How to Listen to and Understand Great Music
Part I
The Ancient World
Through the Early Baroque
Professor Robert Greenberg
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Robert Greenberg has composed over forty works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his Child’s Play for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg’s awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.” Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg’s work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc. magazine, and the San Francisco Chronicle. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.
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How to Listen to and Understand Great Music
Part I
The Ancient World
Through the Early Baroque

Scope:

Part I introduces the series and outlines its basic premises, the most important of which is the concept of Western music as a mirror of the social, political, and religious events and aesthetic ideals of its time. You will examine the ancient sources of Western music, paying special attention to the humanistic view of music held by the ancient Greeks. Also discussed at length are the religious and ceremonial roles played by music in the medieval Church; the rise of secularism in the High Middle Ages; the rebirth of Greek-style humanism during the Renaissance; and a detailed discussion of the expressive and syntactical developments of music leading up to and including the beginnings of the Baroque era. You will study and listen to the music of Euripides, Seikelos, Leonin, Machaut, Josquin des Prez, Palestrina, Gesualdo, Weelkes, Monteverdi, Bach, Handel, and others as the course seeks to observe the ongoing evolution of the musical language and style.
Lecture One
Introduction

Scope: This opening lecture introduces themes, concepts, and terminology that will be followed and used throughout the series. The nature of concert music as a living, breathing entity and not a fossil of the past is introduced. Important definitions and distinctions are introduced and discussed, including: “concert” music, “classical” music, “popular” music, and “Western” music. The concept of “music as a mirror” is introduced, as are the four basic tenets of music as a mirror. The three-pronged approach to the music under study during the course is discussed, as is the importance of building a descriptive vocabulary for describing that music. Heartfelt apologies are offered for the limitations of such a survey course as well as for the overstatements that will be necessary in a course like this one. Lastly, using Ludwig van Beethoven as an example, the “composer” is discussed, not as idiot savant or Godhead, but as a person describing some aspect or aspects of his life and world in his music.

Outline

I. Why should we seek to understand concert music?
   A. Music—the most sublime and abstract of all arts—provides incredible amounts of expressive, historical, and even philosophical information to those who know what to listen for.
   B. Music is a universal, non-verbal language that provides access to social, cultural, and aesthetic traditions of different times and places.
   C. An understanding of music can free our imaginations, making us more intellectually flexible and better at problem-solving.
   D. Not all concert music is “entertainment”; some of the best music is cutting-edge and even disturbing!

II. We begin with some key definitions and distinctions.
   A. This course examines Western (European-based) music, although many non-Western cultures also have ancient and substantial musical traditions.
   B. “Concert music” is the music most likely to be heard in a concert hall or other “reanimation facility.” Concert music is not synonymous with “classical music”; the latter refers either to the music of ancient Greece or to Western music composed between 1750 and 1827.
   C. It is problematic to distinguish between “concert music” and “popular music.” However, concert works will generally have greater melodic, harmonic, and rhythmic content than so-called “popular” works.

III. Professor Greenberg proposes four tenets of western music.
   A. Western music has been characterized by constant stylistic change.
      Musical Comparison:
      Thomas of Celano, Dies Irae (ca. 1225)
W.A. Mozart, *Eine kleine Nachtmusik*, 2nd movement (1786)  
Arnold Schönberg, *Pierrot Lunaire*, Song No. 1 (1912)

B. Music is a mirror of its society. As a society changes, so does its music.  
C. Composers search constantly for new modes of expression.  
D. The rate of stylistic change has increased as the rate of change in society has increased.  

**Musical Comparison:**  
*Ave Maris Stella*, plainchant hymn (ca. 700)  
Thomas of Celano, *Dies Irae* (ca. 1225)

**Musical Comparison:**  
N. Rimsky-Korsakov, *Russian Eastern Overture*, opening (1888)  
Igor Stravinsky, *Rite of Spring*, “Dance of the Adolescents” (1912)

IV. We will launch a three-pronged attack on our subject matter in this series.  
A. We will examine the historical, social, political, and religious circumstances that shaped the composers’ world and the style (or styles) of music that mirrored that world.  
B. We will study selected compositions as examples of their times and as objects of art unto themselves.  
C. We will develop listening skills and a musical vocabulary adequate to observe and describe musical events of various kinds.  

