his orchestral writing that had changed. Abrupt scale runs and arpeggios, characteristic use of octaves, effective use of dynamics, and wide ranged rich sonorities are novel attributes of his piano writing.

- However, what makes this piece remarkable goes beyond these analytical considerations. The exquisiteness of the opening piano solo of the E major largo and the rondo's vivid transformation from c minor to C major displays a wonderful portrait of a man who holds on to life despite his cruel fate.

Beethoven's Middle Period (1802-1815)

- He was known as a foremost composer and a pianist of his time
- He was being supported by the noble families of Vienna
- Anthology Example: **Orchestre Révolutionnaire et Romantique**.

British period instrument orchestra. Established in 1990, it has extended the concept of period-instrument performance to the 19th and early 20th centuries. Its founder, **JOHN ELIOT GARDINER**, stresses its Romantic emphasis on colour and 'the pervasive differences in the overall palate of sounds which composers such as Weber, Berlioz and Schumann were committed to reveal'. The orchestra's many recordings include Berlioz's *Symphonie fantastique* and an acclaimed Beethoven symphony cycle

George Pratt. "Orchestre Révolutionnaire et Romantique." *Grove Music Online. Oxford Music Online*. 16 Feb. 2012 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43630>>.

- The III. Symphony
 - **Otto Klemperer:**
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=0724356774056>
 - *Sinfonia Eroica*
 - He started to compose the piece in 1802, the premiere took place in 1804 at a private concert, and the first public performance was in 1805.
 - Published in 1806. The famous title change happens at this stage.
 - Unprecedented length and complexity – Only the first movement is as long as a whole symphony from a generation earlier.
 - The C# in the first theme
 - Op.35 piano variations on a theme from his ballet (the creatures of Prometheus)
 - The peculiarities of the first movement- See page 579
 - The programmatic character and **dramatis persona**- The whole symphony has the character of a drama or the drama of a hero - This feature foreshadows **Romanticism** (as it creates a linear perception) but the music is classicists

19th century novels:

- Jane Austen's *Pride and Prejudice* (1813) and *Emma* (1816)
- Mary Shelley's *Frankenstein* (1818)
- Charles Dickens, including *Oliver Twist* (1839) and *David Copperfield* (1850)
- Alexandre Dumas's *Three Musketeers* (1844)
- Victor Hugo's *Les Misérables* (1844)
- Honoré de Balzac's *Human Comedy* (1829–47)
- Leo Tolstoy's *War and Peace* (1865–69)
- Feodor Dostoyevsky's *Crime and Punishment* (1866)
- Herman Melville's *Moby-Dick* (1851)

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- Beethoven and Napoleon

Beethoven's Symphony no. 3 (1803–4); he composed it in honour of Napoleon and planned to call it *Bonaparte*, but when he heard that Napoleon had declared himself emperor, in 1804, he changed the title to *Sinfonia eroica, composta per festeggiare il sovvenire di un grand uomo* ('Heroic Symphony, composed to celebrate the Memory of a Great Man') and dedicated it to **Prince Franz Joseph von Lobkowitz**. The finale is a set of variations on a theme Beethoven had used in earlier works, notably [Die Geschöpfe des Prometheus](#) (1801) and the '[Eroica Variations](#)'.
www.oxfordmusiconline.com

- The second movement in c minor – The programmatic character- The funeral March- The republican experiment – Parallels with French marches – The C major trio – Funfare and celebratory lyricsm
- Variations of the fourth movement – Discussions on the overall unity of the symphony.
- 1805 – Napoleon's armies captured Vienna – losing all admiration for Napoleon
- Fidelio premiere – almost empty hall except few French soldiers wandering in and out.

- Listening Symphonies 5 and 6:

<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=GC11461>

- The V. Symphony (1808)

- "I will grapple with fate it shall not overcome me" – From c minor to C major (remember the 3rd piano concerto) (also C major is used in the recapitulation of the first movement as the key of the second theme)- The dramatic content and the key relations
- Extended coda section to balance the c minor- C major tension
- Dramatis persona and the motivic development -The **cyclic connection** between the first, third and the finale

- The VI. Symphony (1808)

- Five movements (the "Storm" can be seen as a interpolated movement) descriptive title from life in the country

- I- Pleasant, cheerful feelings aroused on approaching the countryside: Allegro ma non troppo
- II- Scene by the brook: Andante molto mosso
- III- Happy gathering of villagers: Allegro
- IV- Thunder-storm: Allegro
- V- Shepherd's song. Grateful thanks to the Almighty after the storm: Allegretto

- The movements are in classical form. However the first movement has an extended main theme that moves towards romanticism.
- The bird portraits are indicated in the score (remember Vivaldi four seasons) at the coda of the second movement.

- Usage of timpani, trombones and piccolo for the storm depiction
- The novel thinking in orchestration – woodwind as colors – influences Berlioz
- From peasant songs and dances to storm – influences Mahler

Piano Sonatas

- Op.31 (1802) – “Violent Contrasts becomes an explicit principle of structure” – (Plantinga, page 32)
 - No.1 Subordinate theme in the median major/minor – Opening block like sequential idea
(Claudio Arrau) <http://www.youtube.com/watch?v=KH-l8D2TzvE>
 - No.2 (Tempest) Juxtaposition of Largo-Allegro – juxtaposition of rubato, moto perpetuum and theme – mannerism
Ronald Brautigam (pianoforte):
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=BIS-SACD-1572>
- Waldstein Sonata (1804) – op.53- The secondary theme in III rather than V – Beethoven’s search for an alternative of the V for the dominant function
- Charles Rosen, Classical Style, Norton, 1997, page396: “Music growing dynamically form a kernel idea (...) all the themes of the first movement without exception can be related easily in linear terms, as they all move in stepwise fashion, are all based on scale progressions”
- Dactylic rhythm used for the subordinate theme
Horowitz: <http://www.youtube.com/watch?v=BJ5QKjmkInU>
- Op.57, Appassionata- novelties in the texture (1805) (Fifth symphony composed during 1806-1808)- Anticipates the free textures of the late piano sonatas – F major recapitulation in a f minor sonata
Valentina Lisitsa: <http://www.youtube.com/watch?v=xlcVu8SLDdo>

Piano Concertos

LUDWIG VAN BEETHOVEN (1770 - 1827)

Piano Concerto No.4, G major, Op.58

Even though Beethoven finished his piano concerto in 1806, its Vienna premiere was delayed to a phenomenal concert on 22 December 1808 at the Theater an der Wien. The program includes the first performances of the fifth and sixth symphonies and the fourth piano concerto along with the sections of the Mass in C.

In this concerto Beethoven takes a step out of the classical concerto paradigm and starts the piece with a solo piano passage rather than an orchestral opening. This step generates a new aspect to the overall shape of the piece. Rather than giving separate roles to the piano and the orchestra in a rigid scheme, they exist in a more integrated direction. This integration gives way to a different type of structural development. Instead of the articulation of certain themes or formal portions, the structure is constructed around a certain motive. In the first movement this certain motive is mainly a simple rhythmic motive which is the same as the famous motive of the fifth symphony: an eight note rest followed by three successive eight notes. Although the orchestra and piano is more integrated, in terms of form, one should mention how piano passages create a new dimension in the motivic development by giving it fascinating shapes.

At this point it is possible to mention Beethoven's role in preparing the Romantic thinking that draw away from classical forms. However, as all three movements of this piece demonstrate advanced examples of classical concerto, it is important to comprehend that Beethoven's structural approach aimed to enlarge the possibilities of classical perspectives not to destroy them.

Uchida: <http://www.youtube.com/watch?v=yKQLWLpxueA>

LUDWIG VAN BEETHOVEN (1770 - 1827)

Piano Concerto, No.5, E flat Major, Op.73

This piece is usually titled as "Emperor" although it is not a name given by Beethoven. The reason for this association is probably depends on historical reasons as it was composed during the Napoleon's invasion of Vienna in 1809. Besides the concerto opens with a huge E flat major chord just like his third symphony, as titled as Eroica by the composer himself, that was once dedicated to Napoleon and the ideals of the French revolution.

Similar to the fourth concerto's solo piano opening this giant E flat chord is succeeded by a piano cadenza. As placing the cadenza before the orchestral exposition Beethoven again questions the conventions of classical concerto. However in this piece, compared to the fourth concerto, Beethoven stays more on the classical side by depending on clearly stated themes in the structure rather than the voyage of a motive. The drama of the first movement emerges from the contradiction of the heroic character of the main theme and the introversion of the second. This introverted character is almost destroyed by the following outburst passages but appears again in the B major Adagio un poco mosso. The polarity of moods between the themes of the first movement is reflected, on the large scale, between the polarity of the second movement compared to the first and last. This contradiction can be seen as the reaction of Beethoven's inner world to the chaos of the political conditions of the time.

Barenboim First Movement: <http://www.youtube.com/watch?v=y5C7dtuikFE>
Kempff Second Movement: <http://www.youtube.com/watch?v=oRbhx2OB1bU>

Beethoven's Third Period

1815- 1827

- Historical Background
 - 1809 Napoleon's armies once more moved against Vienna –Intense bombardment – 5th piano concerto (the emperor)
 - Beethoven's health became worse
 - The economy of Habsburg empire in decline (because of Napoleon wars) – concerts, activities at homes of nobility, publications curtailed – But Beethoven was in a better situation compared to other composers
 - 1812 another unlike symphony pair (like 1808 5th and 6th) – 7th odd numbered – energetic, 8th slighter work, Haydnesque grace and wit.
 - 1812 –Napoleon's Russian campaign, loss in Spain in 1813
 - Alliances against France including Habsburg
 - **Listening Example:** Beethoven writing "battle symphonies" op.91 (French influence) to commemorate Napoleon's downfall – Beethoven's greatest victory in terms of public reception:
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=CC72198>
 - 1815 –his brother Carl dies – leaving Ludwig a young son, Karl
 - 1815 – Alliances victory in Waterloo
- Novel approaches to aesthetics:
 - Importance of fine arts, more important than ever before
 - Art becoming a secular religion – Hegel (1770-1831) (and the *Geist* (spirit and mind) – the embodiment of arts - dialectic, absolute idealism - Lectures at University of Berlin starting from 1818 (printed posthumously 1835-38) – idea of *zeitgeist* and modernism
 - E.T.A Hoffmann (his writings in 1813) and Arthur Schopenhauer (1788 – 1860) platonic views on instrumental music – The world as will and representation (1819)
 - Criticism of Kant and Hegel – pessimism
- **Last five piano sonatas (1816-1821, all before the 9th symphony)** – No.28 Op.101, 29 op.106, 30 op.109, 31 op.110, 32 op.111
- Missa Solemnis 1822 – preparation for 9th symphony (like the choral fantasy) ('Solemn Mass'). The name by which Beethoven's Mass in D op. 123 is known; it was intended for the installation of Archduke Rudolph as Archbishop of Olmütz in 1820 but not completed in its final version until 1823. www.oxfordmusiconline
- Diabelli variations 1823 – variations and abstraction:

Beethoven's Thirty-Three Variations on a Waltz by Diabelli, Op.120, for pf., comp. 1819 – 23 . The publisher **DIABELLI** commissioned 50 composers to write a variation apiece on his theme and was delighted to receive 33 from Beethoven, immediately recognizing the work as a major masterpiece. Among the other composers who responded to Diabelli's request were Liszt (aged 11), Schubert, Drechsler, Schenk, Czerny, Kalkbrenner, Pixis, Moscheles, Stadler, Sechter, Hoffmann, and Archduke Rudolph www.oxfordmusiconline

- 9th Symphony 1824
- Final String Quartets: Op. 132 in a minor (1825), Op.130 in Bb (1826), Op.133 Grosse fugue Bb (1826), Op.131 c# minor (1826), Op.135 in F (1826)
- Characteristics of the late style:
 - Variation technique: different from the idea of development. Rather than a movement in a work depending on the idea of theme and variations, variation becomes a technique that unifies all movements that becomes an **amalgam**:
 - The finale of 9th symphony
 - Slow movements of op. 106 and 109, final movement of Op.111 (piano sonatas)
 - Slow movement of Opp. 127-131
 - Related to the variation and amalgamation usage of fugal textures which creates continuity and elevation of the dramatic intensity to a climax (an idea which models Handel oratorios and now creates a model for the Romantic generation)
 - Opp.101, 106, 110 (piano sonatas) – Recitative and final fugue to sum up all the thoughts.
 - Opp. 131 and Grosse fugue op.133 (originally the finale of op.130 – quartet in Bb major)
 - 9th symphony finale
 - New sonorities – Especially the pointillism of the late quartets that produces a new textural concept.
 - Intervals used as the abstract ideas that generate the form of the structure:
 - Alfred Brendel : <http://www.youtube.com/watch?v=5SAzINMPtzs>
 - Op. 106 Hammerklavier – the idea of a third used in all movements
 - Bb (main theme)
 - G (subordinate theme)
 - Eb (development) – fugue – idea carried on with falling thirds – B (end of development)
 - Recap: Bb –Gb – bmin (subordinate theme) – Bb.
 - ❖ Op.110 – idea of a second.
 - Peter Serkin (pianoforte):
 - <http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=MC122>
 - Ab major – E major (second above the dominant) used as the subordinate key
 - Final fugue VII degree (g minor, G major) used in the function of a dominant

- Ninth Symphony

- First performance on May 7, 1824
- The story of the commission
- <http://conquest.imslp.info/files/imglnks/usimg/d/d5/IMSLP19389-PMLP01607-Beethoven-Op125mss.pdf>
- A setting of Schiller's "Ode to Joy"

Schiller, Friedrich von, 1759–1805, German dramatist, poet, and historian, one of the greatest of German literary figures, b. Marbach, Württemberg. The poets of German romanticism were strongly influenced by Schiller, and he ranks as one of the founders of modern German literature, second only to [Goethe](#).

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- **I movement:** The interval fourth (or fifth) opening – Compare this opening with the heroic Eb chord of the symphony. First theme in d, sec. theme in Bb recapitulated in D.
- **II. Movement:** Scherzo in d with a trio in D
- **III. Movement:** Slow movement- Theme and variations Bb- D- G
- **IV. Movement:**
 - ❖ Bb on top of d minor chord. Dissonance beginning. A brief recitative like, unclear opening
 - ❖ Review and rejection of the previous themes through instrumental recitatives (d minor). Presentation of the joy theme and its acceptance (d major)
 - ❖ Orchestral exposition of theme in four stanzas and coda
 - ❖ Return of the unclear opening – chromaticism – all the notes of the d melodic minor scale sounding simultaneously
 - ❖ Bass recitative
 - ❖ Choral exposition of the joy theme – varied in four stanzas including a Turkish March: <http://www.youtube.com/watch?v=H9V5yUsrmdg>
 - ❖ Long orchestral interlude – double fugue
 - ❖ Repetition of the first stanza
 - ❖ New theme for orchestra and chorus – (Our father is watching us from above the stars)
 - ❖ Double fugue on the two themes (joy theme and our father theme)
 - ❖ A brilliant prestissimo choral coda
 - ❖ The uniqueness of the theme –from anxiety of the revolution back to gallant simplicity.

- **Later String Quartets**
 - The success of the 9th symphony and the disregard of the later works.
 - Grosse Fugue
Dispersion of musical material and pointalism
Alban Berg Quartet: <http://www.youtube.com/watch?v=n68WBx91nQE>
 - Op.131 NAWM 120

- **Beethoven's Contemporaries**
Beethoven's Contemporary Assessment – (Romantic Music , Plantinga)
 - Most respected composer in Europe, high prices from aristocratic patrons and publishers
 - **Orchestral works quickly became standard fare except in France**
 - Funeral – between 10,000-20,000 people
 - Blur reception on late works

- Important Contemporary Composers:
 - Demand for symphonic music but Haydn, Mozart and Beethoven symphonies predominated the scene
 - Exceptions Clementi (1752-1832) symphonies in Paris - expanded ensembles with 3 trombones (French opera influence)
 - ...and Louis Spohr (1784-1859) symphonies in London. He also wrote considerable amount of chamber music.
 - Most of the contemporary composer's symphonies were far more conservative than Beethoven
 - For example Carl Maria von Weber 2 symphonies in 1807 in C major
Listening example: Weber Symphony no.2 :
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=8.550928>

- Leading Opera Composers: Clementi ,Duisk, Field, Czerny, Moscheles, Hummel
- Franz Schubert – to be studied separately
- **Giocaccino Rossini (1792-1868)**
 - 1790-1830 – The age of Beethoven and Rossini
 - Philip Gossett: “No other composer enjoyed such prestige, wealth, popular acclaim in the first half of 19th century”
 - 1810's first operas and rapid success
 - This composer will be studied separately later.

- **Opera Under the French Revolution**

Suggested Reading: Article on the same name by Winton Dean in *Essays on Opera*, Clarendon Press, Oxford.

- Romantic breakthrough occurred in France in the early 1790's
- Change in the idea of Opera – from exotic and irrational aristocratic entertainment to vehicle for popular entertainment and patriotic stimulus.
- Open air pageants – Celebrate events of the revolutionary calendar commemorate or bury national heroes
- All leading composers producing hymns and marches for these ceremonies
- Mainly brass and percussion music, no strings – derived from the Roman ceremonies
- New instruments – bass drum, tam-tam, tuba
- Monster performances masses of chorus and orchestra

- **Leading composer: André Ernest Modeste Grétry**
(b Liège, 8 Feb 1741; d Montmorency, Seine-et-Oise, 24 Sept 1813). Liégeois, later French, composer of Walloon descent. He made decisive contributions to the scope and style of the 18th-century *opéra comique*, and to technical aspects such as musical 'local colour' and the design of overtures. His *opéras comiques* and recitative comedies for the Paris Opéra enjoyed unparalleled success in the 20 years up to the French Revolution. Many of his works were staged abroad, and a number were revived in the early 19th century in Paris: several survived through the middle decades, albeit with updated orchestration. www.oxfordmusiconline.com
- **Listening Example:** Grétry, *La Caravane du Caire* Overture, 1783

The Evolution of Opera Comique

Term for a French stage work of the 18th, 19th or 20th centuries with vocal and instrumental music and spoken dialogue (though it may also include recitative). Its origins are found in the 18th-century Parisian Fair Theatres (known from about 1715 as the Opéra-Comique) and also the Comédie-Italienne (see [Paris, §IV, 3](#) and [Théâtres de la foire](#)). The essentially popular appeal of these repertoires formed the antithesis of the stately *tragédie mise en musique* and allied works at the Académie Royale de Musique (the Opéra). Soon, however, a broad range of subjects and styles was developed: *drame* and other literary and dramatic models became important. The word 'comique' should thus be broadly construed, in the spirit of Balzac's term 'la comédie humaine'.