**Musical Comparison:**  
W.A. Mozart, Symphony in G Minor, K. 550, 4th movement (1788)—an example of disjunct melody.  
Ludwig van Beethoven, Symphony No 9, Op. 125, 4th movement, “Ode to Joy” (1824)—an example of conjunct melody.

V. A few apologies are in order.  
A. Unfortunately, this is a course of exclusion, not inclusion.  
B. The use of many overstatements is inevitable and necessary in presenting essential concepts.  
C. This series will provide only an historic and aesthetic “outline” of western music.

VI. Finally, let us consider the composer as person rather than as icon. A little depedestalization is good for us!  

**Musical Comparison:**  
Beethoven, Symphony No 5 in C Minor, first movement, versus  
Beethoven, Symphony No 2 in D Major, fourth movement.
Lecture Two
Sources—
The Ancient World and the Early Church

Scope: This lecture introduces the ancient world as a 4,000-year period of extraordinary cultural richness and variety. From this long ancient era only forty or so fragments of music have survived. In this lecture we discuss the cyclical, rather than linear, nature of art and music. Ultimately, this lecture focuses on the role of music in the ancient Greek and Roman world, and it concludes with a brief examination of the role of music in the early Christian Church.

Outline

I. Our search for the sources of Western music will carry us back to ancient Greece.
   A. The “ancient world” encompasses a huge span of time.
   B. From this long and rich ancient tradition, only 40 or so fragments of music have survived.
   C. When viewed in proper historical perspective, the music that we will examine in this course—that of the past 250 years—is really quite recent.
   D. We must avoid the temptation to think that music develops linearly and progressively, and that today’s music is somehow “better” than yesterday’s. Instead, think of music history as cyclical rather than linear.

II. The musical culture of ancient Greece is as relevant to us today as it was to the ancient Greeks.
   A. What we today refer to as the ancient Greek world was geographically and culturally diverse.
   B. Following are some important dates in the history of ancient Greece:
      1. The traditional date of the Trojan War was c. 1100 B.C.E.
      2. The Greek city-states appeared between c. 800 and 460 B.C.E.
      3. The first Olympic games were held c. 700 B.C.E.
      4. Pythagoras died in 497 B.C.E.
      5. Plato’s Republic was written in 380 B.C.E.
      6. Aristotle’s Politics was written in 330 B.C.E.
      7. Aristoxenus discovered harmonic elements in 320 B.C.E.
      8. Alexander the Great conquered and Hellenized the known world in 331–323 B.C.E.
   C. The Greek culture was essentially humanistic. Greek art, philosophy, and ideals ultimately put humankind at the center of all things.
   D. The Greeks viewed music as something magical and capable of changing the face of nature and human hearts and souls.
E. The heart of the Greek view of music was the “Doctrine of Ethos,” which viewed music as a microcosm.
   1. As a system of pitch and rhythm, music is ruled by the same mathematical laws that govern the rest of the universe.
   2. However, music is by no means reducible to mathematics, or vice versa.
F. The Greeks recognized the power of music to heighten the expressive meaning of words. Large parts of many Greek dramas were apparently sung.
   **Featured Music:**
   Euripides, Stasimon Chorus from *Orestes* (408 B.C.E.)

III. The ancient Romans adopted Greek music (and art) as their own.
   A. The *Epitaph of Seikelos* is a skolion or drinking song of great brilliance, beauty, and humanism.
      **Featured Music:**
      Seikelos, *Epitaph*, 1st century C.E.
   B. These drinking songs became a convention in 18th and 19th century Italian opera.
      **Musical Comparison:**
      Giuseppe Verdi, *La Traviata*, First Act (1853)
      Seikilos, *Epitaph*, 1st century C.E.
   C. Following are some important dates in the history of ancient Rome:
      1. Julius Caesar became dictator in 46 B.C.E. and was assassinated in 44 B.C.E.
      2. Jesus Christ was born in 4 B.C.E. and died c. 33 C.E.
      3. Nero became emperor in 54 C.E.
      4. The temple in Jerusalem was destroyed in 70 C.E.
      5. In 313 C.E. Constantine issued the Edict of Milan granting Christianity equal rights along with other religions in the Roman Empire.
      6. The conventional date for the fall of the Roman Empire in the West is 476 C.E.

IV. The void created by the decline of Roman municipal authority during the fifth and sixth centuries was filled, to a degree, by the Roman Catholic Church.
   A. The Church became the last bastion against barbarism and the preserver of culture and learning in an increasingly hostile world.
   B. By c. 600, the “age of theocracy” had begun. It would last until c. 1400.
   C. The early Church developed three guidelines for the use of music in Christian worship.
      1. Music must remind the listener of divine and perfect beauty.
      2. Music is a servant of religion. Since non-vocal music cannot teach Christian thoughts, instrumental music must be rejected.
3. Pagan influences—such as large choruses, “majorish” melodies, and dancing—must be rejected.

**Stasimon Chorus from *Orestes*, c. 408 C.E.**

—Euripides

You wild goddesses who dart across the skies seeking vengeance for murder, we beg you to free Agamennon’s son from his raging fury.... We grieve for this boy. Happiness is brief among mortals. Sorrow and anguish sweep down on it like a swift gust of wind on a sail boat, and it sinks under the tossing seas.

**Epitaph of Seikelos**

As long as you live, be lighthearted.
Let nothing trouble you.
Life is only too short, and time takes its toll.
Lecture Three
The Middle Ages—
Darkness, Change, and Diversity

Scope: This lecture focuses on the changing role of music in the medieval world. First we examine the liturgical plainchant of the so-called “Dark Ages,” its role within the Church, and its musical characteristics. The rebirth of Europe during the High Middle Ages and the attendant development of polyphony are next examined. Finally, we explore the violent disruptions of the 14th century—the so-called “Babylonian Captivity,” the Great Schism, the Black Plague, the Hundred Years War—and their impact on the arts and music of the time.

Outline

I. The Middle Ages are customarily divided into two periods:
   A. The Dark Ages: 600 C.E. –1000 C.E.
   B. High Middle Ages: 1000 –1400 C.E.

II. The Dark Ages (especially 600 to 800) were a grim time in European history.
   A. The education and technology of Greco-Roman civilization were essentially lost in the West, and the average person lived under extremely primitive conditions.
   B. The institution of serfdom tied the peasantry to the land from birth to death.
   C. Europe was periodically ravaged by invaders, and communication and trade between Europe and the rest of the world came to an almost complete halt.

III. The Catholic Church was all that stood against barbarity during the Dark Ages.
   A. The role of music in the medieval church was to create a mood of peace conducive to prayer and to embellish the liturgy.
   B. Church music was plainchant/Gregorian chant—unadorned and monophonic (unaccompanied) Catholic liturgical song.

   Featured Music:
   Ave Maris Stella, plainchant hymn.

   C. This hymn is a straightforward chant tune, repeated numerous times over numerous stanzas. Hymns were sung regularly during the “offices” (the daily “Liturgy of the Hours”) but not during the mass.

   D. Why are these hymns so relaxing and conducive to meditation and spiritual quietude?
      1. They are composed in vocal monophony.
      2. They are conjunct—smooth and singable.
      3. There is no “beat.”
IV. The High Middle Ages saw the gradual return of civilization and civility to Western Europe.

A. Europe experienced dramatic social, technological, and artistic changes.
   1. Technological developments included horse-drawn plows, crop rotation, and wind and water power for irrigation and milling.
   2. Cities were reborn and universities were founded.
   3. Romanesque and Gothic architecture developed.
   4. There was tremendous growth of secular courts.
   5. Greek and Arabic texts were translated into the vernacular, and a new vernacular literature emerged (e.g., Boccaccio, Chaucer, and Dante).
   6. The Crusades (1090 - c.1290) were a foreign policy disaster.

B. The High Middle Ages saw the development of composed polyphony.
   1. Musical notation developed and was refined and standardized.
   2. Composition replaced improvisation as the essential mode of musical creation.

C. Organum was the earliest composed and notated polyphony.
   1. Plainchant is present in one voice, while another voice simultaneously decorates and embellishes the plainchant.
   2. The earliest and simplest organum dates from ca. 900 C.E.
   3. Organum reached its artistic peak ca. 1150-1300 among a school of composers centered at Notre Dame in Paris and known as the Ars Antiqua.
   4. In florid organum, the lowest (tenor) voices sing the plainchant in long notes while a faster, florid upper line (duplum) embellishes and decorates the plainchant.