M. Elizabeth C. Bartlet (5–7, with Richard Langham Smith) www.oxfordmusiconline

The word 'comique' is not identical in meaning with the English 'comic', or with the Italian 'buffa', having more to do with the Ancient Greeks' dramatic category of 'komoidia' (comedy). The French understood different things by it according to the date of its use. Beginning in the early 18th century with farces and satires using spoken dialogue with well-known *airs* (vaudevilles), **the genre developed into the sentimental *comédie mêlée d'ariettes* (of which Rousseau's *Le Devin du village*, 1752, was one of the earliest examples).** Thence, in the 19th century, it drew closer to serious opera, handling serious or Romantic themes, as in Boieldieu's *La Dame blanche* and Auber's *Fra Diavolo*, Gounod's *Faust* and Bizet's *Carmen*, but still did not conform to the traditional

requirements of French opera proper (five acts, all-sung). The use of spoken dialogue remained a distinctive characteristic. When *Carmen* moved from the Opéra-Comique in Paris to the Opéra after the composer's death in 1875, recitatives had to be supplied by Ernest Guiraud. This distinction was moot by 1900. See also [opera](#), 6. John Warrack/Nicholas Temperley www.oxfordmusiconline

Comic opera. By no means the Fr. equivalent of *opera buffa*, and it has changed its meaning several times. It now means opera in which there is spoken dialogue, but the subject-matter ought to be light-hearted and treated thus. Beethoven's *Fidelio* and Bizet's *Carmen* are technically *opéras comiques* but cannot be classified as such. www.oxfordmusiconline

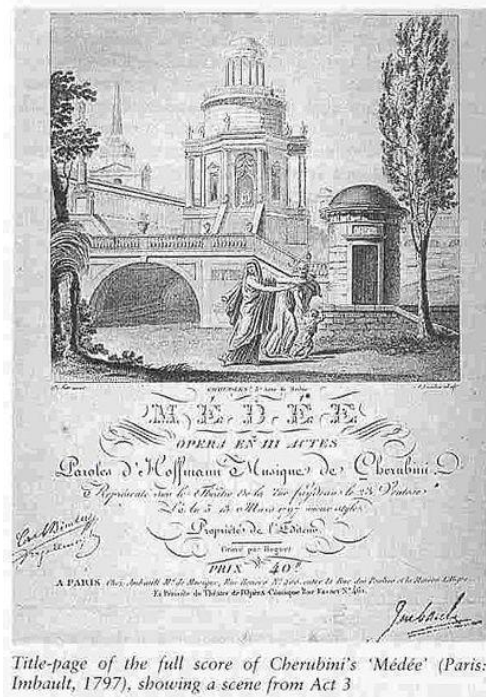
- 1770-1790's
 - Distinct tendencies in opera comiqué- comic features **secondary to sentimental or** romantic elements
 - Links with real life and spoken dialogue
 - With Cherubini and Mehul intensions were wholly serious –comic elements soon disappeared
 - Atmosphere of violence and terror with a happy ending - heroes overcome the obstacles
- During revolution: Rescue pieces and patriotic subjects
 - Cherubini's *Médée*: Serious themes with opera comiqué practice of spoken dialogue
- Paris the Capital of Opera (1800-1850)
 - The Effects of French revolution:
 - The New Audience: Middle Class
 - Spectacular Effects: Crowd Scenes
 - Chorus
 - Ballet Scenes
 - Effective Solos
 - Importance of Orchestra
 - Subjects: Loyalty, Kindness, devotion to the ideals of the humanity, real life situations, voicing the excitement of the revolutionary times

- **Maria Luigi Cherubini (1760-1842)**

It. composer. Studied in Florence with his father and later with Bartolomeo Felici and others. Comp. quantity of church mus. by age of 16. From 1778 to 1781 worked in Bologna and Milan with Sarti, contributing arias to his operas. His own *Il Quinto Fabio* was staged in 1779 . Further operas were prod. in Livorno, Rome, and Venice. Visited London in 1784 producing 2 operas there. **Settled in Paris 1788 where his new, Gluck-inspired operatic style revolutionized Fr. stage. Under a cloud because of Napoleon's disfavour, went in 1805 to Vienna where he met Haydn and Beethoven. The latter was strongly influenced (esp. in *Fidelio*) by Cherubini's operas, 4 of which he heard in Vienna.** Visited London 1815 , writing Sym. while there. Became prof. of comp. Paris Cons. 1816 , dir. 1821 – 41 . His Masses are deservedly famous. Among his nearly 30 operas were: *Quinto Fabio* (1779 , rev. 1783 , Rome), *Armida* (Florence 1782), *Adriano in Siria* (Livorno 1782), *Lo sposo di tre* (Venice 1783), *La finta principessa* (London 1785), *Giulio Sabino* (London 1786), *Ifigenia in Aulide* (Turin 1788), *Démophoön* (Paris 1788), *Lodoïska* (Paris 1791), *Médée* (Paris 1797), *Les Deux Journées* (Ger. *Der Wasserträger*, Eng. *The Water Carrier*) (Paris 1800), *Anacréon* (1803), *Faniska* (Vienna 1806), *Les Abencérages* (Paris 1813), *Bayard à Mezières* (1814), *Ali Baba* (1833). His *Requiem* No.2, in D minor, still frequently performed, was written in 1836 and f.p. at the Paris Cons. in 1838 . His *Requiem* in C minor was comp. in 1816 and f.p. in St Denis 1817 . He also wrote 6 str. qts. www.oxfordmusiconline

- **Médée (1797) (Opéra Comique)**

Classical subject, rescue motif, original version is in French



Title-page of the full score of Cherubini's 'Médée' (Paris: Imbault, 1797), showing a scene from Act 3

Dramatic use of Orchestra: (in this perspective prepares Meyerbeer) – Clarifies, intensifies the dramatic action.

- **Listening Example: Médée Overture:**
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=HCD11904-05>
- Incidental music
- Accompaniment of voices

Video example for Spectacular Crowd Scenes (Soprano) Anna Caterina Atonnaci
<http://www.youtube.com/watch?v=bTqAlOybFJg&feature=related>

- **Le Deux Journées** (1800)
Opéra Comique and the spoken dialogue
the subject and the reflections of the revolution: The realistic aspect- A real life incident from the French revolution – Voicing the emotions of the revolutionary times.
- **Gasparo Spontini** (1774-1851)
 - Napoleon and Spontini: Napoleon's favorite composer
 - Style: Large portion of ensembles
Spectacular chorus scenes
Glorify the revolution and the nation
Rise of middle class audiences, national excitement
Merge of styles: Comic and serious, *tragedie lyrique* and popular music
Musical clichés
Ensemble and choruses being more important than the solo numbers
Long descriptive instrumental sections
 - **La Vestale** (1807)
Effective Solos
Listening example: Caro Oggetto (Callas):
<http://www.youtube.com/watch?v=alwy3-vm66A>
 - Spontini still a classicist. Never allows the dramatic purpose overwhelmed by theatrical and musical elements.
- **Classical Phase (1820's):** The blend of French Opéra Comique with the Italian (especially Rossinian) elements
 - **François-Adrien Boieldieu** (1775-1834)
 - **Daniel François Esprit Auber** (1782-1871)
- After 1820's opera comique gave way to two different genres:
 - Operetta
 - Opera Lyrique
- These genres lived side by side with the **grand opera**
- The New Paris Opéra:
 - The defeat of Napoleon and the restoration of the French Monarchy
 - **A new theatre for Opéra was built in 1821.** Next year the gas lighting was introduced – more spectacular stage effects.
 - Rossini, the director of Théâtre Italien became, the director of the new Opéra
 - July Revolution in 1830 – The royal patronage become only informal.

Romanticism

- **Depart from Enlightenment**

- Political departure – Revolution Bourgeoisie's or People's ?
(Source: Art Across Time)

1814 Napoleon abdicates. The Bourbon monarchy is restored under Louis XVIII

1824 Charles X becomes king of France

1830 The July revolution. The Bourbons are overthrown. Louis-Philippe becomes citizen-king with limited powers. More citizens are given the right to vote for the legislature

1848 The February Revolution. Louis-Philippe overthrown. II. Republic begins. Napoleon's nephew Louis Napoleon is elected as president.

Karl Marx – Communist Manifesto

1852 Louis Napoleon is proclaimed as emperor. Second Empire begins

1870 Louis Napoleon abdicates. French defeated in Prussian war. III. Republic begins.

- Philosophical departure

- ❖ Influence of J.J. Rousseau:

- **Concept of Noble Savage**

The glorification of the noble savage is a dominant theme in the Romantic writings of the 18th and 19th centuries, especially in the works of [Jean-Jacques Rousseau](#). For example, *Émile, ou, De l'éducation*, 4 vol. (1762), is a long treatise on the corrupting influence of traditional education; the autobiographical *Confessions* (written 1765–70) reaffirms the basic tenet of man's innate goodness; and *Dreams of a Solitary Walker* (1776–78) contains descriptions of nature and man's natural response to it.

<http://www.britannica.com/EBchecked/topic/416988/noble-savage>

- This idea led to his Social Contract – People should rule but also....
- Criticism of civilization, intellect being controlled through our emotions – foreshadowing psychological emphasis – Freud.

- Aesthetical Departure

Victor Hugo, in full Victor-Marie Hugo (born Feb. 26, 1802, Besançon, Fr.—died May 22, 1885, Paris), poet, novelist, and dramatist who was the most important of the French Romantic writers. Though regarded in France as one of that country's greatest poets, he is better known abroad for such novels as *Notre-Dame de Paris* (1831) and *Les Misérables* (1862).

<http://www.britannica.com/EBchecked/topic/274974/Victor-Hugo>

- ❖ Victor Hugo - Prologue to *Cromwell*: for the whole text:

<http://www.gavroche.org/vhugo/cromwellpreface.shtml>

Hugo emerged as a true Romantic, however, with the publication in 1827 of his verse drama *Cromwell*. The subject of this play, with its near-contemporary overtones, is that of a national leader risen from the people who seeks to be crowned king. But the play's reputation rested largely on the long, elaborate preface, in which Hugo proposed a doctrine of Romanticism that for all its intellectual moderation was extremely provocative. He demanded a verse drama in which the contradictions of human existence—good and evil, beauty and ugliness, tears and laughter—would be resolved by the inclusion of both tragic and comic elements in a single play. **Such a type of drama would abandon the formal rules of classical tragedy for the freedom and truth to be found in the plays of William Shakespeare.** *Cromwell* itself, though immensely long and almost impossible to stage, was written in verse of great force and originality. In fact, the preface to *Cromwell*, as an important statement of the tenets of Romanticism, has proved far more important than the play itself.

<http://www.britannica.com/EBchecked/topic/274974/Victor-Hugo/3351/Early-years-1802-30?anchor=ref21663>

- ❖ Theodore Gericault's (1791 -1824) Mounted Officer (1814) (Compare with J.L. David's Napoleon)



- ❖ Eugene Delacroix (1798-1863) (Notes from Art Across Time)
 - Like Hugo breaks his ties with classically inspired rules
 - Barque of Dante (1822)



Terror, terrified soul, Virgil's calmness, emphasis on mood and psychological highlight. Anti-neoclassical clarity



Eugene Delacroix 1830, Liberty Leading the People

Realism: Movement in mid- to late 19th-century art, in which an attempt was made to create objective representations of the external world based on the impartial observation of contemporary life. Realism was consciously democratic, including in its subject-matter and audience activities and social classes previously considered unworthy of representation in high art. The most coherent development of Realism was in French painting, where it centred on the work of [Gustave Courbet](#), who used the word *réalisme* as the title for a manifesto that accompanied an exhibition of his works in 1855. Though its influence extended into the 20th century its later manifestations are usually labelled as [Social](#) realism.

J. H. Rubin www.oxfordartonline



Courbet, Young Ladies on the Banks of the Seine, 1856

- Definition of Romantic

Novel: The medieval chivalric [romance](#) (from a popular Latin word, probably *Romanice*, meaning written in the vernacular, not in traditional Latin) restored a kind of epic view of man—though now as heroic Christian, not heroic pagan. At the same time, it bequeathed its name to the later genre of continental literature, the **novel**, which is known in French as *roman*, in Italian as *romanzo*, etc. (The English term romance, however, carries a pejorative connotation.) But that later genre achieved its first great flowering in Spain at the beginning of the 17th century in an antichivalric comic masterpiece—the [Don Quixote](#) of Cervantes, which, on a larger scale than the *Satyricon* or *The Golden Ass*, contains many of the elements that have been expected from prose fiction ever since. **Novels** have heroes, but not in any classical or medieval sense.

Britannica online academic edition: <http://search.eb.com/eb/article-9110453>

Romanticism: attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century. **Romanticism** can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified [Classicism](#) in general and late 18th-century [Neoclassicism](#) in particular. It was also to some extent a reaction against the Enlightenment and against 18th-century rationalism and physical materialism in general. **Romanticism** emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.

Britannica online academic edition: <http://search.eb.com/eb/article-9083836>

Dominant cultural tendency in the Western world in the late 18th and early 19th centuries. It caused a re-evaluation of the nature of art and the role of the artist in society. Significantly, from the 1790s it was a self-proclaimed movement, the first such, and so initiated a tradition that has remained in Western culture since. Romanticism was rejected or ignored by most of the major artists later seen as associated with it, but it nevertheless identified several key tendencies of the period. Though hard to define precisely, it essentially involves: **1) placing emotion and intuition before (or at least on an equal footing with) reason; 2) a belief that there are crucial areas of experience neglected by the rational mind; and 3) a belief in the general importance of the individual, the personal and the subjective.** In fact it embodies a critique of that faith in progress and rationality that had characterized the main trend of Western thought and action since the Renaissance. This resulted in an opposition to the dominant contemporary values and social structures. Romanticism started as a literary movement but soon came to include the visual arts, particularly painting, the most notable exponents being **Blake, Delacroix, Friedrich, Gericault, Goya, Philipp Otto Runge and Turner.** To a lesser extent it also affected the graphic arts, sculpture and architecture. **By the 1840s it was being superseded by Realism, though many of its ideas persisted throughout the 19th century and into the 20th.** William Vaughan www.oxfordartonline.com

Romantic Generation and the Orchestral Music

- Hegelian influence and the program music versus absolute music (Schopenhauer influence)
- The Mistaken (?) Beethoven Legacy – absolute music / program music – changes in structure discussion

• **Industrial Revolution:** in modern history, the [process](#) of change from an agrarian, handicraft economy to one dominated by industry and machine manufacture. This process began in England in the 18th century and from there spread to other parts of the world. Although used earlier by French writers, the term **Industrial Revolution** was first popularized by the English economic historian [Arnold Toynbee](#) (1852–83) to describe England's economic development from 1760 to 1840. Since Toynbee's time the term has been more broadly applied. Britannica online academic edition: <http://search.eb.com/eb/article-9042370>

- NHWM 7th edition pp. 600-601– Musical Instruments in the Industrial Revolution
- The audience for the orchestral music in the 19th century
- **Franz Schubert (1797-1828)**
 - Actually a contemporary of Beethoven (1770-1827)
 - See the timeline on page 604.
 - Read the “Career” section page 606
 - Resistance against Beethoven –Nationalism - Restoration in the Austrian Empire – [Biedermeier Style](#)

Biedermeier style, in art, transitional period between Neoclassicism and [Romanticism](#) as it was interpreted by the bourgeoisie, particularly in Germany, Austria, northern Italy, and the Scandinavian countries. Following the Napoleonic sieges, the Biedermeier style grew during a period of economic impoverishment from 1825 to 1835. The name Biedermeier was derogatory because it was based on the caricature “Papa Biedermeier,” a comic symbol of middle-class comfort. Such comfort emphasized family life and private activities, especially letter writing (giving prominence to the secretary desk) and the pursuit of hobbies. No Biedermeier household was complete without a [piano](#) as an indispensable part of the popularized soiree. Soirees perpetuated the rising middle class’s cultural interests in books, writing, dance, and [poetry readings](#)—all subject matter for Biedermeier painting, which was either genre or historical and most often sentimentally treated. The most representative painters include Franz Krüger, Georg Friedrich Kersting, Julius Oldach, [Carl Spitzweg](#), and Ferdinand Georg Waldmüller.

Biedermeier [furniture](#) derives essentially from the Empire and [Directoire styles](#); while plump and naively grotesque at its worst, it did often reach remarkable simplicity, sophistication, and functionality. Stylistically, Biedermeier furniture softened the rigidity of the [Empire style](#) and added weight to Directoire; it made the elevation of Empire realistic and the delicacy of Directoire durable. While Empire was grandiose and usually of dark woods with [ormolu mounts](#), Biedermeier—identifying more closely with Directoire in this sense—was executed in light, native woods and avoided the use of metal ornamentation. Surfaces were modulated with natural grains, knotholes, or ebonized accents for contrast; though modest, inlay was occasionally

used. An identifying feature of Biedermeier furniture is its extremely restrained geometric appearance. Some furniture took on new roles; for example, the table *à milieu*, rather than an isolated centrepiece, became the family table, around which chairs were set for evening activities.

In general, the Biedermeier style offered visual evidence of the conflict of ideas between Classicism and Romanticism that continued during the first half of the 19th century. With time the Biedermeier style was romanticized: straight lines became curved and serpentine; simple surfaces became more and more embellished beyond the natural materials; humanistic form became more fantastic; and textures became experimental. Yet the original focus on lightness, utilitarianism, and individuality characterized a revival of the Biedermeier style during the mid-1960s. <http://www.britannica.com/EBchecked/topic/64810/Biedermeier-style>

○ Unfinished Symphony

- Schubert's Symphony no. 8 in B minor d759 (1822), **of which two movements and the sketch of a third survive**. There are many unfinished symphonies, for example by Tchaikovsky, Mahler, Elgar, and Shostakovich, but the title is generally taken to refer only to [Schubert's](#). www.oxfordmusiconline

- Symphony No.8. His first large-scale symphony
- Earlier symphonies are under the influence of Haydn and Mozart.
- Composed in 1822 (this is after the premiere of Beethoven's #8 but before his # 9)
- Like most of his works published after his death in 1867

For all these promising efforts, **nothing really prepares us for the mournful rise and fall of the bass theme that opens the famous 'Unfinished' Symphony (d759)**. Unlike his previous symphonic attempts, Schubert fully orchestrated the first two movements, together with part of the Scherzo. **Orchestral works in B minor were almost unheard of in 1822**; and originality informs every aspect of the work. The startling move to the submediant, G major, is accomplished with shattering swiftness. The soaring cello theme that follows and its syncopated accompaniment, are treated at length in the latter part of the exposition; the development works the opening theme to a pitch of almost hysterical anguish before recalling the syncopated accompaniment in isolation from the cello melody – an effect of indescribable poignancy. At the start of the recapitulation the main theme is withheld in order to enhance the dramatic force of its reappearance in the coda. With its towering climaxes, its subjective, almost confessional, tone and its extreme contrasts between violence and lyrical pathos this movement is unprecedented in the symphonic literature. Robert Winter www.oxfordmusiconline

- The opening and its bow to Beethoven's 3rd symphony
- Vienna Philharmonic, Riccardo Muti: <http://www.youtube.com/watch?v=pRurBkG9MRg&feature=related>

- The key relations
 - b- (deceptive resolution) -G (subordinate theme) unexpected c- chord – tonicisation to b- - at the beginning of dev. B to e minor -Recapitulation b- D (subordinate theme)unexpected e- chord –through the dominant back to b-
 - Rather than a transition the extension of the **main theme**
 - The folk character of the subordinate theme
 - ❖ German nationalism- Glorification of the folk- **Des Knaben Wunderhorn** (1805-1808), **Grimm Brothers, Kinder und Hausmarchen, Deutsche Mythologie** (1815)- Humble scenes, simple people
- Hector Berlioz (1803-1869)
 - Life and career – Read the Britannica article: <http://www.britannica.com/EBchecked/topic/62247/Hector-Berlioz>
 - 1830 –Prix de Rome -Influence of the sixth symphony and the *Symphonie Fantastique* (1830)
 - *Symphonie Fantastique* – Berlioz was 26 years old- Under the influence of German Romanticism – Goethe Faust, Beethoven
 - The planned premiere was cancelled because of the problems at the rehearsal – an orchestra of 130 was too large for stage – First composer to use this kind of size of the orchestra
 - 5 movements unified by an idée fixe and a detailed program <http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=5099921622656>
 - idée fixe, first mov. (at 5:47)
 - A fast sonata form with a long slow introduction – *la vagues des passions*- vacuum of the passions – a young heart seeking – the idea of a wanderer
 - A slow movement
 - A march
 - A fast finale – NAWM 130
 - Program – idée fixe and the **transformation**