Featured Music:
Leonin, Alleluia Pascha Nostrum (c. 1200), florid organum.

V. The 14th century was a time of tremendous change and diversity.

A. The absolute authority of the Roman Catholic Church, and with it the age of theocracy, came to an end.
   1. The papal court abandoned Rome and was resident in Avignon between 1305 and 1378—the “Babylonian Captivity” of the Church.
   2. With the Great Schism (1378–1417), there were first two and then three simultaneous claimants to the papacy.
   3. The Black Plague (1347–50) and the Hundred Years War (1338–1453) generated a crisis of faith.
   4. Powerful secular rulers increasingly challenged the Church’s political prerogatives.

B. One response to the “crisis of faith” involved the rise of secular ideas, literature, and art.
   1. New vernacular literature was written.
2. “Humanists” promoted the rebirth of classical Latin and Greek culture.

C. The most representative compositional technique of the new music of the 14th century—the Ars Nova—was isorhythm.
   1. The music of the Ars Nova achieved a level of structural complexity not heard again until the 20th century.
   2. Fourteenth-century composers manipulated rhythm ("talea") and melodic intervals ("color") in isolation from each other.

D. Guillaume de Machaut (c. 1300-1377) was the most representative composer of the Ars Nova.
   1. His *Quant en Moy* consists of two different love poems sung simultaneously, one in the soprano voice and the other in the tenor voice.
   2. Occasional hockets allow for articulation of the words.

**Featured Music:**
Machaut, *Quant en Moy*, isorhythmic motet (c. 1350)
### Ave Maris Stella (c. 700)

<table>
<thead>
<tr>
<th>Latin</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ave Maris Stella</td>
<td>Hail, star of the ocean</td>
</tr>
<tr>
<td>Dei mater alma</td>
<td>Gentle mother of God</td>
</tr>
<tr>
<td>Atque semper virgo</td>
<td>And also always virgin</td>
</tr>
<tr>
<td>Felix caeli porta.</td>
<td>Joyous path of the sky</td>
</tr>
</tbody>
</table>

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### Quant en moy (ca 1350)

—Guillaume de Machaut

<table>
<thead>
<tr>
<th>MEZZO-SOPRANO</th>
<th>TENOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quant en moy vint premierement</td>
<td>Amour</td>
</tr>
<tr>
<td>Amours, si tres doucement</td>
<td>et beauté</td>
</tr>
<tr>
<td>Me font mon cuer enamourer</td>
<td></td>
</tr>
<tr>
<td>Que d’un resgart me fist present</td>
<td></td>
</tr>
<tr>
<td>Et tres amoureus sentiment</td>
<td>perfaite</td>
</tr>
<tr>
<td>Me donna avuec douz penser</td>
<td>Doubter</td>
</tr>
<tr>
<td>Espoir</td>
<td>Celer</td>
</tr>
<tr>
<td>D’avoir</td>
<td></td>
</tr>
<tr>
<td>Merci sans refuser.</td>
<td></td>
</tr>
<tr>
<td>Mais onques en tout mon vivant</td>
<td>Me font</td>
</tr>
<tr>
<td>Hardenment ne me vost donner.</td>
<td>parfaitement.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>MEZZO-SOPRANO</th>
<th>TENOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>When love first came to me</td>
<td>Thanks</td>
</tr>
<tr>
<td>He so very sweetly</td>
<td>to</td>
</tr>
<tr>
<td>filled my heart</td>
<td>love</td>
</tr>
<tr>
<td>That he gave me the gift of a look;</td>
<td>and</td>
</tr>
<tr>
<td>And he gave me, along with thoughts</td>
<td>extraordinary beauty,</td>
</tr>
<tr>
<td>Of love, the lovely idea</td>
<td>Fearing</td>
</tr>
<tr>
<td>To hope</td>
<td></td>
</tr>
<tr>
<td>To have</td>
<td>Feigning,</td>
</tr>
<tr>
<td>Grace, and never be refused.</td>
<td>Are what</td>
</tr>
<tr>
<td>But never in my entire life</td>
<td>I am</td>
</tr>
<tr>
<td>Did he ever mean to give me boldness...</td>
<td>consumed by...</td>
</tr>
</tbody>
</table>
Lecture Four
Introduction to the Renaissance

Scope: This lecture examines the tremendous impact of the rediscovery of ancient Greek and Roman culture upon Europe in the 15th and 16th centuries. Important Renaissance trends—from humanism to classicism—are defined and discussed. The ancient Greek ideal of music as an essentially humanistic art powerfully influenced the music of the Renaissance, an influence that is examined both theoretically (through the concepts of musica reservata and word painting, and the developing harmonic language) and musically (through the works of Josquin des Prez).

Outline

I. We begin with a brief review of the 14th century, which—in terms of music—marked the close of the Middle Ages and the dawn of the Renaissance.
   A. This era saw an end to the absolute authority of the medieval Church and an explosive growth in secular art.
   B. The composers of isorhythm—the most representative compositional technique of the late Middle Ages—created awesomely complex and highly intellectualized music.
   C. Guillaume de Machaut was the great composer and poet of the 14th century.
      Featured Music:
      Machaut, Quant en Moy, isorhythmic motet (c. 1350)

II. The Renaissance was characterized by the rediscovery of ancient, pre-Christian culture.
   A. The Renaissance era was shaped by several social and intellectual movements and events.
      1. Humanism was the dominant intellectual movement of the Renaissance, emphasizing human life and accomplishments rather than religious doctrine and the afterlife.
      2. The Renaissance was an age of geographic exploration.
      3. Classicism—the study of the language, literature, philosophy, art, and architecture of ancient Greece and Rome—held special fascination for Renaissance scholars.
      4. The Protestant Reformation profoundly shook the power of the Catholic Church.
      5. The invention of the printing press made possible the broader dissemination of knowledge.
      6. Visual art showed new clarity and perspective.
      7. Renaissance musical composers sought to recapture the classical Greek ideal of music; both secular and religious composers sought to create more expressive, meaningful music.
B. Several aesthetic innovations were adopted in music during the Renaissance.
   1. Renaissance composers sought to recapture the expressive ideal of the ancient Greeks, which held that music should move the emotions and soul.
   2. The music must clearly project or articulate the words.
   3. Music should also reflect the meaning and feeling of the spoken or written word, e.g., through tone or word painting. Thus music must not be overly melismatic (or “notey”).

**Musical Comparison:**
Leonin, *Alleluia Pascha Nostrum* (c. 1200): many melismas; vocal articulation is not arbitrary.
Machaut, *Quant en Moy* (c. 1350): Vocal articulations are arbitrary; rhythmic articulations are keyed to isorhythm rather than to words.

C. Technical innovations were also adopted.
   1. The Renaissance saw much experimentation with new tunings, harmonic structures, and notational techniques. Renaissance composers adopted the Greek view of music as a sonic manifestation of the “order” of the cosmos.
   2. The science of harmony began to evolve during the Renaissance.
   3. Composed homophony—harmonized melody—appeared for the first time.

IV. The most representative composer in the high Renaissance style was Josquin des Prez (c. 1440–1521).
A. Josquin was born in northern France and split his career between France and Italy.
B. He composed in the high Renaissance style: fluid and not particularly rhythmic music, characterized by smooth, carefully conjunct, and controlled polyphony with occasional use of homophony.

**Featured Music:**
Josquin des Prez, *Petite Camusette* (c. 1500)
1. This piece is composed for six voices, each singing its own melodic material.
2. It is composed in smooth imitative polyphony.
3. Declamation of individual parts is clear, although the dense polyphony obscures the individual voices.
<table>
<thead>
<tr>
<th><strong>Petite Camusette</strong></th>
<th><strong>Little Snub-Nose</strong></th>
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</thead>
<tbody>
<tr>
<td>—Josquin des Prez</td>
<td>—Josquin des Prez</td>
</tr>
<tr>
<td>Petite camusette,</td>
<td>Little snub-nose,</td>
</tr>
<tr>
<td>A la mort m’avez mis.</td>
<td>You’ll be the death of me.</td>
</tr>
<tr>
<td>Robin et Marian</td>
<td>Robin Hood and Maid Marian</td>
</tr>
<tr>
<td>S’en vont au bois joly.</td>
<td>Have gone to greenwood fair,</td>
</tr>
<tr>
<td>Ilz s’en vont bras à bras.</td>
<td>They’ve gone arm in arm,</td>
</tr>
<tr>
<td>Ilz se sont endormis.</td>
<td>And have dropped off to sleep,</td>
</tr>
<tr>
<td>Petite camusette,</td>
<td>Little snub-nose,</td>
</tr>
<tr>
<td>A la mort m’avez mis.</td>
<td>You’ll be the death of me.</td>
</tr>
</tbody>
</table>
Lecture Five
The Renaissance Mass—
Josquin des Prez, Palestrina, and
the Counter-Reformation