Orch. work, Op.14, in C major by Berlioz , comp. 1830 **when he was 26, and f.p. Paris**, 5 Dec. 1830 . F.Eng.p. Manchester, cond. Hallé , 9 Jan. 1879 . F. complete London p., cond. W. Ganz , April 1881 . **One of most remarkable Romantic comps. and forerunner of the programme-syms. and sym.-poems of Liszt , Mahler , Strauss , Tchaikovsky , and others. Sub-titled 'Episode in the Life of an artist', it was inspired by Berlioz's then unrequited love for the Irish actress Harriet Smithson, whom he later married.** This is symbolized in the mus. **by a melody (*idée fixe*)** which acts as a motto-theme recurring in various guises, like a Wagnerian leitmotiv, in each of the 5 movements. A theme in the first movement was taken from a song Berlioz wrote when he was 12, other parts from the Mass (1824) and *March to the Scaffold* from his unfinished opera *Les Francs Juges* (1826). Berlioz rev. the Symphonie Fantastique in Rome, 1831 – 2 , and made other re-touchings before publication 1846 . Movements are:

1. *Rêveries, passions* (Dreams, Passions).
 2. *Un bal* (A ball).
 3. *Scène aux champs* (Scene in the fields).
 4. *Marche au supplice* (March to the Scaffold).
 5. *Songe d'une nuit du Sabbat* (Witches' Sabbath). Arr. for pf. by Liszt, 1833.
- www.oxfordmusiconline

- Programmatic Music
- Difference between the dramatis persona and **idée fixe**
- The slow opening of the first movement and the idea of a opera overture
- Listen to the *idée fixe* in the first movement and the fifth movement discuss the idea of transformation
- The orchestral innovations of Berlioz and its relation to program music.
- NAWM 130

- Felix Mendelssohn (1809-1847)

(b Hamburg, 3 Feb 1809; d Leipzig, 4 Nov 1847). German composer. **One of the most gifted and versatile prodigies, Mendelssohn stood at the forefront of German music during the 1830s and 40s, as conductor, pianist, organist and, above all, composer.** His musical style, fully developed before he was 20, drew upon a variety of influences, **including the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart and the dramatic power of Beethoven and Weber.**

Mendelssohn's emergence into the first rank of 19th-century German composers coincided with efforts by music historiographers to develop the concept of a Classic–Romantic dialectic in 18th and 19th-century music. **To a large degree, his music reflects a fundamental tension between Classicism and Romanticism in the generation of German composers after Beethoven.**

R. Larry Todd www.oxfordmusiconline

- Family background and education
- Berlin University and Hegel
- Mendelssohn and the historical consciousness – *Singacademie* tradition – German musicology – Carl Friedrich Zelter (1758-1732)
- Position at Leipzig Conservatory. **Impact on education and conducting**
- Performance of St. Matthew's passion at Berlin *Singacademie* – 1829
- First symphony – 15 years old -1824
- Classicism ex . Italian Symphony No.4 – 1833:
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=0724356197558>
- Violin Concerto – NAWM 131 – 1838
 - Ferdinand David
 - Concerto in the spirit of a symphony
 - Combine classical structure with romantic manner
 - Display of technique is subordinated – I. Movement – cadenza at the end of the development that prepare the recapitulation
 - I. movement in sonata form not the combination of sonata and ritornello forms – starts directly with the soloist.
 - Frank Peter Zimmermann I. Movement:
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=0724357457453>
 - II. movement in C major
 - Three movements are combined – continuous music
 - Orchestration is in contrast with *Senfonie fantastique* – small orchestra with no special effects.
 - Last movement in E major (from e min to E major, Beethoven influence)
 - Detailed violin writing – *bariolage* effects, double stops, switching between *pizz.* and *arco*.

Piano Music during the first part of the 19th century

- The piano around 1800 – enlarged to 7 octaves, provided with felt covered hammers, strengthened by metal plates and braces
- Clementi and Czerny etudes
- 1843 – the iron frame of the piano – 20 000 parts of the constitution – the industrial revolution
- History of the piano – see video - <http://search.eb.com/browse/art-94716>
- At the beginning of the 19th century two main schools of piano playing:
 - Johann Nepomuk Hummel : clear textures and fluent technique

Hummel, Johann Nepomuk (*b* Pozsony, 1778 ; *d* Weimar, 1837).

Austrian pianist and composer. **Lived and studied pf. with Mozart 1785 – 7** . Début Vienna 1787 at Mozart concert. Toured Holland and Britain studying in London with Clementi . In Vienna, 1793 , studied comp. with Albrechtsberger and Salieri . **Kapellmeister to Prince Esterházy 1804 – 11** . Kapellmeister at Stuttgart 1816 – 18 , then at Weimar 1819 – 37 . Toured extensively, conducting the Ger. Opera in London, 1833 . Pubd. pf. sch. 1828 . Comp. numerous works incl. pf. concs. and sonatas, tpt. conc., bn. conc., mandolin conc., operas, oratorios, and much chamber mus. incl. *Septet militaire* and pf. quintet. Mus. has melodic grace and abundant craftsmanship. **Pf. writing influenced Chopin**. His relationship with Beethoven fluctuated but they were reconciled at Beethoven's death-bed. Was pall-bearer at Beethoven's funeral and played at his memorial concert. Schubert dedicated his last 3 pf. sonatas to him (but publisher altered the dedications after Schubert's death).www.oxfordmusiconline

- The other school (Dusseck, Beethoven): full tone, orchestral effects, wide dynamic range.
- Both styles can be exemplified in the works of Muzio Clementi (1752-1832)

Eng. pianist and composer of It. birth. **Studied in Rome, becoming church org. at age of 13.** In 1766 went to Eng. under patronage of Peter Beckford and for 7 years studied and practised hpd. at Steepleton Iwerne, Dorset. **London début as pianist and composer 1775 . Cond. It. opera in London 1777 – 8 . His 6 kbd. sonatas, Op.2, were pubd. 1779 and became popular.** In 1781 began his tours of Europe in which he engaged with other pianists (incl. Mozart) in public tests of skill in improvisation, sight-reading, etc. **Returned to London 1783 , composing several syms., pf. conc., and coll. of 100 studies, *Gradus ad Parnassum* , which remains a foundation of pf. technique.** Comp. over 100 piano sonatas, some of them valued highly by Beethoven , whom Clementi met in 1807 . **Among pupils were John Field , Moscheles , Kalkbrenner , and Cramer** . Also went into the business of making pfs., becoming partner in London firm, Clementi & Co., which in 1832 became Collard & Collard. Toured Russ. and Eur. 1802 – 10 to promote his pianos, accompanied at one stage by Field, and to negotiate for publishing rights of new mus. (he successfully negotiated with Beethoven). Clementi's early sonatas were written for the hpd., but after 1780 his allegiance was to the piano. His influence on subsequent piano composers was immeasurable. www.oxfordmusiconline

- Sonata in G minor, op.34
 - Foreshadows Beethoven's pre-romantic works
 - The slow introduction is a brief summary of the subsequent allegro
 - Abrupt harmony, texture and mood changes
 - Use of parallel keys (subordinate theme Bb major- closing theme Bb minor, In the development C – c)
 - Widely spread chords, scale runs, wide leaps, usage of the full tone of piano, orchestral effects
- John Field

Field, John (*b* Dublin, 1782 ; *d* Moscow, 1837).

Irish pianist and composer. Pupil in Dublin of Giordani, making début aged 9. **In London became pupil of Clementi , whose pfs. he exhibited.** Played a conc. by Dussek at Pinto's benefit concert 1798 and his own 1st conc. at King's Th., 1799 . **In 1802 Clementi took him to Fr., Ger., and Russia, where he settled in St Petersburg in 1803 , becoming teacher and touring Europe as virtuoso pianist.** Last played in Eng. 1831 – 2 . His importance as a composer for the pf. has only latterly been recognized. **He invented the style and name *Nocturne* for short pieces, composing 19. Wrote 7 pf. concs., 4 sonatas, and other works. Schumann and Liszt admired his work, and Chopin developed the Nocturne form.** www.oxfordonline.com

Nocturne (Fr., 'of the night'; Ger.: *Nachtstück*).

A 19th- century, Romantic piano piece of a slow and dreamy nature in which a graceful, highly embellished melody in the right hand is accompanied by a broken-chord pattern in the left. The title was first used by John Field, and was taken up by **Chopin, whose 21 examples are unsurpassed.**

In the 20th century the term was also applied to pieces that depicted musically the sounds of night; for example in the fourth movement of Bartók's piano suite *Out of Doors* (1928), the noises made by insects, birds, and other night creatures are imitated. Jane Bellingham www.oxfordonline.com

General Characteristics of Romantic Piano Writing

- Subjectivity- Individuality- Intimacy
- Idea of an instrumental song or aria (nocturnes)
- Continuity inside simpler forms
- Influence on the symphony – The larger forms becoming an accumulation of short sections
- Intuitive creation – idea of inspiration
- Splitting the accompaniment in two hands – Figuration of inner lines provided through the accompaniment
- Embedding the melody in harmonic figuration NHWM page 617 ex. 24.5

Schubert

- 14 short pieces which has great importance in romantic repertoire
 - 6 Moments musicaux: <http://www.youtube.com/watch?v=vWuGwBrhd-o>

(‘Musical Moments’). The title given by the publisher to Schubert’s set of six piano pieces op. 94 d780 (1823–8), shown on the original title page as *Momens musicaux*. **The term has been adopted by other composers for character pieces for piano**
www.oxfordmusiconline

Character Pieces: A piece of music, usually for piano solo, **expressing either a single mood (e.g. martial, dream-like, pastoral) or a programmatic idea defined by its title.** The term is usually applied to **pieces written since the early 19th century, although a number of harpsichord pieces by Couperin and Rameau and other earlier composers anticipate the genre. An early use of the term occurs in Beethoven, who called his *Leonore Overture no.1* a ‘characteristic overture’,** by which he must have implied that it was characteristic of operatic overtures and dramatic in style. The two marches by Schubert published posthumously as op.121 (d968b) were called ‘marches caractéristiques’ by the publisher Diabelli, no doubt to suggest that they were characteristic of Schubert’s marches, many of which had already been published; at that time (1830) the term was still unusual. An early frequent use of the term is in the piano music of Stephen Heller. He gave titles to many pieces, sometimes of a general nature, e.g. *Four Arabesques* (op.49) or *Three Albumleaves* (op.157), and others more definite in their implications, as in *Spaziergänge eines Einsamen* (op.78) and *Voyage autour de ma chambre* (op.140); he also composed an ‘Etude caractéristique’ for Moscheles’ *Méthode des méthodes*. Schumann gave the subtitle *18 Characterstücke* to his *Davidsbündlertänze* op.6. His use of the term there perhaps refers to the characters of Florestan and Eusebius: the pieces bear the initials of one or other (sometimes both) and are accordingly either passionate or meditative.
Maurice J.E. Brown www.oxfordmusiconline

- The difference between juxtaposition of different ideas and contrast and transformation
- Tendency towards flat keys

- 8 Impromptus
- **Op.90 No.1 in c minor** <http://www.youtube.com/watch?v=vWuGwBrhd-o>

A composition for solo instrument, usually the piano, the nature of which may occasionally suggest **improvisation**, though the name probably derives from the casual way in which the **inspiration for such a piece came to the composer**. It was apparently first used in 1817 as the title of a piano piece by J.V. Voříšek published in the *Allgemeine musikalische Zeitung*. A set of six such pieces by Voříšek appeared in 1821; they are modelled on the eclogues of his master Tomášek, and the title 'Impromptu' appears to have been suggested by the publisher. H.A. Marschner's impromptus opp.22–3 appeared in the early 1820s.

Schubert composed his eight impromptus in 1827; the first four, d899, were so named by the publishers, but it is likely that Schubert himself chose the titles of the second set, d935. **Only the first of the eight, in C minor, suggests an element of improvisation; the others, particularly the seventh, a set of variations on an original theme in B \flat** , are highly organized movements. **The form is chiefly a ternary one** in which the central episode may be of a stormy and vehement character. The swift figuration and the thematic material of each of Chopin's four celebrated impromptus are so akin as to suggest that he intended them to form a coherent group – each one after the first to be, so to speak, improvised from, or casually derived from, the material of the previous one. The fourth, op.66 (in fact the first to be composed and possibly deriving from an impromptu of Moscheles), was edited by Julian Fontana, who added the prefix 'Fantaisie' to Chopin's title 'Impromptu'. The first and ninth of Schumann's Albumblätter op.124 are impromptus, and his op.5 is a set of impromptus on a theme by Clara Wieck; these are in the nature of variations. Balakirev and Rimsky-Korsakov both used the form in an interesting way: the former composed an impromptu (1907) on two of Chopin's preludes (those in E \flat minor and B major), a further example of the way in which impromptus tend to use variation technique; the latter wrote a Prelude-Impromptu and Mazurka (1894) for an album commemorating the 25th anniversary of the founding of V.V. Bessel's publishing firm. Further examples of impromptus can be found in the work of Sterndale Bennett, Skryabin, Fauré, Lennox Berkeley (op.7, 1935) and Roberto Gerhard (1950). Donald Martino's *Fantasies and Impromptu* (1980) represents one of the comparatively rare uses of the title by composers in the latter part of the 20th century. Maurice J.E. Brown/R www.oxfordmusiconline.com

- Discussion on the idea of transformation
- Piano Sonatas
 - Three key expositions
 - Expansive melodies that recur in different environments (idea of transformation)
 - Slow movements can be impromptus or moments musicaux
- Schubert wrote no concertos

Franz Liszt (1811-1886)

(b Raiding, (Doborján), 22 Oct 1811; d Bayreuth, 31 July 1886). **Hungarian composer, pianist and teacher. He was one of the leaders of the Romantic movement in music.** In his compositions he **developed new methods, both imaginative and technical**, which left their mark upon his forward-looking contemporaries and **anticipated some 20th-century ideas and procedures**; he also evolved the method of **'transformation of themes' as part of his revolution in form**, made radical experiments in harmony and invented the symphonic poem for orchestra. As the greatest piano virtuoso of his time, he used his sensational technique and captivating concert personality not only for personal effect but to spread, through his transcriptions, knowledge of other composers' music. **As a conductor and teacher, especially at Weimar, he made himself the most influential figure of the New German School dedicated to progress in music.** His unremitting **championship of Wagner and Berlioz helped these composers achieve a wider European fame.** Equally important was his unrivalled commitment to preserving and promoting the best of the past, including Bach, Handel, Schubert, Weber and above all Beethoven; **his performances of such works as Beethoven's Ninth Symphony and Hammerklavier Sonata created new audiences for music hitherto regarded as incomprehensible.** The seeming contradictions in his personal life – a strong religious impulse mingled with a love of worldly sensation – were resolved by him with difficulty. Yet the vast amount of **new biographical information makes the unthinking view of him as 'half gypsy, half priest' impossible to sustain.** He contained in his character more of the ideals and aspirations of the 19th century than any other major musician.
Alan Walker www.oxfordmusiconline

- Born in Hungary
- Son of an official (sheep accountant/gifted amateur singer, cellist) **in the service of Esterhazy**

Liszt was born in that part of western Hungary which after World War I was ceded to Austria and became known as the Burgenland. **German was his native tongue and he grew up unable to speak Hungarian.** In this he was no different from many thousands of Magyars born at that time and place. **Intensely patriotic**, Liszt frequently declared himself for Hungarian causes, and **in the 1840s he sometimes appeared on stage wearing Hungarian national costume in order to make his personal protest against Austrian domination of his country.** His sense of national pride was shared by his ancestors, one of whom (his paternal grandfather, Georg Liszt) had 'magyarized' the family name by changing the spelling from 'List' to 'Liszt'.

Alan Walker www.oxfordmusiconline

- As a child prodigy, studied piano with Czerny in Vienna, composition with Salieri
- At the age of 11 his fame as a concert virtuoso which continued until 1848
- Mostly lived in Paris until 1848, influenced by Paganini and adapted his approach to violin

- (b Genoa, 27 Oct 1782; d Nice, 27 May 1840). Italian violinist and composer. By his development of technique, his exceptional skills and his extreme personal magnetism he not only contributed to the history of the violin as its most famous virtuoso but also drew the attention of other Romantic composers, notably Liszt, to the significance of virtuosity as an element in art. As a composer of a large number of chamber works, mostly with or for guitar, Paganini was influential in furthering the performance and appreciation of music in private circles. Edward Neill www.oxfordmusiconline

- Main residence in Paris but a travelling virtuoso. Many concerts at the important centers of Europe (including Istanbul) – Declared as national hero in Hungary and Prussia
- Piano recital as a innovative idea – Piano as an alternative to orchestra –adaptations of Grand Opera Overtures
- Historical consciousness:

(...)Equally important was his unrivalled commitment to preserving and promoting the best of the past, including Bach, Handel, Schubert, Weber and above all Beethoven; his performances of such works as Beethoven's Ninth Symphony and Hammerklavier Sonata **created new audiences for music hitherto regarded as incomprehensible**
www.oxfordmusiconline

- 1830 July Revolution in Paris
- **1848** The February Revolution. Louis-Philippe overthrown. II. Republic begins. Napoleon's nephew Louis Napoleon is elected as president.
- Parisian environment - Balzac ,Hugo, Musset, George Sand, Delacroix, Chopin, Berlioz and Countess Marie d'Agoult



Franz Liszt Improvising at the Piano by Josef Danhauser (1840)

(...)She was the daughter of the émigré Comte de Flavigny. In 1827 she married Col. Charles d'Agoult, 20 years her senior. She had early shown strength of will and enthusiasm for justice and freedom, and her marriage disappointed her. After meeting the composer [Franz Liszt](#), she decided in 1834 to run away with him. Their relationship, which produced several children, lasted until 1839 (they permanently separated in 1844). Returning to Paris in 1839, Mme d'Agoult began her career as a writer and in 1846 published a largely autobiographical novel, *Nélida*. She was a close friend of the novelist [George Sand](#), whose views on morals, politics, and society she shared and in whose house she had lived for a time with Liszt. <http://www.britannica.com/EBchecked/topic/9431/Marie-de-Flavigny-countess-dAgoult>

- **NAWM 128**

Fryderyk Chopin (1810-1849)

- The Polish background
- Chopin and nationalism
- In Vienna – Schumann
- Paris and his relation with high society
- Saloon pianist rather than a concert pianist
- Idea of miniature forms
- Idea of Bravura
- Opera influence on Chopin
- Mazurka – NAWM 126
 - Op.7 No.1 – while still in Vienna before Paris
 - Folk origin of Mazurka. Chopin's stylization and relation with high society
 - Mazurka and the accent on the second and third beat
 - The drone idea – imitation of the bagpipe
 - Constant crescendos and decrescendos, grace notes, slurs start on the last sixteenth note – the imitation of the folk violin.
 - Four measure phrases
- NAWM 127 – Nocturnes
 - Singing melody and separated accompaniment – Influence of *bel canto*
 - Exceptions – Op.48 No.1 in c minor and No.2 in f sharp minor.
- The cosmopolitan language of Chopin
- The detailed notation of Chopin and discussion on modern music
- Ballades
- Polonaises
- Chopin and piano sonata

Mendelssohn

- Although himself a virtuoso pianist, his style never incline towards bravura
- Larger pieces are two piano concertos in d and g – Fanny Mendelssohn (1805-1847)
- 3 sonatas, **preludes and fugues**, variations, fantasias
- Interest in J.S. Bach – revival of Bach's music started with the performance of St. Matthew Passion, Mendelssohn as a conductor – he also wrote sonatas, preludes and fugues for organ
- Idea of historical consciousness – neo classicism, merged with romanticism

But once he's freed from the chains of the Academy (Zelter) – Song without words, focus on melody the subjective element in music – the history of music melody being emancipated from the polyphonic texture. Franz Brendel (1811-1868) – *Comparing Mendelssohn and Schumann, Mendelssohn and His World (Princeton U. Press) page 345*

- *Lieder ohne Worte* (1829-1845) 8 books (6 songs each) of 48 short piano pieces that display the instruments abilities:
Listening Example: op.85, No.4 in D major (1845):
<http://www.youtube.com/watch?v=ZdD7lOVwmKc>
 - Respond to player's touch: louder melody, softer accompaniment even two are played by the fingers of the same hand.