Scope: This lecture introduces the mass as the most important compositional
genre of the Renaissance. The mass itself is defined and the ceremony is
discussed in detail, in particular the nature and content of the Proper and
Ordinary of the mass. We then examine the Renaissance musical setting of the
Ordinary of the mass and the three essential types of Renaissance masses: the
Cantus Firmus or Tenor mass, the Paraphrase mass, and the Imitation mass. We
then discuss the Protestant Reformation and the subsequent impact of the
Counter-Reformation and the Council of Trent on the nature of Catholic
liturgical music in general and the mass specifically.

Outline

I. The musical setting of the Roman Catholic mass was the most important
   compositional genre of the Renaissance.
   A. The mass is the principal daily service of the Catholic Church.
   B. The mass has two main divisions.
      1. The Ordinary consists of those portions of the mass said every day.
      2. The Proper consists of those portions of the mass particular to
         specific days/celebrations in the liturgical calendar.
   C. The High Mass is divided into two broad parts, the first consisting of
      the Introductory and Liturgy of the Word, and the second consisting of
      the Liturgy of the Eucharist.
      1. Initially, all six parts of the Ordinary of the High Mass—the Kyrie,
         Gloria, Credo, Sanctus, Agnus Dei, and Ite Missa Est—were set to
         music. The Ite Missa Est was subsequently removed from this list.
      2. A single melody, usually a plainchant, will typically underlie all
         five parts of a Renaissance musical mass.
   D. The Renaissance musical mass had medieval precedents. Guillaume de
      Machaut’s isorhythmic Mass of Notre Dame set the Ordinary to music
      and tried to link melodically the diverse elements of the mass.
   E. In a Cantus Firmus mass, the underlying plainchant is heard in its
      original, medieval form and usually in the tenor voice. This is the
      original and most archaic form of Renaissance mass.
   F. In a Paraphrase mass, the underlying plainchant melody has been
      modernized according to the melodic tastes of the Renaissance. Josquin
      was the greatest composer of these masses.

Featured Music:
Josquin des Prez, Ave Maris Stella Mass, Agnus Dei III (c. 1500)
2. The declamation of the plainchant is obscured by the rich polyphony.

G. In an *Imitation* mass, a melody other than a plainchant is used to underlie the mass.
   1. These masses became common during the early 16th century.
   2. Due to its accessibility and recognizability, this compositional form was potentially subversive of Church authority.

II. The Protestant Reformation had a profound influence on the social, political, and artistic history of Europe.
   A. In 1517 the Catholic priest Martin Luther launched a protest against aspects of the Catholic Church. The protest rapidly became a full-blown anti-Roman revolution.
   B. The Catholic hierarchy responded with the Counter-Reformation, the key event of which was the Council of Trent (1545–63).
      1. The Council ostensibly purged the Catholic Church of “laxities, secularization, and abuses.”
      2. The Council objected strongly to certain aspects of Renaissance church music. These included *Imitation* masses based on secular melodies; use of complicated polyphony that obscured the words of worship; the excessive use of “noisy instruments” in church; the bad pronunciation of church-trained singers, and “the careless and generally irreverent attitude of the singers (in church).”

III. Giovanni de Palestrina (c. 1525–94) was the “savior” of Roman Catholic church music.
   A. According to legend, Palestrina composed his six-part *Pope Marcellus* Mass to demonstrate that polyphony could be made compatible with the musical doctrines of the Counter-Reformation.
   B. He found artistic/creative ground between compositional integrity and interest and the dictates of the Council of Trent.
      1. He wrote 104 masses and 250 motets.
      2. His style epitomized the sober, conservative spirit of the Counter-Reformation.
   C. **Featured Music:**
      1. Vocal lines are compact and almost entirely conjunct.
      2. Gentle diatonic lines and discrete chromaticism give the music serenity and transparency.
      3. Gentle regularity of rhythm helps to drive careful polyphony.
<table>
<thead>
<tr>
<th><strong>Agnus Dei</strong></th>
<th><strong>Lamb of God</strong></th>
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<tbody>
<tr>
<td>Agnus Dei,</td>
<td>Lamb of God,</td>
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<tr>
<td>Qui tollis peccata mundi,</td>
<td>Who taketh away the sins of the earth,</td>
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<tr>
<td>Miserere nobis.</td>
<td>Have mercy on us.</td>
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Lecture Six
Secular Music in the Late Renaissance and the Search for Expression—The Madrigal

Scope: This lecture focuses on the madrigal, the most important genre of Italian secular music of the late Renaissance. First we examine the heightened poetic content of the madrigal and the Petrarchian revival. Then we examine the role played by word-painting in the genre of the madrigal. Three madrigals are examined in order to observe the progressive development of the genre from the mid-16th century to the very early 17th.

Outline

I. The madrigal was the most important genre of Italian secular music during the 16th century.
   A. A madrigal is a secular, unaccompanied work for four to six voices.
   B. Madrigals were based on various poems of fairly high artistic level, and they used free rhyme schemes.
   C. They freely mixed polyphony and homophony.
   D. They sought to achieve poetic expression through word painting.
   E. Madrigals become the chief expressive/experimental genre of the mid to late 16th century.

II. The great 14th-century Italian poet Francesco Petrarch inspired the Petrarchan Movement.
   A. Pietro Bembo (1470–1547), statesman and poet, brought about a revival of Petrarch.
   B. Petrarch’s poetry became the ideal poetry for early madrigalists.
   C. The Flemish composer Cipriano de Rore (1516-1565) was a premier madrigalist.
      1. He used a Petrarchan sonnet as the text for his madrigal, Datemi Pace (1557).
      2. He was one of the “oltremontani” (i.e., non-Italian composers resident in Italy).
      3. The music shifts constantly to express the sonnet.
      4. The rhythms of melody are determined by poetic diction (musica reservata).

D. Featured Music:
   Cipriano De Rore, Datemi Pace (1557)
   1. The madrigal shifts constantly between homophony and polyphony.
   2. The composer uses tone painting to express the concepts of death and harmony.
E. Tone- or word-painting offered a creative syntax matching literary description with corresponding musical events.

III. Later Italian madrigalists showed increased expressivity via word-painting and melodic and harmonic inflection.
   A. One of these madrigalists (an amateur) was Carlo Gesualdo (c. 1561-1613).
   B. Musical Example:
      Gesualdo, Io Parto (published 1611)
      1. This piece displays intense chromaticism, non-functional harmony, and downplayed cadences.
      2. Tone-painting is used to express the meanings of key words: morto, vita, spiriti spenti, pietoso accenti.

IV. The English madrigalist tradition developed somewhat later than the Italian.
   Musical Example:
   Thomas Weelkes, As Vesta Was from Latmos Hill Descending (1601)
   A. This madrigal comes from “The Triumph of Oriana,” a collection of 23 madrigals assembled by Thomas Morley and published in 1601 in honor of Queen Elizabeth.
   B. It is a brilliant and fun piece, with obvious word-painting.
**Datemi Pace**  
—Cipriano de Rore

Datemi pace, o duri miei pensieri.  
Non basta ben ch’Amor Fortuna e Morte  
Mi fanno guerra intorno, e’n su le porte, Senza trovarmi dentro altri guerrieri?  
E tu, mio cor, ancor se’pur qual eri?

Disleal a me sol; che fiere scorte  
Vai ricettando e se’ fatto consorte

De’ miei nemici si pronti e leggieri.  
In te i secreti suoi messaggi, Amore,  
In te spiega Fortuna ogni sua pompa,  
E Morte la memoria di quel colpo

Che l’avanzo di me conven che rompa;  
In te i vaghi pensier s’arman d’errore:  
Perche d’ogni mio mal te soloincolpo.  
—Francesco Petrarch

**Give Me Peace**  
—Cipriano de Rore

Give me peace, o my jarring thoughts.  
Is it not enough that Love, Fate, and Death  
wage war all about me, and at my very gates,  
without finding other enemies within?  
And you, my heart, are you still as you were?