- Figuration of the accompaniment: sixteen note scale runs, broken chords
- Melody embedded in accompaniment

Robert Schumann

(b Zwickau, Saxony, 8 June 1810; d Enderich, nr Bonn, 29 July 1856). German composer and music critic. While best remembered for his piano music and songs, and some of his symphonic and chamber works, Schumann made significant contributions to all the musical genres of his day and cultivated a number of new ones as well. His dual interest in music and literature led him to develop a historically informed music criticism and a compositional style deeply indebted to literary models. A leading exponent of musical Romanticism, he had a powerful impact on succeeding generations of European composers.

John Daverio www.oxfordmusiconline

- After his university studies in law dedicated himself to becoming a concert pianist.
- At the age of 21, his hand was paralyzed.
- Then his interest focused in composition and music criticism
- He was the first to recognize the genius of Chopin and Brahms
- Most of his piano pieces are shorter **character pieces**: Papillons, Carnaval, Phantasiestücke, Kinderscenen, Kreislerina, Novelletten, Nachtstücke, Faschingsschwank aus Wien.
- The titles and the listeners association with extra musical features. Genre definition becomes more abstract (despite the impromptu or ballade) like a song cycle
- The influence of artist's personality- Three imaginary characters of Schumann
- **NAWM 125**
- 1834-35
- A masked ball with dance pieces and different characters: commedia dell arte characters, Chopin, Paganini, Clara Wieck
- Carnaval: <http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=71004>
- Discussion on the titles and program music– the idea of narrative
- ASCH and AsCH motives that create unity all throughout the album
- Sharp contrast among the movements where no contrast take place within the movements
- It should be performed without pauses between movements.
- Eusebius
- Florestan
- Coquette - Flirt

Chamber Music and Lied in the Romantic Period

- Composers who have connections with the classical tradition felt closer to chamber music
 - These composer's approach can be seen as the continuation of Beethoven's (Mainly Schubert, Mendelssohn, to a lesser degree Schumann) structural innovations rather than the philosophical concepts of Romanticism (composers like Berlioz, Liszt, Wagner had never written chamber works)
- Schubert D.667

Deutsch, Otto Erich

(*b* Vienna, 1883 ; *d* Vienna, 1967).

Austro-Eng. music scholar and art critic. Studied literature and history of art in Vienna and Graz. Wrote book on Schubert 1905 and biog. 1913 – 14 . Worked at Vienna Univ. art-history library 1909 – 12 . Mus. lib. to A. van [Hoboken](#) 1926 – 35 . Went to Eng. 1939 , settling in Cambridge. Naturalized 1947 , returned to Vienna 1952 . Ed., Brit. Union Catalogue of Early Mus. 1946 – 50 . Author of books on Handel (1955), Haydn, Schumann, and Beethoven, but his masterpieces are his books on Schubert. These incl. an edn. of all documents, pictures, and relevant material (1914 , Eng. edn. 1946) and a thematic catalogue (1951 , rev. by others 1978) which gave all Schubert's works D nos. Also wrote documentary biography of Mozart (1961 , Eng. edn. 1963 , suppl. 1978).www.oxfordmusiconline.com

- Trout quintet: piano, violin, viola, cello and bass (1819):
<http://www.youtube.com/watch?v=9jRWFKl8Feg>
 - Influence of Mozart's mixed chamber groups (flute, oboe, clarinet, horn with strings) or string quintets (2vln., 2 vla., cello), Beethoven's string quintets and chamber music groups with piano
 - The fourth movement is a set of variations on his song Die Forelle (the Trout)
 - Divertimento character and looser structure
- Quartet in d minor (Death and the Maiden) (1824)
Alban Berg Quartet: <http://www.youtube.com/watch?v=2Yy9szBIKCw>
 - Based on his own song on the same title (1817) on Matthias Claudius' poem.
 - The poem – naivety, medieval perspective of death reflected in the d minor opening – contrasting with the Viennese popular music quality in the subordinate.
 - Schubert and his fondness of Vienne and popular music
 - Motivic transformation
 - Idea of three key exposition
 - Expansion of tonalities
- NAWM 133 – String Quintet in C major. D.956, 1828
 - Schubert's last chamber work
 - Mozart and Beethoven quintets: 2 vln., 2 vla. And cello
 - Schubert seeks for a deeper sound – 2 vln., 1 vla. ,2 cellos
 - Homogenous usage of instruments – endless variety of textures
 - Three key exposition – C, Eb, G
 - Balance of keys in the recapitulation
 - Third relation keys – C, Eb, G, B, G – C, Ab, C, E, C

- Tendency towards flat keys (romantic feature) balanced by sharper keys (B and E major)
- The domestic, unheroic, introverted quality of themes.
- Schumann
 - General focuses (obviously he continued to compose in those genres after the focusing years) 1840 Lieds, 1840 Orchestral works 1841 (1st symphony, 4th symphony revised in 1851, Piano concerto in a minor 1841-1845)
 - 1842 Chamber Music (1842 being the focus year) – Some important pieces
 - System of Genres

Viewing Schumann's output as a whole, one cannot help noticing his tendency to focus on individual genres at various points during his life: piano music (1833–9), song (1840), symphonic music (1841), chamber music (1842), oratorio (1843), contrapuntal forms (1845), dramatic music (1847–8) and church music (1852). Although there is no evidence that he made a conscious decision to pursue this course at a specific moment in his career, his orderly exploration of genres probably answered to both artistic and psychological imperatives. On the one hand, it would ensure his parity with such esteemed predecessors as Bach, Beethoven and Schubert (writing in 1842, he maintained that 'a master of the German school must know his way around all the forms and genres'); on the other, it was rooted in the same impulse to keep chaos at bay that made him an enthusiastic diarist, an avid (and systematic) reader and a sometimes obsessive keeper of lists www.oxfordmusiconline

Op. 41, Three [String Quartets](#) in A minor, F and A (1842):

<http://www.youtube.com/watch?v=VEgWmZhO8QQ>

Op. 44, [Piano Quintet in E flat](#) (1842)

Op. 47, [Piano Quartet](#) in E flat (1842)

Op. 63, [Piano Trio No. 1](#) in D minor (1847)

Op. 80, [Piano Trio No. 2](#) in F (1847)

Op. 105, [Violin Sonata No. 1](#) in A minor (1851)

Op. 110, [Piano Trio No. 3](#) in G minor (1851)

Op. 113, [Märchenbilder](#) for piano and viola (1851)

Op. 121, [Violin Sonata No. 2](#) in D minor (1851)

WoO 32, Piano quartet in C minor (1829)

WoO 27, [Violin Sonata No. 3](#) in A minor (1853)

- Integration of Sonata Form (classicism) – Romantic expressiveness, delivering psychological perspectives – Bach influence of counterpoint and motivic manipulation

- Bach influence and Leipzig

- ❖ A law student at Leipzig University in 1828

- ❖ Studies on Jean Paul's novels -Titan and Flegeljahre

- Clara Schumann, Brahms and Joachim's direct contributions to editions and their effect on the reception of works.
- NAWM 134 – Clara Schumann Piano trio written in 1846

- The Lied
 - Ballad influence

Term used for a **short popular song that may contain a narrative element**. Scholars take it to signify a relatively concise composition known throughout Europe since the late Middle Ages: **it combines narrative, dramatic dialogue and lyrical passages in stanzaic form sung to a rounded tune, and often includes a recurrent refrain**. Originally the word referred to dance-songs such as the *carole*, but by the 14th century it had lost that connotation in English and had become a distinctive song type with a narrative core. The word has sometimes been used, mistakenly, as a translation for the medieval French *forme fixe* ballade (see [Ballade \(i\)](#)), and for the 18th- and 19th-century German ballade (see §II below); the latter was partly influenced by the narrative strophic folksong tradition of Britain and Scandinavia (see also [Ballade \(ii\)](#) for instrumental pieces bearing this often confused title, and [Epics](#) for a discussion of longer narrative song forms).

The 'ballad opera', a satirical form of theatrical entertainment based on spoken dialogue and popular tunes of the day, was fashionable for several decades during the early to mid-18th century. Literary ballads which imitated the traditional ballad marked a significant phase of influence during the Romantic period. In the 19th century 'ballad' came to denote a sentimental song cultivated by the middle classes in Britain and North America, while in 20th-century popular culture it has come to refer to a slow, personalized love song or one, such as the 'blues ballad' in North America, in which the narrative element is slender and subordinated to a lyrical mood. James Porter
www.oxfordmusiconline.com

- As a poetic genre cultivated in Germany imitation of English and Scottish popular ballads
- Berlin School (**Suggested reading: Leon Plantinga, Chapter V The Lied**)
 - Rousseau influence
 - Emphasis on primitivism, naiveté, spontaneity, simplicity
 - 3rd century Gaelic Bard, Ossian and the idea of ballads

- **Ossian, Gaelic Oisín, the Irish warrior-poet of the [Fenian cycle](#) of hero tales about [Finn MacCumhail](#) (MacCool) and his war band, the Fianna Éireann. The name **Ossian became known throughout Europe in 1762, when the Scottish poet James Macpherson "discovered" and published the poems of Oisín, first with the epic *Fingal* and the following year with *Temora*; both of these works were supposedly translations from 3rd-century Gaelic originals**. Actually, although based in part on genuine Gaelic ballads, the works were largely the invention of Macpherson and were full of similarities to Homer, [John Milton](#), and the Bible. These so-called poems of **Ossian won wide acclaim and were a central influence in the early Romantic movement. J.W. von Goethe was one of their many admirers, but they aroused the suspicions of some critics, such as [Samuel Johnson](#)**. They infuriated Irish scholars because they mixed Fenian and Ulster legends indiscriminately and because Macpherson claimed that the Irish heroes were Caledonians and therefore a glory to Scotland's past, rather than to Ireland's.**
- The **Ossianic** controversy was finally settled in the late 19th century, when it was demonstrated that the only Gaelic originals that Macpherson had produced were translations in a barbarous Gaelic of his

own English compositions. The name **Ossian**, popularized by Macpherson, superseded Oisín, though they are often used interchangeably. The term **Ossianic ballads** refers to genuine late Gaelic poems that form part of the common Scots-Irish tradition and should not be confused with the romanticized epics of “**Ossian.**”
<http://www.britannica.com/EBchecked/topic/434191/Ossian>

- Johann Gottfried von Herder –influence of Ossian – collect (he believed to be) German folk poetry (1788-89) – Magic Flute 1791
- Other writers wrote poems on folk models
- Voice of the people, utterance
- Folk or primitive poetry was meant to be sung – Lied
- Poet –composer- compilers – Johannes Sigismund Scholze
- Simplicity and strophic structure
- Leading German composers approach in a distance because of the simplicity and amateur quality
- However – Goethe was very interested in the issue
- Goethe’s influence – doctrine of simplicity, “folklikeness” –criticism of Beethoven –he ignored Schubert
- Zelter –Mendelssohn’s teacher – wrote about 200 lieder on Goethe’s text
- Last decades of the 18th century – Lied vigorously cultivated in and around Vienna- incursion of features from dramatic music (opera, cantata, melodrama)
- Beethoven wrote German songs with piano accompaniment and lieder cycles
- But Schubert – 600 lieder – he can be called as the establisher of the genre – A true romantic – escape from Beethoven – intimacy, etc.

- Idea transferred to Vienna
 - Rather than strophic simplicity – idea of ballad and narrative
 - **Johann Rudolf Zumsteeg** (1760-1802) was one of the first composers to use this type of poetry
 - Schubert's friend Josef von Spaun related in his memoirs of the composer (1858) that **Schubert had 'wanted to modernize Zumsteeg's song form, which appealed very much to him' and that the young Schubert could 'revel in these songs for days on end'**. Nicholas Temperley www.oxfordmusiconline.com
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Lied (from Britannica Online Academic Edition)

- *plural Lieder*, any of a number of particular types of German song, as they are referred to in English and French writings. The earliest so-called **lieder** date from the 12th and 13th centuries and are the works of [minnesingers](#), poets and singers of courtly love (*Minne*). Many surviving *Minnelieder* reflect southern German origins and are written in a group of manuscripts of somewhat later date. These songs occur in a number of forms based on poetic models. The **lied** proper, like many other forms, commonly comprises two sections, the first phrase of music (*a*) repeated with different words, and the second phrase (*B*), again with different words *aaB*. This is the *Bar* form much favoured by German composers and often expanded in various ways.
- The monophonic (single melodic line) *Minnelieder* are virile, abounding in small leaps; they are attractively contoured and make use of modal scales (melodic patterns characteristic of medieval and Renaissance music until the advent of the major–minor scale system). Because musical notation of this period is not precise regarding rhythmic values, the rhythmic interpretation of *Minnelieder* is controversial. Among important minnesingers (some of the lesser nobility) are Walther von der Vogelweide, Tannhäuser, Wolfram von Eschenbach, and Neidhart von Reuenthal, the first three known today through the operas of Richard Wagner.
- The 14th century brought a decline of the monophonic **lied** and the introduction of polyphonic **lieder** for two or more voices or voice and instruments. One of the most popular polyphonic **lieder** is the two-voice “Wach auff myn Hort” (“Awake, my darling”) by Oswald of Wolkenstein (1377–1455).
- The 15th century saw a flowering of polyphonic **lieder** for as many as four voices singing together. These polyphonic settings, unlike the courtly *Minnelieder*, are addressed to educated scholars and clergy as well as nobles. *Bar* form and romantic texts predominate, and through-composed pieces (*i.e.*, devoid of sectional repetition) occur. The tunes are usually sung by the middle part (tenor); often the parts accompanying the tenor are played on instruments. The tenor melody is often a preexistent, familiar one, not a tune newly composed for the polyphonic **lied**. Franco-Flemish influences appear in the relations among the parts (usually three); sometimes the texture is chordal, otherwise one part may imitate the melody of another voice for part of a phrase. When three parts are present, whether sung or played and sung, the tenor and top part (descant) form a harmonic unity, while the third part (countertenor) skips between and below the other two.

- Polyphonic **lieder** reached a climax in the mid-16th century with the songs of [Ludwig Senfl](#) and his contemporaries. The invention of printing helped disseminate the secular polyphonic **lieder**, and many of the most popular ones were turned into sacred pieces by simply substituting a new text. Thus **lieder** became important vehicles for spreading Protestantism. By the late Renaissance (c. 1580), **lieder** were composed deliberately in an Italian style: textures often chordal, phrases of regular length and well-articulated, melodies in the top part with the words carefully declaimed. Under the influence of the new madrigal (a polyphonic Italian secular form), the old **lied** tradition decayed.
- **The 19th century saw German composers again turning to lied production. Late 18th- and early 19th-century Romanticism gave great impetus to serious popular poetry, and many poems of such masters as Goethe were set by lied composers. Franz Schubert, who composed more than 600 lieder, Robert Schumann, Johannes Brahms, and Hugo Wolf are among the finest 19th-century lied composers. Although the verse in lieder often was mediocre, for the Romantics, poetry and music were of equal importance. Romantic lieder are generally for a solo voice with piano accompaniment, which often required a virtuoso technique. The songs were primarily salon music: individual lieder lack the scope of contemporary opera arias, but are more intimate and emotionally refined. Composers often wrote cycles of lieder, all related by a single topic but giving scope for considerable musical development. A lied may be either through-composed or strophic, i.e., repeating the music for each new stanza of the poem. Occasionally lieder are arranged for accompaniment by full orchestra or, in the case of several lied cycles, for chamber ensemble of reduced strings and winds.**

In the 19th century the German vernacular song developed into an art form in which musical ideas suggested by words were embodied in the setting of those words for voice and piano, both to provide formal unity and to enhance details; thus in **Schubert's *Gretchen am Spinnrade* (19 October 1814 – a date usually taken to mark the birth of the German Romantic lied)** the image of the spinning wheel in the title evokes the recurrent circling semiquavers of the accompaniment, while the text later suggests (by its exclamation and repetition) the cessation and resumption of the semiquaver figure at the climax of the song. The genre presupposes a renaissance of German lyric verse, the popularity of that verse with composers and public, a consensus that music can derive from words, and a plentiful supply of techniques and devices to express that interrelation.

Paul Griffiths www.oxfordmusiconline

- Schubert's Lieds
 - Ignoring strophic form and early ballad like lieder
 - Listening Example: Erlkönig, Jessye Norman

<http://www.youtube.com/watch?v=8noeFpdfWcQ>

- Erlkönig:
 - Taken from the singspiel by Goethe
 - Performed at the Weimar court 1782
 - Other composers worked on the song
 - Schubert left 4 versions
 - The last one remained as the standard
 - Familiar features of Ballad:
 - Dramatic quality with 4 four characters speaking:
Father, son, narrator, Erlking
 - Shorter than many ballads 4 lines stanzas x8
 - Using 4/4 rather than 6/8
 - Characters separated from each other by register
Narrator-middle register (mainly g minor)
Father low register (tonality transitional – resolving the sons ambiguities)
Son high register (tonality transitional)
(the weakness of ordinary people against supernatural powers)
Erlking jumping (but mostly high) – but firm tonality
 - Rather than strophic – through composed – dramatic quality
 - Voice is trying to compete with the virtuosic piano part –octave triplets in the right hand – galloping of the horse)
 - Pictorial effects - **onomatopoetic** approach

- Interest in Weimar Classicism – Goethe and Schiller poems - *Gruppe aus dem Tartarus*
- Harmonic colors: Complex harmony and importance of modulations
 - ❖ Examples: Gretchen am Spinnrade (NAWM 121) – Towards the climax (Kiss) first the harmony leans towards flat keys and then suddenly turns to dominant harmony by successive diminished chords.
 - ❖ Direct modulations of Winterreise (NAWM 122)
 - Idea of a Wanderer and symbolist approach
 - Form: Mostly strophic repetition with slight variations
 - Accompaniment: Pictorial features and symbolic references: Piano accompaniment and the spinning wheel
 - Horn calls in Winterreise –nature and distance - spatialism (remember Mahler)
 - Chromaticism used as a change of feeling – the prelude motive in the Winterreise
 - Occasion: Informal gatherings with friends – Schubertiads
 - Performance: Ornaments are not part of the lied tradition.

Faust (from Britannica Online Academic Edition) also called *Faustus*, or *Doctor Faustus* hero of one of the most durable legends in Western folklore and literature, the story of a German necromancer or astrologer who sells his soul to the devil in exchange for knowledge and power. There was a historical **Faust**, indeed perhaps two, one of whom more than once alluded to the devil as his *Schwager*, or crony. One or both died about 1540, leaving a tangled legend of sorcery and alchemy, astrology and soothsaying, studies theological and diabolical, necromancy and, indeed, sodomy. Contemporary references indicate that he was widely traveled and fairly well known, but all observers testify to his evil reputation. Contemporary humanist scholars scoffed at his magical feats as petty and fraudulent, but he was taken seriously by the Lutheran clergy, among them Martin Luther and Philippe Melanchthon. Ironically, the relatively obscure **Faust** came to be preserved in legend as the representative magician of the age that produced such occultists and seers as Paracelsus, Nostradamus, and Agrippa von Nettesheim.

- Robert Schumann
 - **NAWM 123: Dichterliebe** –16 songs on selections from Heinrich Heine's *Lyrisches Intermezzo* 1840 – the song year in which he composed over 120 songs

[Heine, Heinrich](#) (Encyclopædia Britannica)

German poet whose international literary reputation and influence were established by the *Buch der Lieder* (1827; *The Book of Songs*), frequently set to music, though the more sombre poems of his last years are also highly regarded.

- Composed 4 months before he was married to Clara – in the midst of a nasty legal battle with her father.
- Pessimistic outline of the springtime and the newly confessed love –tonal ambiguity and the tension between piano and voice
 - Word painting (the madrigal tradition): Graphic reflection of words in music
 - Doctrine of Affections: Abstract generalization of certain mood in an objective manner
 - Romantic character pieces (this category also includes impromptus, moments musicaux, Chopin's ballades besides character pieces with titles) and lied: Creating a vision or mood that reflects the artist's subjective perception
 - Program music: music being directed by a particular story line

Nineteenth Century French Opera

Grand Opera

- The New Paris Opéra:
 - The defeat of Napoleon and the restoration of the French Monarchy
 - **A new theatre for Opéra was built in 1821.** Next year the gas lighting was introduced – more spectacular stage effects.
 - Rossini, the director of Théâtre Italien became, the director of the new Opéra
 - July Revolution in 1830 – The royal patronage become only informal.
 - The Opéra was leased to a businessman.
 - A new type of opera for the middle class audiences
 - Glorification of middle class values and criticism of aristocrats. Rebellion against foreign repression. See NHWM figure 26.4 (independence of Belgium) – Rossini's Guillaume Tell
- Genesis: **a contrast to opera comique: recitative opera**
 - What is implied by Grand Opera:
 - Serious Subject
 - Sophisticated tone –tradition of ballet and declamatory recitative (See Winton Dean, essays on Opera, opera under the French revolution)
 - Heroic Nature
 - Subjects from Medieval or modern history rather than classical subject
 - Emphasis on local color
 - Pioneers:
 - Louis Veron** (1798-1867)-Director
 - Eugene Scribe** (1791-1861)- Librettist
 - Giacomo Meyerbeer** (1791-1864)-Composer
- **Giacomo Meyerbeer**
 - Style: Exaggerated French elements
 - Contrasts and shocks
 - Eclecticism
 - More is better
 - Meyerbeer's career
 - German by birth
 - By Salieri's suggestion he went to Venice for further study
 - With Rossini's help he settled in Paris
 - First French Opera – Rober la diable (1831) – First intended as opera comique but resulted as Grand Opera
 - **Robert le Diable** (1831) (opera comique and Grand Opera)
 - Reception of the opera – bringing international fame to Meyerbeer
 - Incoherent and grotesque perspective of the libretto – Duke Robert the Magnificent of Normandy was the devil.
 - Listening Example:** Robert le Diable overture:
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=CDS368>

- **NAWM 139** – Les Huguenots – Conclusion of Act II
- Video, Joan Sutherland, La Scala: <http://www.youtube.com/watch?v=j6D4Inc031Y>

(<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=CDS422>)

- Subject in the wake of July Revolution – protestants slaughtered by catholics in Paris in 1572
 - Libretto by Eugène Scribe
 - 1832-36 – One of Meyerbeer’s most popular works
 - Different historical perspective: People, rather than rulers, are the real historical forces.
 - Rossinian crescendo with orchestral powers.
- Meyerbeer and Wagner (1813-1883)
 - Wagner’s thoughts on Meyerbeer
 - Meyerbeer’s influence on Wagner
- **Hector Berlioz** (1803-1869)
 - **Les Troyens** (1858)
 - <http://www.youtube.com/watch?v=t4esnkij0Jg>

The difficulties of the staging

Harmonic content

Excerpt and the orchestration

- **Operetta**
 - Opéra bouffe
 - **Adolphe Charles Adam (1803-1856)- Pupil of Boieldieu**
 - 1836 Postillion de Longjumeau: frivolous type of opera comique
 - Spoken dialogue
 - Pleasant subjects, comic elements
 - Simple musical style
 - Lightness
 - Aim is to amuse, parody, satire
 - Right for the atmosphere of the **II. Empire** (1852-1870) – toppling King Louis Philippe – establishing second French Republic

*also called (until 1852) **Louis-Napoléon**, in full **Charles-Louis-Napoléon Bonaparte** nephew of Napoleon I, president of the [Second Republic of France](#) (1850–52), and then emperor of the French (1852–70). He gave his country two decades of prosperity under a stable, authoritarian government but finally led it to defeat in the Franco-German War (1870–71). Britannica online academic edition*

- **Johannes Offenbach** (1819-1880)
 - Big vogue during the second empire
 - 1855-late 1870's the blend of the gay spirit of 18th century vaudeville and Italian opera buffa
 - Listening example:** The Parisian Life
 - <http://www.youtube.com/watch?v=ECxZ3SuObZs>

- **Lyric Opera**

- Midway between Operetta and the Grand Opera
- The expression is more inwards compare to the Grand Opera
- **Charles Gounod** (1818-1893)
 - Faust**, 1859, staged as **an opera comique**
 - Listening example :** Faust overture:
<http://www.youtube.com/watch?v=eWuTEBMBRlc&feature=BFp&list=PL256360D55B0015C0>
 - 1860, the spoken dialogues changed into recitatives:
 - Most popular French opera ever written, performances in 45 different countries, 24 different languages, 2000th Paris performance in 1934.
 - 1867 Romeo et Juliette: the criticism on the loyalty to the influence of Meyerbeer and Wagner

Italian Opera in the Nineteenth Century

- Italian Opera's position in the late 18th century:
 - Italian opera domination in the 18th century
 - At the end of the 18th century, it was one among other national schools
 - The rise of the French Opera at the 19th century – Paris becoming the center of Opera
- Composers working abroad
- The merge of the national style with the international styles, notably the French developments

Oxford Dictionary of Music: La Scala, Milan (Teatro alla Scala).

It. opera house built in 1778 and named after Regina della Scala, wife of a Duke of Milan, who had founded a church on the site in 14th cent. Opened on 3 Aug. 1778, with opera by **SALIERI**. All the great 19th-cent. It. composers wrote works for La Scala. Among f.ps. were *La Gazza Ladra* (Rossini), *Lucrezia Borgia* (Donizetti), *Norma* (Bellini), *Otello* and *Falstaff* (Verdi), *Madama Butterfly* and *Turandot* (Puccini). **TOSCANINI** was chief cond. 1898 – 1902, 1906 – 8 and 1921 – 9, periods during which the greatest opera singers of the world worked in the co. Victor **DE SABATA** took over dir. in 1930, continuing until 1957. In more recent times Claudio **ABBADO** has been the outstanding La Scala cond. Bombs almost destroyed the Scala in Aug. 1943 but by 1946 it had been rebuilt as before in time for opening concert on 11 May cond. Toscanini. Seats 3,600. Maria **CALLAS** was in the co. 1950 – 8 and Renata **TEBALDI** 1949 – 54. Chamber th. for 600, *La Piccola Scala*, was opened in Dec. 1955 and closed in 1983

- **Giovanni Simone Mayr (1763-1845)**
 - Italianized German (like Hasse)
 - Follow the Jommelli tradition: Introduce the new forms (French Influences) to the Italian Opera
 - **Link between the 18th century** Opera Seria and the 19th century **melodrama**

A standard 19th-century term for opera with **reference to text rather than music. It has no connection with the popular Victorian dramatic entertainment called 'melodrama', nor with Melodrama in the sense of words spoken over music, for which the Italian term is *melologo*.** Julian Budden www.oxfordmusiconline

- Librettos : Adaptation of French sources, ex. *Il sacrificio d'figenia* 1811/Gluck's *Iphigène en Aulide*
- Usage of French sources: **usage of ensemble and chorus**
- Chorus: a-Part of dramatic function
 - b- **As a background of a solo section**
- Departure from the Metastasian tradition

- Metastasian tradition: includes only recitative secco, recitative accompagnato, and da capo aria
- Mayr novelties influenced by Gluck reform
 - ❖ Different aria types
 - ❖ Scena ed aria
 - ❖ Orchestral innovations
- New aria types: **Double aria: Cantabile (or Cavatina** when it marks the entrance of a character) / **Cabaletta**

In 18th-century opera the term, the diminutive of **Cavata**, signifies a short **Aria** without da capo; **it may occur as an independent piece or as an interpolation in a recitative**. Many such arias, though not necessarily described as cavatinas, occur in the operas of Keiser, C.H. Graun and their contemporaries: Graun's *Montezuma* (1755) has an unusually large number of cavatinas, apparently at the prompting of Frederick the Great, who wrote the original libretto. Mozart used the term three times in *Le nozze di Figaro* (1786), for Figaro's 'Se vuol ballare', the Countess's 'Porgi amor' and Barbarina's 'L'ho perduta', and Haydn used it for Hanne's 'Licht und Leben' in *The Seasons* (1799–1801). The tradition was maintained in the 19th century by Rossini, as in 'Ah! che scordar non so' in *Tancredi* (1813), Weber in 'Und ob die Wolke' in *Der Freischütz* (1821) and 'Glöcklein im Thale' in *Euryanthe* (1823), and by French composers, for example 'Salut! demeure chaste et pure' in Gounod's *Faust* (1859) and the Duke's 'Elle sortait de sa demeure' in Bizet's *La jolie fille de Perth* (1867). While the French and German terms retained their meaning, **by 1820 the Italian one was regularly applied to a principal singer's opening aria, whether in one movement or two**; but it could also serve for an elaborate aria demanding considerable virtuosity, such as Rosina's 'Una voce poco fa' in Rossini's *Il barbiere di Siviglia* (1816) or Lady Macbeth's 'Vieni! t'affretta' in Verdi's *Macbeth* (1847, rev. 1865). **Modern writers frequently employ it to describe the slow first movement (more often called 'cantabile') of a double aria; this has no basis in 19th-century usage**. The term has also been used in its original sense for a songlike piece of instrumental music, as in the penultimate movement of Beethoven's String Quartet in B \flat op.130. www.oxfordmusiconline

- Ensembles, choruses and orchestra passages appearing in between a cavatina-cabaletta aria
- **Scena ed aria**: An aria following a *recitative accompagnato* which employ contrasting tempo and has **dramatic character rather than lyrical**
- "Mayr has been credited with **adapting the comic central finale to serious opera**, and, while his role in this development has yet to be established definitively, the complex designs of his finales do in many cases show their comic origins by beginning with an extended series of active and reflective sections or even independent movements. **Yet these finales also anticipate Rossinian conventions by normally including a slow concertato movement**

(though it rarely attains the length of Rossini's), an active transition and a stretta-like final tutti". Grove music online- SCOTT L. BALTHAZAR

- Orchestral Innovations:
 - Richer sonority and texture
 - Use of woodwind and brass not only in overtures but also in accompaniment
 - Foresees the Verdi Operas

- **Giocaccino Rossini (1792-1868)**
 - 1790-1830 – The age of Beethoven and Rossini
 - Philip Gossett: "No other composer enjoyed such prestige, wealth, popular acclaim in the first half of 19th century"
 - 1810's first operas and rapid success
 - **Tancredi**, serious opera (classical subject on Voltaire's play), European success
 - Serious opera borrowing from comic/realistic elements:
 - ❖ Usage of ballroom dances in the cabalettas (ex. Polonaise)
 - ❖ Usage of ensembles in the serious operas

 - Melodic and harmonic **clarity, persistent rhythmic motif**
Listening example: Tancredi's aria "Di tanti palpiti" from Tancredi – Instrumental introduction and the double aria: cantabile – tempo di mezzo – cabaletta
<http://www.youtube.com/watch?v=1UQVe6usdrk>

 - Rossini and vocal ornamentation: Even though he is associated with coloratura passages of the 19th century, his intension was to stop the coloratura ornamentation. He wrote out the ornaments rather than to leave up for improvisation
 - Scene Structure: Aria-Duet-Finale (see page NHWM 663): reaction to the limitations of the dry recitative. Advancing the plot by:
 - Accompanied recitatives
 - Solo arias
 - Duets
 - Ensembles
 - Choruses

 - Ensembles
 - In large numbers already in Tancredi
 - Lively, realistic but not symphonic: **Rossinian crescendo**

 - Listening Example: Rossinian crescendo, Tancredi Act I Finale,
<http://www.youtube.com/watch?v=JE40iXanAEo>

 - In Othello all the recitatives are accompanied recitative
 - Rossini's orchestra

- Industrial revolution of music – the economic issues – Prima dolla is above everything – Composer and librettist serves this aim – not in the center as an artist but as a server.
- NAWM 137 – Il barberie di Siviglia: Act I, No. 7
 - Comic opera 1817
 - Rossini signed the contract for the Teatro Argentina in Rome 2 months before the premiere – Italian opera in the first half of the 19th century – collection of different units that can be adapted to different works.
 - On Beumarchhais’ play – the events that take place before “Figaro”
 - Giovanni Paisiello’s version 1782
 - Establishing a standard pattern for solo scenes: Scena recitative – cantabile – tempo di mezzo - cabaletta
 - This example (Una voce poco fa) contains only cantabile and cabaletta
 - Cavatina: a character’s first aria at his/her first appearance
- Paris years:
 - After 1822 becomes an international celebrity
 - He moved to Paris in 1824
 - His works became important steps in the formation of grand Opera
 - Guillaume Tell (1829)
 - ❖ Grand Opera - A serious opera
 - ❖ Rossini’s last opera
 - ❖ 500 performances at the Paris Opéra
 - ❖ Overture in four sections:
 - Pastoral opening
 - Storm
 - Shepherd’s call – Famous English horn solo – use of Swiss melody – a ranz des vaches – influenced Berlioz (Symphonie fantastique 1830)
 - Energetic allegro
- After age of 37 he stops composing operas (he composes a few after that date mostly sacred music) -reaction to new public taste, Meyerbeer operas

- **Gaetano Donizetti (1747-1870)**
 - Pupil of Mayr
 - Very productive composer, composed about 75 operas
 - Significant melodies
 - Common usage of cavatina-cabaletta form in arias
 - Following the Rossini crescendo tradition
 - Frequent usage of chorus and ensemble
 - Worked in Paris during the early 1840's
 - Important Comic Operas – Don Pasquale (1843)
 - Serious operas – Foreshadow Verdi – Following Rossini Plan **but** Loosely joined sections that sections flow one into another with addition of choral or recitative sections – tempo changes- seamless continuity

- **Vincenzo Bellini (1801-1835)**
 - Small number of operas compared to Donizetti and Rossini
 - More sensitive to text
 - More appropriate recitative
 - Inwards emotions, resemblance to Chopin
 - **Bel canto** tradition – new melodrama is different than Bellini's opera seria – now the slow music is the great music. Rather than cabaletta, cantabile is in the center.
Casta Diva: http://www.youtube.com/watch?v=EJ2L_B7VOWs
 - NAWM 138
 - Casta diva – historical subject
 - Scena recitative – cantabile – tempo di mezzo - cabaletta
 - Sotto voce chorus – in reaction with the soloist

Italian Opera in the nineteenth Century

- **Giuseppe Verdi** (1813-1901)
- First Period:
 - The period before his Milan Period:

Verdi's father, Carlo Giuseppe Verdi, an innkeeper and owner of a small farm, gave his son the best education that could be mustered in a tiny village, near a small town of about 4,000 inhabitants, in the then-impoverished Po Valley. The child must have shown unusual talent, for he was given lessons from his fourth year, a spinet was bought for him, and by age 9 he was standing in for his teacher as organist in the village church. He attended the village school and at 10 the *ginnasio* (secondary school) in Busseto.

One of Busseto's leading citizens, Antonio Barezzi, a merchant and fanatical music enthusiast, became a second father to the young prodigy, taking him into his home, sending him to study in Milan, and in 1836 giving him his daughter Margherita in marriage. Refused by the Milan Conservatory—he was past the admission age and played the piano poorly—Verdi studied privately with Vincenzo Lavigna, an older composer and an associate of [La Scala](#) opera house ([Teatro alla Scala](#)). [Milan](#) was the intellectual and operatic centre of Italy, and in the years 1832–35 Verdi seems to have learned much about literature and politics there as well as counterpoint and the elements of opera. Later, after his great success with *Nabucco*, he attended literary salons in the city and made lasting friendships with some cultivated aristocrats.

Barezzi's plan was for Verdi to return to Busseto as music director, but when this post fell open in 1833 a furious political storm developed leading to long delays. Soured by this, Verdi nonetheless took a compromise position and stayed from March 1836 to October 1838, teaching and composing a good deal, though all he published was a set of songs in 1838.

Needless to say, he had his eye on greater things. The music that he had written during these years must have impressed the right people, for after some difficulty he succeeded in getting an opera, *Oberto, conte di San Bonifacio*, produced at La Scala in March 1839. Ordinary as the piece may seem today, it succeeded well enough to travel to Genoa and Turin and to gain him a commission for three more operas at Italy's leading theatre. His rising career was deflected by tragedy: in 1840 his young wife died, following the deaths of two infant children. In addition to this personal grief, Verdi saw his next opera, *Un giorno di regno* (*King for a Day*), a comedy, hissed off the stage. This compounded trauma led to a severe depression and either caused or fixed the dour, fatalistic, sometimes harsh aspects of Verdi's character <http://www.britannica.com/EBchecked/topic/625922/Giuseppe-Verdi>

- Continuation of Rossini, Donizetti, Bellini tradition- Expression of **human drama** that focuses on **vocal line** opposed to **German romanticism** that is centered around **mythological symbolism** (also remember that German approach is rooted in **French Grand Opera**)
- **Oberto** (1839)
- **Nabucco** (1842), biblical subject
- **Ernani** (1844), Adaptation of a Victor Hugo drama, **first international success**
- Concentration on human drama in contrast to German nature and mythological symbolism:

Singer against the orchestra

Melody against polyphony

Simplicity against complexity

- Emphasis on vocal solo rather than the orchestra, directness and naturalness in expression. Everything else is subordinated to human expression in song.
- Overtures important in **Luisa Miller** (1849), Nabucco. Most of the other works start with a short prelude.
- **Listening Example:** James Levine, Metropolitan Opera, Nabucco Overture <http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=5099945644757>
- Conspicuous choruses, chorus as a definite group of people
- **Listening Example: Berlin philharmonic, Claudio Abbado,** <http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=5099945644757> (Act I Scene 6: Lo vedeste? Fulminando egli irrompe nella folla! (Chorus, Zaccaria)
- Cliché and simple music for ball scenes, marches, ballet music usually not distinguished
- Ensembles: dramatic timing, development towards a climax, novel sound combinations, **sotto voce** ensembles.
- After Luisa Miller (1849): more refined character portraits and musical expression
- **Rigoletto** (1851): Unity of melodic invention and musical characterization
- **Il Trovatore** (1853), Libretto by Salvatore Cammarano based on the play by A. Garcia Gutiérrez
Listening Example : Act IV, Scene I: Orchestral influence of Meyerbeer, wide range of vocal expression (from whisper and speech like to lyrical solo singing), **first signs to avoid “numbers”**.
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=ALC2004>
- **La Traviata** (1853), libretto by Francesco Maria Piave based on **Alexandra Dumas’** La Dame aux Camélias,
NAWM 142 Act III, Scena and duet
blank verse and rhymed verse,
Follow Rossini’s scene scheme: Scena- tempo d’attacco, cantabile duet, tempo di mezzo, cabaletta
String accompaniment: Descending chromatic lines to reflect the gloomy atmosphere, long Rossinesque crescendo

- Middle Period:
 - Freer combination of solo ensemble and chorus
 - More complex harmonies and orchestra becomes more important
 - **Reminiscence motives**
 - Grand Operas in Paris: **Les Vepres siciliennes**(1855), on Scribe's (Librettist collaborated with Meyerbeer) 5 act libretto
 - **Don Carlos** (1867)
 - Operas including comic characters:
 - **La Forza destina** (1869)
 - **Un ballo maschera** (1859)
- After the popularity of La Traviata and Il Travatore – Verdi's Operas play an important part of the patriotic movement during 1840s and 1850s. Crowds shouting "Viva Verdi" in front of his hotel during the preparation of Un ballo maschera
- **Risorgimento**

(Italian: "Rising Again"), 19th-century movement for Italian unification that culminated in the establishment of the Kingdom of Italy in 1861. The **Risorgimento** was an ideological and literary movement that helped to arouse the national consciousness of the Italian people, and it led to a series of political events that freed the Italian states from foreign domination and united them politically. Although the **Risorgimento** has attained the status of a national myth, its essential meaning remains a controversial question. The classic interpretation (expressed in the writings of the philosopher [Benedetto Croce](#)) sees the **Risorgimento** as the triumph of liberalism, but more recent views criticize it as an aristocratic and bourgeois revolution that failed to include the masses.

The main impetus to the **Risorgimento** came from reforms introduced by the French when they dominated Italy during the period of the French Revolutionary and Napoleonic wars (1796–1815). A number of Italian states were briefly consolidated, first as republics and then as satellite states of the French empire, and, even more importantly, the Italian middle class grew in numbers and was allowed to participate in government.

Britannica online academic edition

- **Viva Verdi**
- **Vittorio Emanuele Re D'Italia** (Long live Victor Emanuel, king of Italy)

- **Aida** (1871)
 - Last work of his middle period
 - Commission for the opening of a new opera house in Cairo
 - Based on a story by the French Egyptologist François Mariette, sketched by Verdi, Camille du Locle put into poetic shape by Antonio Ghislanzoni
 - Clearer plot, more life-like characters, simpler and straightforward action
 - The union of melodic conventions of the Italians and the grand opera features, ballets, choruses, pageants of the French,
 - Listening Example: Gloria all'Egitto:**
<http://www.youtube.com/watch?v=czEfHr8YGPA>
 - Beauty of solo arias
 - Listening Example: Ramades' Celeste Aida:**
http://www.youtube.com/watch?v=FO_HHIZMbYc
 - Still a number opera but music possesses continuity: use of recurring themes, richer harmonic and orchestral usage, even in ballet scenes,
 - http://www.youtube.com/watch?v=TYdWK_POZL4
 - The success of Aida: Summit of his career, a world-famous figure
- Late Period:
 - Depression and break **Requiem** (1874)-**Othello** (1887)
 - The answer to the German domination – Complete break with the earlier style
 - Subject: A Nordic myth by Shakespeare, a tragedy concerning racism
 - Absence of separate numbers: unifying motives in the orchestra and interlocking transitions
 - **Listening Example:** expert from Act IV:
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=0077776930855>
 Duet: Emilia (Iago's wife and Desmona's maid)Desmona (Othello's wife)
 Willow song (Desmona with interpolations of Emilia)
 Ave Maria (Desmona) <http://www.youtube.com/watch?v=0x2zzCSVCCc>
 Duet (Desmona, Othello) (the effect of reminiscence motif (the love duet) right before Othello kills Desmona).
 - Differences between Wagner and Verdi
 Singer's opera, orchestra not being in the center
 Leitmotif/ Reminiscence motives
 Human drama, no symbolism/myth
 - **Fallstaff**(1893): Libretto arranged from Shakespeare's Merry Wives of Windsor
 Transfiguration of opera buffa
Listening Example: The final fugue: Tuttu nel mondo é burla-All the world is a joke
<http://www.youtube.com/watch?v=LvFyDeOwMtY&list=PL256360D55B0015C0&index=55>

German Opera in the Nineteenth Century

- **General differences between 18th and 19th Century Opera towards Wagner**
 - Review of differences between Mozart/Gluck and Italian Opera/German approach
 - From 18th cent. **craftsman** to 19th cent. self expression towards the **inner world of romantic temperament.**
 - 19th cent. ideal. **The amalgamation of arts.** The ideal of supreme art towards **Gesamtkunswerk**

Goethe 1749-1832

Georg Wilhelm Friedrich Hegel 1770-1831

Balzac 1799-1850

Victor Hugo 1802-1885

Schopenhauer 1788-1860

Charles Darwin 1809 -1892

Karl Marx 1818-1883

Friedrich Wilhelm Nietzsche 1844-1900

Emile Zola 1840-1902

- From 18th century distinction of man-nature-supernatural and nature being only a background of plot to **19th cent. detailed identification of nature, supernatural.** The mood is more important than the plot. **Tannhauser, Lohengrin-** Nature/supernatural having symbolic importance. **The Ring-** nature and supernatural absorbed in supernatural/superhuman-transcendent morality
- German nationalism- Glorification of the folk- **Des Knaben Wunderhorn** (1805-1808), **Grimm Brothers, Kinder und Hausmärchen, Deutsche Mythologie** (1815)- Humble scenes, simple people
- 1815 –Waterloo - the defeat of Napoleon at **Waterloo**
- German Confederation to replace the Holy Roman Empire 1815-66
- However, the Austria – Prussia conflict continued
- July Revolution in France, 1830.
- 1867 –Prussian dominated confederation
- The development of orchestra. It becomes more and more dominant. Improvement of brass and woodwind sections-Chromaticism, polyphony-Tonality getting bigger and less defined (Tristan prelude example)-thematic intersections- large scene complexes rather than separate numbers.

- Singspiel influence
 - a- **Die Schweizerfamilie by Joseph Weigl** (1809)- familiar, homely scenes
 - b- Happenings in a real world controlled by unseen spiritual powers
- **E.T.A Hoffmann** (1776-1822), famous author and composer. Undine (1816)- fairy tale about water spirit- complex and fantastic plot- romantic mood foreshadowed.
- **Louis Spohr** (1784-1859) - Faust (1816) - thematic motifs represented in the overture (Listening example). Later used as reminiscence motives in order to represent various facets of Faust's personality. Free key relations-chromatic progressions- polyphonic texture.
- **Listening example: Spohr Faust Overture**
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=C60049-2>
- **Carl Maria von Weber** (1786-1826) - real founder of the German romantic opera.
- Teachers- Michael Haydn and Georg Joseph Vogler. Father-theater director.
- Director of opera in Prague (1813), Dresden (1816)
- **Der Freischütz** (idea in 1817 in Dresden, Premiere 1821 in Berlin). Story derived from German folklore (Faust- Goethe)
 - Overture- made up of melodies from the opera- but not a medley- in sonata allegro form.
 - Last 20 measures- dim. 7th chords in low clarinets, tremolo strings, pizzicato basses
 - Tonalities having characters. From Eb to the triumph in C major.
 - **Octatonic** relations
 - In some large arias grand opera and Italian opera influences.
 - Usage of folk themes and dances, marches, waltzes-Raising the music of folk to the dignity of serious opera.
 - NAWM 140:
<http://www.youtube.com/watch?v=FojsiGXZYDU&feature=related>

Richard Wagner (1813-1883)

Ger. composer, conductor, poet, and author. One of the handful of composers who changed the course of mus. Went to sch. in Dresden and attended Thomasschule, Leipzig, 1830 – 1 . Deeply interested in literature as youth. **Mus. inclination intensified by hearing [Schröder-Devrient](#) in Bellini.** **Wrote sym. 1832 and later that year made first attempt at opera, *Die Hochzeit*, which he destroyed.** Choral cond. at Würzburg 1833 and in 1834 completed opera *Die Feen*. Became cond. of orch. at th. in Lauchstädt and later in 1834 mus. dir. of th. at Magdeburg. His 2nd opera *Das Liebesverbot*, based on Shakespeare's *Measure for Measure*, prod. there 1836 . **Married actress Minna Planer. Ass. cond. at Riga 1837 – 9 . Went to Paris 1839 . Wrote *Rienzi* 1838 – 40 and *Der fliegende Holländer* 1841 . Lived in poverty in Paris, doing mus. hack-work and writing articles.** In **1842 returned to Dresden, where *Rienzi* was prod. with great success. *Der fliegende Holländer* equal success in 1843** , leading to Wagner's appointment as court opera cond. Cond. legendary perfs. of Beethoven's 9th Sym. and works by Mozart , Weber , and Gluck . ***Tannhäuser* prod. at Dresden 1845 . Began project for series of operas based on Nibelungen sagas, completing lib. of *Siegfrieds Tod*, 1848** . Sided with revolutionaries in 1849 uprising in Dresden. Fled to Liszt at Weimar after police issued warrant for his arrest, **eventually settling in Zurich where he wrote series of essays, incl. the important [Oper und Drama](#) in which he expounded his theory of music drama, the unification of mus. and drama superseding all other considerations (such as singers' special requirements in the way of display arias).** Also continued to write text of his Nibelung operas and comp. mus. of *Das Rheingold* and *Die Walküre*. **In permanent financial straits, was helped by Julie Ritter and by Ger. merchant Otto Wesendonck, with whose wife Mathilde Wesendonck he had affair. Under the influence of this emotional experience he wrote lib. and mus. of *Tristan und Isolde* (1857 – 9), interrupting *Siegfried* after completing Act 2. In 1855 visited London as cond. of Phil. Soc. concerts. Wife Minna left him (not for first time) in 1858 because of Wesendonck affair but rejoined him in 1859 . Cond. in Paris 1860 and rev. *Tannhäuser* for perf. at Opéra in 1861 ; but tried to withdraw it after riots instigated by Jockey Club . Allowed to re-enter Ger., except Saxony. Heard *Lohengrin* (comp. 1846 – 8) **in Vienna and hoped for prod. there of *Tristan*, but it was abandoned after 77 rehearsals as 'unperformable'**. Amnesty granted from Saxony 1862 . At work on *Die Meistersinger von Nürnberg* from 1862 . **Fled Vienna 1864 because of pressing debts, but while in Stuttgart was 'rescued' by young King Ludwig of Bavaria, a passionate admirer of Wagner's mus., who became his patron and invited him to Munich, where *Tristan* was prod. 1865 , cond. by Hans von Bülow, with whose wife Cosima, Wagner had been in love since 1863** . Work resumed on Nibelung operas under stimulus of Ludwig's enthusiasm. Opposition to Wagner in Munich political circles led to his departure from Munich and his settling at the villa of [Tribtschen](#) , Lucerne, where Cosima, having borne him 2 daughters, joined him in 1868 . Minna having died in 1866 and Cosima's marriage being annulled in 1869 (the year in which she gave birth to Wagner's son Siegfried), Wagner and Cosima were married in 1870 . ***Das Rheingold* and *Die Walküre* prod. in Munich 1869 and 1870 , *Die Meistersinger* in 1868 . In 1871 persuaded [Bayreuth](#) municipal authority to grant land for erection of th. specially designed for staging of *Der Ring des Nibelungen*; foundation-stone laid 1872** . Toured Ger. to seek artists and raise funds for first Bayreuth Fest. Settled into new home, [Wahnfried](#) , at Bayreuth 1874 , where he completed *Götterdämmerung*, 4th opera in *Ring* project begun in 1848 . Bayreuth th. opened August 1876 and *Ring* perf. complete under Hans [Richter](#) , supervised in every detail by Wagner. In 1877 cond. series of concerts at Royal Albert Hall, London, to raise funds to cover Bayreuth deficit, and then began work on *Parsifal*, which he had first**

contemplated in 1857 (completed 1882 , perf. in July at Bayreuth). From 1878 , suffered series of heart attacks, fatal one occurring in Venice on 13 Feb. 1883 . Buried at Wahnfried.
www.oxfordmusiconline.com

- **Wagner's influence**

- He brought German Romantic Opera to its consummation
- He created a new genre called, music drama
- He became the pioneer composer of the idea of dissolution of tonality
- Besides music he was active in politics: His music became the **anti-semitic** movement as his thoughts are expressed in **Das Judentum in der Musik** (Judaism in Music), 1850 (with a pseudo-name), 1869 (under his name)
- His anti-semitic thoughts are also concentrated his antipathy toward Meyerbeer. In 1850 one critic mentioned that Rienzi and Tannhauser combined the style of Meyerbeer. In reaction Wagner said that the weakness in Meyerbeer's music comes from his Jewish roots.
- **Rienzi** (1842): 5 acts. Libretto based on Edward Bulwer-Lytton's novel (1835)
- **Der Fliegende Holander** (1843): Story based on a legend. Unselfish love, rescue theme, curse and salvation. Stormy sea is depicted by music as an important background motive. Senta's (the heroine) ballade is the center of the opera. Its themes appear in the overture and other sections of the opera
- **Tannhauser** (1845): Libretto by Wagner, Medieval legend, contrasting world of sin and blessedness, Liszt influenced (New German School) Hegel dialectic concepts – Thesis, antithesis, synthesis; grand opera style, ballet and chorus scenes connect with the course of the drama. More complex harmonic thought, new type of flexible semi- declamatory vocal line

Hegelian dialectic and the overture:

http://www.youtube.com/watch?v=Qx5HL1_h2Fk

- **Lohengrin** (1850) – Medieval legend and German folklore. Importance of symbolism. Lohengrin symbolizes love descends in human form; Elsa symbolizes the weakness of humanity unable to receive the offered blessing. Prelude is also symbolic (descent of the Holy Grail and its return to heaven). Certain motives are associated with Lohengrin and the Grail. Certain tonalities are associated with the characters. Lohengrin-A, Elsa Ab, Evil personages-F#

Listening Example: Act I Lohengrin –Elsa – Chorus:

<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=50999456465>

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Ab – ab – Ab – a – A

Herald and trumpeters twice sound the call. There is no response, but when Elsa sinks to her knees in prayer, a modulation from A \flat (the tonality associated with her) to A major (that associated with **Lohengrin**), combined with an increase in tempo and agitated tremolando strings, signifies the distant approach of the knight, in a boat drawn by a swan. The arrival is greeted by excited choral ejaculations, which at the beginning of scene iii coalesce into a hymn of welcome. **Lohengrin** bids farewell to the swan and, after making his obeisance to the king, offers himself as Elsa's champion. Shifting into her tonality of A \flat , he makes her promise that she will never ask his name or origin, sounding a phrase (**ex.1**) that will act as a motif of reminiscence. They pledge themselves to each other and Telramund, ignoring entreaties to desist, braces himself for battle. Barry Millington. "Lohengrin (i)." *The New Grove Dictionary of Opera*. Ed. Stanley Sadie. *Grove Music Online. Oxford Music Online*. 13 Apr. 2012<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O902851>>.

- **Music Drama**

- **Oper und Drama** (Opera and Drama, 1851), series of essays – a new form of opera on the Ancient Greece model
- **Reading: Leon Plantinga, Romantic Music, pages 270-272.**
- **Der Ring des Nibelungen cycle** (the Ring of the Nibelungs)(1851-1874): Stories based on Norse (Norwegian) legends – Composition process 25 years 1848-76. Total duration 15 hours – planned to be performed in four nights in Bayreuth –a town in north Bavaria (a state in southeast Germany). The theater for Der Ring (sponsored by the Bayreuth municipality)started to be built in 1872.
- Video: http://www.bayreuther-festspiele.de/english/video_guide_224.html

Das Rheingold

Die Walküre

Siegfried

Götterdämmerung (the twilight of the Gods)

- Complete performance in 1876 in **Bayreuth**- a theater built according to Wagner's specifications.
- Schopenhauer influence - The Will – Formlessness -
- **Gesamtkunstwerk**: Poetry, scenic design, staging, action, and music formed together in order to express a single dramatic idea. The orchestra conveys the inner aspect of drama while the sung words, staging and action conveys the outer. No separate numbers-continuity
- Video example: Opening of Das Rheingold
<http://www.youtube.com/watch?v=v38pvBZlcaU&feature=related>
<http://www.youtube.com/watch?v=zY5SX1iyySY&NR=1>

- This continuity is maintained by **Leitmotiv**- Motives or themes associated with a character, emotion, thought or an object in the play that is developed and transformed during the action of the opera.
- **Tristan und Isolde** (1857-59), NAWM 141, leitmotiv examples.

The prelude – love and death – octatonicism – expansion of tonality
Different Approaches to dialecticism in Tannhauser and Tristan –
Opposition/Integration – Clash/Synthesis

Suggested Reading:

Dahlhaus – Richard Wagner's Music Dramas, Cambridge University Press
 1979, pages 49-65

Death Drive: Eros and Thanatos in Wagner's "Tristan und Isolde"

Linda Hutcheon and Michael Hutcheon

Cambridge Opera Journal , Vol. 11, No. 3 (Nov., 1999), pp. 267-293

Published by: Cambridge University Press

Article Stable URL: <http://www.jstor.org/stable/823612>

Act I finale (pantomime):

http://www.youtube.com/watch?v=y9y65GIto4Q&list=PL256360D55B0015C0&index=32&feature=plpp_video

The idea of liebestod – The Synthesis

<http://www.youtube.com/watch?v=oOGs8TtnwoI&feature=related>

- **Die Meistersinger** (the mastersingers of Nuremberg) (1862-67)- human comedy and diatonic passages – Schopenhauer influence completed – supremacy of music. Idea of Nationalism reinforced – rather than mythological and religious symbols a real historical plot. An extension to the Tannhauser as a comedy after a tragedy in Ancient Greek theaters
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=8.110872-75>
- **Parsifal**, his last opera (1882) – subject on a medieval epic poem for a knight who seeks for the holy grail.

The documentary behind the biggest and most elaborate production in the history of Metropolitan Opera of Wagner's Ring Cycle:

http://www.youtube.com/watch?v=0u_xL_lck9o&list=PL256360D55B0015C0&index=56

After Wagner

Late Nineteenth Century Opera

- France:
 - **Société Nationale de Musique:** Founded by Romain Bussine and **Camille Saint-Saëns** (1835-1921) in 1871 under the banner of **Ars Gallica**, active until 1939. Its purpose was to give more opportunity to French composers and to revive the works of the earlier French composers such as Rameau, Gluck, etc.
 - The disappearance of the **Opéra and Opéra Comique distinction**, as the *Opéra Comique* (<http://www.opera-comique.com>) abandoned the spoken dialogue.



© photo RMN RG Ojeda

- George Bizet (1838-1875)
- Carmen, last opera of Bizet, **premiered in 1875 at the Opéra Comique:**

Opera (*opéra-comique*) in 4 acts by Bizet to libretto by Meilhac and Halévy after Mérimée *nouvelle* (1845). Comp. 1873 – 4 . Sometimes perf. with orig. spoken dialogue replaced by recitatives composed by Ernest Guiraud . Prod. Paris 1875 , Vienna (with Guiraud recit.) 1875 , London and NY 1878 . The famous *Habañera* may have been inspired (consciously or unconsciously) by a *chanson havanaise* by, or collected by, Sebastian Yradier, Sp. composer (1809 – 65). The Fritz Oeser edn. of the score (1964), used in most modern perfs., controversially includes mus. Bizet rejected in his own edn. of vocal score pubd. by Choudens in 1875 .www.oxfordmusiconline

Libretto by Henri Meilhac and Ludovic Halévy on Prosper Mérimée's story

Exoticism of the Spanish subject

Realism: Psychological realism.

Synopsis:

Carmen, a gypsy woman working in a cigar factory in Seville, enchants and bewitches the soldier Don José. He longingly obeys her commands and helps her escape arrest, although she was under his guard. Unfortunately, this action places Don José in prison instead. Upon his release, he seeks out Carmen at the tavern of Lillas Pastia, and there decides to cast his lot in with Carmen and her smuggler friends, at the cost of his military career. Now immersed in a struggle to keep up with the smugglers as well as preserve his claim on Carmen, Don José unravels. Alerted that his mother is dying, and fetched home by his sweet fiancée Micaëla, Don José vows to Carmen that she shall never leave him. Upon his return, he discovers Carmen and the handsome toreador Escamillo have begun a rapturous affair, and thus Carmen is no longer his. **Bitterly and angrily, Don José kills her, and throws himself upon her dead body at the same moment the toreador makes the kill in the bullring.**

From West Bay Opera

http://www.wbopera.org/9899/Carmen_plot.html

After the premiere the criticism on immorality (risqué subject) and tragic ending (**murder had never been appeared before in Theatre de l'Opéra-comique**) – modern day realism Bizet died in 1875, thinking that the opera was a failure. Today it is one of the most popular operas of the history.

Rejection of Wagner-continue the tradition of number opera

Nietzsche Contra Wagner -1895 – The idea of

Mediterranean rather than the Teutonic sound of Wagner

<http://www.youtube.com/watch?v=r5Hh-3QjhGM>

Choruses and ensembles are in the style of the operetta

Adaptations of melodies from folk songs and Spanish dance rhythms

NAWM 144

<http://www.youtube.com/watch?v=vCLdnUAG6eY>

- Another important opera of the period: **Lakmé (1883) by Léo Delibes (1836-1891)**
- **La Revue Wagnerienne (1885-87):** Compromise between continuous drama and number opera, chromaticism, chords using tensions, systematic use of leitmotifs, symbolism used in order to reflect the religious teachings, symphonic orchestration. No important school followed after them.
 - Emmanuel Chabrier (1841-1894)**
 - Vincent D'Indy (1851-1931) – Scola Contarum – (Adnan Saygun)**
 - Ernest Chausson (1855-1899)**
 - Listening: Fervaal, Op.40 (1897) by D'Indy, the Prelude to Act I**
- **Composers who follow the Lyric Opera (mainly Charles Gounod) Tradition:**
 - Camille Saint-Saens (1835-1921), Princess jaune, 1872**
 - Jules Massenet (1842-1912):** Melody determines the whole texture. Descent usage of instrumental color. Giving importance to the audience taste. Eclectic structure-Usage of fashionable musical devices.
 - Listening: Aria from the Act II of the Manon (1884)**

- **Naturalism:** in literature and the [visual arts](#), late 19th- and early 20th-century movement that was inspired by adaptation of the principles and methods of natural science, **especially the Darwinian view of nature, to literature and art. In literature it extended the tradition of realism, aiming at an even more faithful, unselective representation of reality, a veritable “slice of life,” presented without moral judgment.** **Naturalism** differed from realism in its assumption of scientific determinism, **which led naturalistic authors to emphasize man's accidental, physiological nature rather than his moral or rational qualities. Individual characters were seen as helpless products of heredity and environment, motivated by strong instinctual drives from within and harassed by social and economic pressures from without.** As such, they had little will or responsibility for their fates, and the prognosis for their “cases” was pessimistic at the outset. <http://search.eb.com/eb/article-9055047>



Van Gogh, The Potato Eaters, 1885

- Operas that their librettos refer to realism. Subjects, similar to the daily everyday experience, treated in a serious atmosphere. Directly influenced by important late 19th century French writers like **Guy de Maupassant** and **Emile Zola**

Alfred Bruneau (1857-1934)

His style creates a balance between D'Indy's Wagnerism and the popular tendencies of Massenet.

Austerity, melodic line declamatory rather than lyrical.

Sophisticated harmony.

Messidor (1897) *Drame lyrique* in four acts by Alfred Bruneau to a libretto by Emile Zola; Paris, Opéra, 19 February 1897.

Richard Langham Smith www.oxfordmusiconline

Listening: Messidor Prelude to Act IV

- **Italy:**

- **Verismo Opera**, Realism- subjects and characters derived from daily life- resembles French naturalism. But the aim is still to reflect a melodramatic plot. **The contrasts are highly emphasized.**

In Western theatre, sentimental drama with an improbable plot that concerns the vicissitudes suffered by the virtuous at the hands of the villainous but ends happily with virtue triumphant. Featuring stock characters such as the noble hero, the long-suffering heroine, and the cold-blooded villain, **the melodrama focusses not on character development but on sensational incidents and spectacular staging.** In music, **melodrama** signifies lines spoken to a musical accompaniment. Britannica online academic edition

- Music aims to express intense passion through solo voice. With the help of the instrumental interludes everything climbs up to a climatic succession. Basic movement of the 1890's by the beginning of the 20th century it was almost dead.

Pietro Mascagni (1863-1945)- Cavalleria rusticana 1890

Ruggiero Leoncavallo (1858-1919) - I pagliacci (1892)

Listening: Leoncavallo, Pagliacci, Act I, Scene IV, Recitar....

<http://www.youtube.com/watch?v=KpMoAgvPfo>

- **Giacomo Puccini (1858-1924)**
- Influence of verismo blended with romanticism and exoticism
- Worldwide reputation:
 - La Boheme (1896)**
 - Tosca (1900)**
 - Madama Butterfly (1904)**
- NAWM 143 – Madame Butterfly
 - Combination of realism and exoticism
 - In 1904 Americans on the opera stage was a novelty
 - Tragic ending – butterfly commits to suicide
 - Usage of contrasting styles: Puccini's narrative style, Westernized Japanese style, primitivistic Japanese style, American music
- Verdi's melodic high points- pregnant structure
- In Puccini there is **perpetual pregnancy** : Continuous nervous stretto- characteristic of the **fin de siècle**
- Usage of the harmonic novelties of his time: Parallel triads-Scarpia Chords- Bb-Ab-E (The opening of Tosca) - Prominent use of reminiscence and leit motifs - parallel bands of color (Debussy)

† T † O † S † C † A †

BY

GIACOMO PUCCINI

ATTO PRIMO

ACT I.

SCENE:

LA CHIESA DI SANT'ANDREA DELLA VALLE.
THE CHURCH OF SANT'ANDREA DELLA VALLE.

A destra la Cappella Attavanti. A sinistra un impalcato: su di esso un gran quadro coperto da tela. Attrezzi vari da pittore. Un panier.

R. The Attavanti Chapel. L. Scaffolding, dais, easel supporting a large picture covered by a cloth. Accessories of the painting craft. A basket.

d=69
ANDANTE
MOLTO SOSTENUTO

fff

fff tutta forza

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Listening: Tosca, Act I Opening Scene
Tosca, Act III Opening Scene

Reading: Joseph Kerman, Opera as Drama, Prologue

War of the Romantics – Determining The Center

Franz Liszt (1811-1886)

- 1848-1861 The Weimar Period.” He gave up his career as the world’s most celebrated virtuoso in 1848 to settle (like Goethe before him) at the court of Weimar; there he became the tireless champion of avant-garde music”. Leon Plantinga, Romantic Music – **NEW GERMAN SCHOOL**.
 - The widened gulf between classical and popular music – Johann Strauss “The Waltz King”
 - Avant-garde and historical consciousness side by side – establishment of classical repertoire after 1850 – revival of past music
 - Past – a problem (?) for the composer
 - Nationalism / internationalism
 - Absolute music / program music, popular /art, old /new.
- Court music director at Weimar. Conducted important works – the premiere of Lohengrin besides other works of Wagner and Berlioz
- Paradox – Revolution and the court patronage
- Carolyne Wittgenstein – wealthy, intellectual, Polish noblewoman
- New German School
 - Karl Franz Brendel
 - Friedrich Wieck - Schumann –Brendel and **Neu Zeitschrift für Musik**
 - Young Hegelians – Unification of Germany – New German School and Liszt
- **Discussions of pure instrumental music (Schopenhauer) vs. the idea of poetry being the climax of romantic arts- association of music with text – Symphonic poems.**
- Innovative works during Weimar period: b minor sonata, Faust symphony
 - B minor Sonata (1854 with a dedication to Schumann)
 - <http://www.youtube.com/watch?v=uSGUkvIHXLw>
 - Thematic **transformation. Topological** transformation (Charles Rosen’s term)
 - “Hegel is different from Darwin; (...)because not only he shows things change or how they change but also explain why they change” (Richard Taruskin, Oxford History of Music, Music in the 19th Century)
 - New Madrigalism (R.Taruskin), ultimately secular sonata.
 - Hegel – “cunning of reason” - Suggested Reading: <http://www.jstor.org/stable/1404677?seq=8>
 - Hegel – “reason is important than emotions” – Darwin claims the opposite **Suggested Reading:** Dvorak and His world, ed. Michael Beckerman, Leon Botstein, reversing the Critical Tradition, look at pages 20-30, Darwin.
 - Linear continuity of modulations –background to transformation
 - Inorganic sonata form
 - Amalgam of movements.

- Symphonic Poems (*Symphonische Dichtungen*)
 - Abandonment of piano music and focus on orchestral writing and conducting
 - Poem – **not a drama narrative or prose exposition**

Around 1853 Liszt introduced the term 'Symphonische Dichtung' ('Symphonic Poem') to describe a growing body of one-movement orchestral compositions, programmatically conceived. 'New wine demands new bottles', he once declared. The language of music was changing; it seemed pointless to Liszt to contain it in forms that were almost 100 years old. In the symphonic poems there are shifts in structural emphasis: recapitulations are foreshortened while codas assume developmental proportions and themes are reshuffled into new and unexpected chronologies, with contrasting subjects integrated by means of thematic metamorphosis. He wrote 12 such pieces in Weimar (a 13th, *Von der Wiege bis zum Grabe*, is a product of his old age). The first group of six was published in 1856, the second between 1857 and 1861. All are dedicated to Princess Carolyne, and bear titles which reveal the source of their inspiration: Tasso, Les préludes, Orpheus, Prometheus, Mazeppa, Festklänge (all published 1856); Héroïde funèbre, Hungaria, Ce qu'on entend sur la montagne (all 1857); Die Ideale (1858); Hamlet, Hunnenschlacht (both 1861).

Several of the symphonic poems deal with exceptional heroes – Hamlet, Mazeppa, Orpheus, Tasso, Prometheus – characters who confront overwhelming odds or find themselves in an impossible dilemma. Liszt identified with such protagonists throughout his life. Each symphonic poem was published with a preface which discloses the source of its extra-musical inspiration: Kaulbach's painting *Hunnenschlacht*, Victor Hugo's poem 'Mazeppa', the Etruscan vase in the Louvre on which was depicted Orpheus playing his lyre, and so forth.

With the exception of *Les préludes*, none of the symphonic poems has entered the standard repertory, although the best of them – *Prometheus*, *Hamlet* and *Orpheus* – repay attention. Their historical importance is undeniable; both Sibelius and Richard Strauss were influenced by them, and adapted and developed the genre in their own way. For all their faults, these pieces offer many examples of the pioneering spirit for which Liszt is celebrated.

Alan Walke (www.oxfordmusiconline)

- Not a symphony: Short. Not divided into separate movements: Continuity
- Form might be suggested by a picture, statue, play, poem, personality, etc.
- Depiction and representation through music
- **Listening Example:** Opening of Mazeppa
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=NCA60250-215>
- **Listening example:** Les Preludes, NHWM pg. 728
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=ACD-8158>
 - ❖ Written originally as an overture to a choral work
 - ❖ Themes linked to each other by thematic transformations –piano concerto in Eb major.
- **Listening example Faust:** 3 movement symphony with a program. 1.Faust 2.Gretchen 3. Mephistopheles (caricatures of the Faust themes)

Notes From Britannica – End of Weimar and After Weimar

- ❖ Some members of the Weimar court also were upset by Liszt's continued support of the composer [Richard Wagner](#), who had had to flee in 1849 with Liszt's help from Germany to Switzerland because of his political activism
 - ❖ citizens of Weimar also objected strongly to the princess openly living with Liszt, and the [grand duchess](#) of Weimar was under pressure from her brother, Nicholas I of Russia, to ban Princess Sayn-Wittgenstein from all court functions
 - ❖ Furthermore, the grand duke who originally appointed Liszt died in 1853, and his successor took little interest in music. Liszt resigned five years later, and, though he remained in Weimar until 1861, his position there became more and more difficult
 - ❖ His son, Daniel, had died in 1859 at the age of 20. Liszt was deeply distressed and wrote the oration for orchestra *Les Morts* in his son's memory
 - ❖ In May 1860 the princess had left Weimar for Rome in the hope of having her divorce sanctioned by the pope, and in September, in a troubled state of mind, Liszt had made his will. He left Weimar in August of the following year, and after traveling to Berlin and Paris, where he saw Marie d'Agoult, he arrived in Rome.
 - ❖ He and the princess hoped to be married on his 50th birthday. At the last moment, however, the pope revoked his sanction of the princess's divorce; they both remained in Rome in separate establishments.
 - ❖ For the next eight years Liszt lived mainly in Rome and occupied himself more and more with [religious music](#).
- After 1861 chiefly resided in Rome where in 1865 he took minor orders in the Catholic Church.
 - At this period he thought – Emil Sauer, Moritz Rosenthal, Alexander Siloti, Eugen D'Albert, Anton Rubinstein, Borodin, Grieg and Debussy.
 - Sacred Music - Via Crucis
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=Musicatreize13004>

- Nuages Gris, 1881.
 - <http://www.youtube.com/watch?v=wkWgszQISEU&feature=related>
 - The idea of open form
 - Dissolution of tonality

Johannes Brahms (1833-1897)

(b Hamburg, 7 May 1833; d Vienna, 3 April 1897). German composer. The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music. His works of controlled passion, deemed reactionary and epigonal by some, progressive by others, became well accepted in his lifetime. www.oxfordmusiconline

- Family, Educational Background: See NHWM page 718 – 719
- Early Career
 - Playing at inns of Hamburg Dock Area
 - 1850 he meets Eduard Remény – Jewish Hungarian Violinist – Brahms learned gypsy music from him.
- 1853 he meets Joachim who introduces him to Schumann

(b Kitsee, nr Pressburg [now Bratislava], 28 June 1831; d Berlin, 15 Aug 1907). Austro-Hungarian violinist, composer, conductor and teacher. He was born on the Esterházy estates into a Jewish family which moved in 1833 to Pest. His talent was recognized at an early age and systematically nurtured (...)

By the age of 12 his technique was fully developed, and in early 1843 he began studying with Mendelssohn in Leipzig. The meeting with Mendelssohn was so decisive for the young Joachim that his life can be understood in terms of a mission to promote Mendelssohn's work. The composer arranged for Joachim to receive composition tuition from Hauptmann, and also a good general education (...)

On Mendelssohn's death in 1847 Joachim experienced a deep crisis. Despite being deputy leader of the Gewandhaus Orchestra and a teacher at the Leipzig Conservatory, he decided to undertake further study with Liszt in Weimar. Like Mendelssohn, Liszt spent many hours making music with Joachim, and also encouraged his composing (the Violin Concerto in G minor op.3 and the overture to *Demetrius* op.6 are both dedicated to Liszt). (...) **Crucial events at this time included his baptism as a Lutheran, his close friendship with the Schumanns and Brahms and consequent rejection of Liszt and the New German School, his decision to abandon composing, and his marriage in 1863 to the mezzo-soprano Amalie Schneeweiss.**

In 1868 Joachim and his wife moved to Berlin, where Joachim set up a school of instrumental music in the Königlische Akademie der Künste (from 1872 the Königlische Hochschule für Musik), and set his stamp on Berlin's musical life through his work as a teacher and through his various concert series, notably his quartet recitals over a span of 40 years with colleagues from the Hochschule (see [JOACHIM QUARTET](#)). The Hochschule grew rapidly to include an orchestra which Joachim conducted in public concerts. However, **Joachim's opposition to Liszt and Wagner during his years at the Hochschule gained the establishment a reputation as rigid and reactionary .Joachim shared his artistic outlook with Brahms, and they admired each other's work, but with Brahms siding with Amalie when the Joachims divorced in 1884 the friendship cooled. Joachim nevertheless continued to promote Brahms's music and was responsible for the first performances of many of Brahms's chamber works, introducing them also to England.**

Joachim's paramount importance as an interpreter in the second half of the 19th century stems partly from his direct contact with many leading composers of the day. Like Clara Schumann among pianists, he represented a new species of 'ascetic' violinist, subordinating himself to the composer rather than glorying in his virtuoso technique. This philosophy drew him inevitably to chamber music. As a soloist he concentrated on just a handful of works: Bach's solo sonatas, the violin concertos of Beethoven, Mendelssohn, Brahms, Viotti and Spohr, and his own concertos, notably the *Konzert in ungarischer Weise* op.11. It was Joachim who initiated entire recitals devoted to string quartets, and in them he presented the entire classical repertory, from Haydn to Brahms.

The few extant recordings of Joachim's playing, from 1903 document his subtle command of rubato, his long-arched phrasing and his sparing use of vibrato. Many works were written for him, such as Schumann's Violin Concerto and *Phantasie* op.131, and Brahms's Violin Concerto (on which he collaborated) and Double Concerto. His own compositions, admired by Liszt, Schumann and Brahms, were predominantly sombre in character. They reveal, especially in the overtures, a mastery of orchestration, and have a distinctive tone of voice – somewhere between the introspective poetry of Schumann and Liszt's programme music; according to Tovey, Joachim defined his style using the term 'psychological music'. His own violin concertos pose such formidable technical demands that, in spite of their musical value, they have completely disappeared from the repertory. Joachim also contributed to many musical editions, including one of the Bach solo violin sonatas.

Beatrix Borchard. www.oxfordmusiconline

- Schumann's presentation of Brahms as an opposition of New German School: 1853
Schumann's Article in *Neune Zeitschrift für Musik*
- Schumann's mental illness in 1854 and death in 1856. Brahms and Clara Schumann
- 1857 he taught piano and conducted choral society in Detmold and Göttingen, 1859 -1862
conductor of a woman's choir in Hamburg
- Choral conducting and Renaissance Music
- 1861 First piano concerto,

- 1863 settled in Vienna director of SingAkademie
- Attacks from Wagnerites
- 1872 Principal Conductor of Society of Friends of Music
- 1868 German Requiem
- 1874 Variations and fugue on a theme of Handel.
- 1876 First Symphony – Great international success – 3 great B’s (Bach, Beethoven, Brahms) while he was alive
- Classical structure containing dense (non –transparent polyphony ex. Symphony no.4)
- Combining 19th century Romanticism with the roots of German tradition – Schütz, Buxtehude, Bach, Beethoven.
- The idea of developing variation – Schoenberg’s term – development of one idea into another – different than thematic transformation because of the classicist approach –tonal balance.
- Rhythmic complexity and textural expression against Liszt’s thematic transformation of different mood and tempo
- Anti-program music
- Brahms and texture: Opening of the first symphony
Kurt Masur on Brahms: <http://www.youtube.com/watch?v=x4ZBvubpweQ&feature=relmfu>
<http://www.youtube.com/watch?v=HkgiwJTXHIE> ,
http://petrucci.mus.auth.gr/imglnks/usimg/5/54/IMSLP66087-PMLP01662-Brahms_op.068_Sinfonie_Nr.1_1.Un_poco_sostenuto_Allegro_fs.pdf
- Listening form analyses 4th symphony (1885) - NAWM 147
Chamber Music – NAWM 148
- Brahms the editor
- Brahms and miniature forms
- From Symphonic Poem to **Tone Poem**
- Richard Strauss – See NHWM pg. 733-734
- Expressionism – distortion of reality

artistic style in which the artist seeks to depict not objective reality but rather the subjective [emotions](#) and responses that objects and events arouse within a person. The artist accomplishes this aim through distortion, exaggeration, primitivism, and fantasy and through the vivid, jarring, violent, or dynamic application of formal elements. In a broader sense **Expressionism** is one of the main currents of art in the later 19th and the 20th centuries, and its qualities of highly subjective, personal, spontaneous self-expression are typical of a wide range of modern artists and art movements. <http://search.eb.com/eb/article-9033453>



The Scream, Edvard Munch, 1893

- NAWM 149 – Don Quixote, 1897, Anticipation of **Klangfarbenmelodie**
- Tone poem in a representative character
- Also Sprach Zarathustra, 1896. Philosophy of Nietzsche – idea of Modernism – Human/Nature relationship.

Late Romantic Music in Russia

- Reforms of Peter I The Great

Peter I, Russian in full Pyotr Alekseyevich, byname Peter the Great, Russian Pyotr Veliky (born June 9 [May 30, Old Style], 1672, Moscow, Russia—died February 8 [January 28], 1725, St. Petersburg), tsar of Russia who reigned jointly with his half-brother Ivan V (1682–96) and alone thereafter (1696–1725) and who in 1721 was proclaimed emperor (imperator). He was one of his country's greatest statesmen, organizers, and reformers.

Peter was the son of Tsar Alexis by his second wife, Natalya Kirillovna Naryshkina. Unlike his half-brothers, sons of his father's first wife, Mariya Ilinichna Miloslavskaya, Peter proved a healthy child, lively and inquisitive. It is probably significant to his development that his mother's former guardian, Artamon Sergeevich Matveyev, had raised her in an atmosphere open to progressive influences from the West. <<http://www.britannica.com/EBchecked/topic/453644/Peter-I>>.

- Until the 19th century secular art music was in the hands of imported Italian, French or German composers
- Mikhail Glinka (1804-1857): First Russian composer to be recognized as an authentic native voice and equal of his west contemporaries
- Usage of the whole tone scale (Listening example: Nuages Gris, Franz Liszt), variation technique applied to folk song, sudden and direct modulations.

Ruslan and Lyudmila: Opera in 5 acts by Glinka to lib. by V. F. Shirkov and V. A. Bakhturin based on poem by Pushkin (1820). **Comp. 1837 – 42** . Prod. St Petersburg 1842 , London 1931 , NY 1942 (concert). www.oxfordmusiconline.com

- Listening Example: Ruslan and Lyudmila Overture
Persian Chorus (Non-European influences)
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=PTC5186034>
- Pressure Years under Alexander I and Nicolas I
- Cultural Awakening:
Fyodor Mikhailovich Dostoyevsky (1822-1881)
Crime and Punishment 1866
Loe Tolstoy (1828-1910)
War and Peace (1865-69)
- **The St. Petersburg Conservatory founded in 1862 by Anton Rubinstein**

b Vikhvatintsi, Ukraine [Podoliya], 16/28 Nov 1829; d Peterhof [now Petrodvorets], 8/20 Nov 1894). Russian pianist, composer, conductor and teacher, brother of [nikolay](#) Rubinstein. He was one of the greatest pianists of the 19th century; his playing was compared with Liszt's, to the disadvantage of neither. He was also an influential, if controversial, figure in Russian musical circles, and an exceptionally prolific composer.

Edward Garden [www.oxfordmusiconline](http://www.oxfordmusiconline.com)

- **Pyotr Il'yich Tchaikovsky (1840-1893)**

b Kamsko-Votkinsk, Vyatka province, 25 April/7 May 1840; d St Petersburg, 25 Oct/6 Nov 1893). Russian composer. He was the first composer of a new Russian type, fully professional, who firmly assimilated traditions of Western European symphonic mastery; in a deeply original, personal and national style he united the symphonic thought of Beethoven and Schumann with the work of Glinka, and transformed Liszt's and Berlioz's achievements in depictive-programmatic music into matters of Shakespearian elevation and psychological import (Boris Asaf'yev). Ronal John Wiley www.oxfordmusiconline

- Interest in music at the early ages. By the influence of his Italian singing teacher, worked on Italian operas
- Started a career in law but later he graduated from St. Petersburg Conservatory. One of the first students of the newly established institution.
- Taught harmony at the Moscow Conservatory
- 1870's – marriage- crisis - Nadezha von Meck
- Wandering in Europe
- 1888 back to Moscow – 5th symphony, Manfred, Hamlet
- Difficulties he had while he composed his first symphony (1866) – Confusion between his Germanic influences and influences of Balakirev – Russian folksong in the finale
- Emphasis on the lyrical expression of the theme

(...)At the very end of 1875, **Tchaikovsky** left Russia to travel in Europe. He was powerfully impressed by a performance of Georges Bizet's *Carmen* at the Opéra-Comique in Paris; in contrast, the production of Richard Wagner's *Ring* cycle, which he attended in Bayreuth, Germany, during the summer of 1876, left him cold. In November 1876 he put the final touches on his symphonic **fantasia** *Francesca da Rimini*, a work with which he felt particularly pleased. Earlier that year, **Tchaikovsky** had completed the composition of *Swan Lake*, which was the first in his famed trilogy of ballets. The ballet's premiere took place on February 20, 1877, but it was not a success owing to poor staging and choreography, and it was soon dropped from the repertoire.

The growing popularity of Tchaikovsky's music both within and outside of Russia inevitably resulted in public interest in him and his personal life. Although homosexuality was officially illegal in Russia, the authorities tolerated it among the **upper classes**. But social and familial pressures, as well as his discomfort with the fact that his younger brother Modest was exhibiting the same sexual tendencies, led to **Tchaikovsky's** hasty decision in the summer of 1877 to marry Antonina Milyukova, a young and naive music student who had declared her love for him. **Tchaikovsky's** homosexuality, combined with an almost complete lack of compatibility between the couple, resulted in matrimonial disaster—within weeks he fled abroad, never again to live with his wife. This experience forced **Tchaikovsky** to recognize that he could not find respectability through social conventions and that his **sexual orientation** could not be changed. On February 13, 1878, he wrote his brother Anatoly from Florence: "Only now, especially after the tale of my marriage, have I finally begun to understand that there is nothing more fruitless than not wanting to be that which I am by nature.

<http://www.britannica.com/EBchecked/topic/585008/Pyotr-Ilyich-Tchaikovsky>

- Further key relations – 4th symphony (1880) in f minor exposition:

f-Ab-B /Recap d- F- f

- Cyclical Organizations: 4th and 5th Symphonies
- Expanded large scale works : Juxtaposition of different sections linked through the idea of program music:

- 6th Symphony First Movement:
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=7035>
 6th Symphony: Slow introduction [e-f# - g motive] (reminiscence of Schubert's 8th symphony) – main theme section (b minor) – second theme section: ABA in D major – Furious development continues over recapitulation – Second theme in B major. Movement ends in B major.
- In the development the main theme is heard as a Russian folk melody – ([e-f-gb] melody heard in Bb minor) – **inexplicit usage of folk material unlike the Mighty 5.**
 - **NAWM 151** Symphony No.6 – The composer first planned to call it as “A Program Symphony” without a program which will serve as a riddle to everyone.
 - Premiere 28 October 1893, conducted by himself.
 - Mixed reception because of unusual novel attributes
 - He became ill and died 5 days after the premiere. After his death the symphony was called as the *Pathétique* symphony (which the composer had lately been considering).
 - The lamenting finale gained meaning after his death and the piece was hailed as a master piece.
 - Proposing a new symphonic form of a dramatic arc (from Adagio opening to Adagio lamentoso finale) – tragedy after triumph – anti-thesis of Beethoven.
 - 3rd mov. Victory before the tragic end, in the character of a symphonic finale with its rondo like structure
 - The march in this movement gradually emerge from a scherzo like texture.
- Novel orchestral expressions: 4th symphony, 3rd mov. A section of pizzicato strings
- Anti-hero issue – Tchaikovsky – Mahler

- Mighty Handful – Balakirev Circle - Reaction to “European Mainstream”

- Mily Balakirev (1837-1910)
- Alexander Borodin (1833-1887)
- Modest Mussorgsky (1839-1881)
- Cesar Cui (1835-1918)
- Nikolay Rimsky Korsakov (1844-1908)

- A group of 19th-century Russian **composers led by Balakirev**, the other members being Borodin, Cui, Musorgsky and Rimsky-Korsakov. **Their aim was to follow in Glinka's footsteps and create a distinctly Russian school of music.** Formed in St Petersburg before the foundation of the Conservatory of Music by Anton Rubinstein in 1862, **they were consequently all self-taught.** It was in a review of a concert on 12/24 May 1867 that Vladimir Stasov praised the conducting of Balakirev and the music of his group, ending the review: ‘May God grant that [the audience retains] for ever a memory of how much poetry, feeling, talent and ability is possessed by the small but already mighty handful [*moguchaya kuchka*] of Russian musicians’. The term *moguchaya kuchka*, literally ‘mighty little heap’, stuck, and included, as well as The Five, would-be composers associated with Balakirev such as Gussakovsky and Lodizhensky. The first reference to ‘five’ occurs in a letter from **Balakirev to Tchaikovsky (in Moscow) written on 16/28 March 1870 in which Balakirev congratulated the younger man on the D^b major second subject (love theme) in his overture *Romeo and Juliet*; Balakirev's group were fascinated by it, ‘not excluding V. Stasov, who says “there used to be five of you, now there are six”**. But, although in the early 1870s some of Tchaikovsky's music was influenced by The Five in general and Balakirev in particular (he dedicated his *Romeo and Juliet* overture and, much later, his *Manfred* symphony to Balakirev), he never closely associated himself with the circle; he did not wish to give way to the ‘dogmatically expressed’ views of Balakirev, and was thankful that he lived in Moscow and they in St Petersburg.
- The Five had all been opposed to the Conservatory, but after Rimsky-Korsakov joined the staff in 1871, with Balakirev's support, their disapproval evaporated, though conservative and ‘routine’ techniques were always eschewed. Rubinstein himself, having resigned from the Conservatory in 1867 to resume his career as a concert pianist and composer, was to embrace some of the ‘nationalist’ ideals in, for example, his musical character-picture *Ivan IV the Terrible* (1869), first conducted by Balakirev, and in Scene 3 of his opera *The Demon* (1871, première 1875), the latter in its turn influencing parts of Borodin's unfinished opera *Prince Igor*.
- Musorgsky died in 1881 and Borodin in 1887, Cui's music had turned out to be less characterful than that of the others, and by the late 1880s Rimsky-Korsakov was going his own way, allying himself and his followers with the millionaire tycoon Belyayev to the disapproval of

Balakirev. The group, never as tightly knit as has often been supposed, had by then ceased to exist. Meanwhile, the continuing polemical articles of Stasov were creating a mythology about them which, until recently, remained largely unchallenged.

Modest Mussorgsky:

The idea of realism – seek for the Russian language in music.

- 1- Narrow intervallic range
- 2- Obsessive repetition of rhythmic figures or mixed meters sinking to a cadence
(Listening example: Songs and the Dances of Death, Cradle Song)
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=BIS-CD-16>
- 3- Non-functional harmonic progressions
- 4- Cadence by a descending fourth
Example: Sunless, No.2 in the crowd:
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=9.80162>
NAWM 145
<http://www.youtube.com/watch?v=UEBq-gsdI58>

Nikolay Rimsky Korsakov:

- Nationalism in music during the late 19th century
- Mighty Handful's attitude against Western music and Korsakov's departure from this thought
- Korsakov's orchestration
Listening example: Scheherazade, The Sea and Synbad's Ship
- Wagner influence on Korsakov, leit motives- The octatonic usage, octatonism (tritone and minor third relations) and chromaticism used in order to depict different characters
Listening Example: The Golden Cockerel Suite (King Dodon and his palace)
- Research on Asian folk music: Old pagan rituals and songs-Themes in Scheherazade, interest in the Kirghiz drumming – Emphasis on percussions in his orchestration
- At St. Petersburg Conservatory
- From Balakirev circle to Belyayev circle

Late 19th Century Music in France and Other Countries

France:

- Composers debated whether to assimilate German tradition or to persuade a more national idiom.
- Paris is still the center of Opera in Europe
- 1852, Concerts at the Paris Conservatoire, works of French composers (such as Gounod symphonies) performed along with Haydn, Mozart, Beethoven, Mendelssohn, etc.
- Concert National founded in 1873 split the programs equally between French and German composers.
- Defeat of France in the Franco-Prussian War 1870-71 stimulated the increase of nationalism in music
- *Société Nationale de Musique* founded in 1871 – revive of French Music – performances of French composers and editions of the past composers.
- Conservatory training emphasis on opera
- The **Ecole Niedermeyer** founded in 1853, focused on church music –Gregorian chant, modality.
- Result of these developments two main branches before impressionism:
 - Cosmopolitan tradition represented by César Franck (1845-1924)
 - ❖ Cesar Franck was born in Belgium, studied at the Paris Conservatoire where he became a professor of organ in 1871.
 - ❖ Mainly wrote instrumental genres and oratorio
 - ❖ Prelude, Chorale, and Fugue (1884) – the blend of thematic and harmonic methods of Liszt and Wagner with the organ music of Bach and French Baroque
 - ❖ **Listening Example: 3 Chorales for Grand Organ (1890):**
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=IMP0908>
 - ❖ **Listening Example: Symphony in D minor :**
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=AV0003>
 - French tradition represented by Gabriel Fauré and later Nadia Boulanger (1887-1979)
 - ❖ French musical tradition – sonorous from than expression
 - ❖ **Gabriel Fauré studied under Saint-Saens at the Ecole Niedermeyer**
 - ❖ One of the founders of Societé Nationale de Musique
 - ❖ Professor of composition at the Paris Conservatoire in 1896
 - ❖ Mainly wrote piano Music (preludes, impromptus, nocturnes) and chamber music, a requiem and two operas
 - ❖ Fragmentation of thematic materials
 - ❖ Inclination towards modality
 - ❖ **Listening Example:** La Bonne chanson, op.61, Avant que tu ne t'en ailles (Before you fade, Pale Morning Star) :
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=BCD905>

Claude Debussy
(1862-1918)

- One of the pioneers of 20th century musical thought
- Mostly known for his orchestral and piano works
- And for his only opera *Pelléas et Mélisande*
- His life is bounded with two cataclysms (Thomson Smillie, Naxos Music Online):
 - 1- France's humiliating defeat at the French-Prussian war - Fall of II empire and Paris commune
 - 2- First World War

- His artistic thoughts are influenced by two main movements (Laurie Adams, Art Across Time):

Impressionism and Symbolism

 - Impressionism is a logical development of realism
 - Realism – Social consciousness
 - 1848 Communist Manifesto
 - Charles Dickens, Balzac, Flaubert, Zola
 - Gustave Courbet (1817-77)



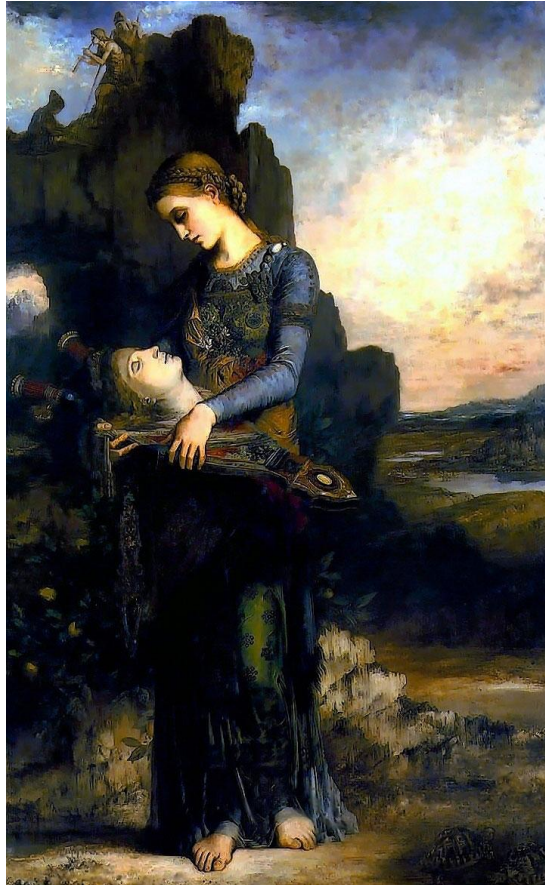
Courbet, Stone Breakers

- Impressionism – rather than response to political events concerned with natural properties of light.



Claude Monet, Wheat stacks, 1890-91

- Symbolism – began as a literary movement in Belgium and France – Baudelaire, Mallarmé, Verlaine, Edgar Allen Poe
- Emphasizes internal psychological phenomena rather than objective descriptions of nature
 - Symbol – Greek origin – token – something stands for something else
 - Irrational aspects of human mind – subconscious – focusing on dreams



Gustave Moreau, Orpheus, 1865

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- Born in **1862** Paris. Parents run a China shop in a poverty stricken suburb of Paris
 - Madame Muté de Fleurville – former pupil of Chopin: Debussy is a gifted pianist at the age of 9.
 - **1873** he entered the Paris Conservatoire – piano and composition
 - **1884** Grand Prix de Rome with his cantata named “ The Prodigal child”
 - From poverty to the patronage of Russian millionaires – **Nadezha von Meck**. With her he travelled palatial residences throughout Europe.
 - Early pieces (influenced by his first love, Blanche Vasnier – a singer, beautiful wife of an architect)
 - Idea of Pierrot – Clair la lune
 - Later pieces on the same figure – Images (1912), Sonata for Cello and Piano originally titled “Pierrot Vexed by the Moon” – The circus spirit – as in Stravinsky and Schoenberg.
 - Prix de Rome – given a 3 year stay at the Villa Medici
 - After 2 years (**1887**) he fled to Paris to Blanche – several other woman – years of indulgence
 - Influence of Wagner, Mussorgsky and symbolist poetry notably Verlaine
 - Wagner – main influence of symbolist poets and impressionist painters
 - Gesamtkunstwerk – encouraged artists to refine upon their emotional responses and exteriorize their hidden dreams – incomplete form - the spirit of *Prélude a l'après-midi d'un faune* (1894)

- “Wagner’s music was a beautiful sunset but that was mistaken for a dawn”
- Early works – affinity with English **Pre-Raphaelite** painters
- 1889 Paris exposition – Java-Gamelan music – **Listening Example:**
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=EUCD1902>
- Prélude à l'après-midi d'un faune (1894) –another scandal in Paris
<http://www.youtube.com/watch?v=F5A4CkUAazI>
- Boulez “New Path for Music” – reaction to impressionist label – **irreversible time**
- Nocturnes 1899 – receiving bad reviews
<http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=CHSA5102-03>

I. *Nuages* ("Clouds") II. *Fêtes* ("Festivals") III. *Sirènes* ("Sirens")

Discussions on program music

- **New Piano Textures and the idea of arabesque**

A term, apparently introduced into Europe during the Moorish conquest of Spain, first applied to architecture and painting to describe an ornamental frieze or border, whose elaborations, foliate and curlicued, **have their counterparts in music in ornamentation and complex figuration.** In music the term has been implied in, if not applied to, three musical devices: (1) the contrapuntal decoration of a basic theme, e.g. the obligato to the chorus ‘Jesus bleibet meine Freude’ in Bach’s Cantata no.147, *Herz und Mund und Tat und Leben*; (2) an elaboration by *gruppetti*, scale figures and so on, of the theme itself which was to lead to the variation techniques of the 19th century – an excellent example is Schubert’s Andante in A D604; (3) a rapidly changing series of harmonies that decorate, without furthering, a point in the progress of a composition, such as is found in, for example, the nocturnes of Field and Chopin.

To the Romantics the concept of the arabesque was particularly attractive in the light of the idea, first popularized by F.W.J. Schelling (1802) **and by Goethe, of architecture as ‘frozen music’.** The term was used for piano pieces by Stephen Heller (op.49) and Schumann, whose op.18 is in the form of a rondo with recurring episodes, which are in marked contrast to the main theme. Gade’s op.27 is similarly entitled, but the most typical examples of the form **are Debussy’s *Deux arabesques (1888–91)***, whose charm and delicacy reflect perfectly the conception of the arabesque as a piece in which the composer aims at a decorative rather than emotional effect.

Maurice J.E. Brown/Kenneth L. Hamilton. www.oxfordmusiconline.com

- **Listening Examples:** Debussy’s *Deux arabesques* (1888–91) and Saraband (first published in 1894 among a collection of character pieces called *Images*, later revised in 1901 and published as the second piece of the collection *Pour le piano*).
<http://www.youtube.com/watch?v=t23kdDayv9E>

- **Pelléas et Mélisande:**

(Suggested Reading: Musical Symbolism in the operas of Debussy and Bartok, Elliott Antokoletz, Oxford University Press, 2004)

- Opera in 5 acts by Claude Debussy after Maurice Maeterlinck' play
- Premiere – Opéra Comique – 30 April, 1902
- Wagner's influence:

Harmony

Use of orchestra – as a narrator and an organic part of the drama

Gesamtkunstwerk

Leit motives – continuity- no number opera

Ideas on staging: <http://www.youtube.com/watch?v=9RB6tEEZ8rs>

Opera: <http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=825646880003>

- Starting from 1905 discussions – *Debussysme*
- Growing interest towards impressionism and Japanese miniature – *La mer* **1908**
- **1909** – he became the member of the advisory board of the conservatoire on Faure's request.
- **1910** - *La martyre de Saint Sebastien* – a mystery play with one dancer
- **1912** –a request from Diaghilev – *Jeux* – overshadowed by *Le sacre du printemps*
- **1915: Cello Sonata, en blanc et noir (for two pianos), sonata for fl., vla., harp, Etudes.**