Disloyal to me alone; for you harbor fierce spies, and have allied yourself  
with my enemies, bold as they are

In you love reveals his secret messages,  
in you hate boasts all her triumphs,  
and Death awakens the memory of that blow  
which must surely destroy all that remains of me;  
In you gentle thoughts arm themselves with lies:  
Wherefore I charge you alone guilty of all my ills.
“Io parto” e non più dissi che il dolore
Privò di vita il core.
Allor proruppe in pianto e dissi Clori
Con interroti omèi:
“Dunque ai dolori io resto.
Ah, non fia mai
Ch’io non languisca in dolorosi lai.”
Morto fui, vivo son che i spiri spenti
tonaro in vita a si pietosi accenti.

“I am leaving,” and said no more
— Carlo Gesualdo

“I am leaving,” and said no more, for
grief had robbed my heart of life.
Then he began to weep, and Clori
said, with interrupted cries of “Alas”:
“Therefore with my agony I remain.
Ah, may I never
cease to languish in such pain.”
I was dead, and now am I alive,
for the dead spirits
return to life at the sound of such
Pathetic accents.

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

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

Scope: This lecture introduces the brilliant and exuberant Baroque era. In a series of comparisons between Renaissance and Baroque music, this lecture differentiates between the measured elegance of Renaissance music and the extravagant emotionalism of Baroque music. Special attention is paid to the scientific and investigative spirit of the Baroque and its impact on the arts of the era. The Baroque artistic duality of emotional extravagance and intellectual control is examined as a manifestation of the scientific and philosophical currents of the time. The lecture concludes with an examination of magnificence in Baroque art, using as a musical example the genre of French Overture.

Outline

I. The Baroque era in music is conventionally dated between 1600 (the composition of the first surviving opera) and 1750 (the death of J.S. Bach).
   A. Baroque is the Portuguese word for “irregular pearl.”
   B. It was originally used as a colloquial reference to art and music of “corrupt taste.”
   C. It is used today to denote the flamboyant, decorative, and often highly detailed art and music of the period between c. 1600 and 1750.
   D. Although there is no single Baroque musical style, the notey, brilliant, and typically polyphonic music of J.S. Bach has come to epitomize the Baroque era.
   Featured Music: J.S. Bach, Brandenburg Concerto No 2, 3rd Movement (1721)

II. Baroque-era intellectual and social trends were reflected in Baroque music.
   A. The Baroque era saw rational thought and logic as transcendent.
   B. It was an era of great scientific observation and codification
      1. Great scientists of the period included Galileo, Kepler, Leeuwenhoek, Harvey, and Newton.
      2. The era was characterized by an effort to explain, order, and dominate the physical world through rational thought rather than appeal to supernatural explanations.
   C. The Baroque adoration of symmetry and control extended to nature itself.

III. Baroque music and art displayed the paradoxical duality of emotional extravagance held in check by systematic intellectual control.
   A. Baroque extravagance contrasted sharply with Renaissance restraint.
   Musical Comparison: Palestrina, Pope Marcellus Mass, Agnus Dei I (1555): measured, emotionally controlled; a cappella; homogeneous sound; prayerful.
Bach, B Minor Mass, Sanctus/Hosanna (1745): ecstatic, unrestrained, instrumental; thick texture.

B. A comparison of Baroque and Renaissance secular vocal music also illustrates this contrast between extravagance and restraint.

Musical Comparison:
Weelkes, *As Vesta Was from Latmos Hill Descending* (1601): tone-painting provides expression; minimal emotional content.
Purcell, *Dido and Aeneas*, “Dido’s Lament” (1689): Words and music convey the singer’s emotions.

IV. Baroque art was magnificent and extravagant.

A. Baroque art was often a celebration of the Absolute Monarch who commissioned the artist.

B. Louis XIV of France (reigned 1643–1715) was the quintessential example of a ruler who celebrated himself and his reign with magnificent, awe-inspiring art.

1. The royal palace at Versailles provides an architectural example of Baroque extravagance and control.

2. The French Overture provides a musical example of this same duality. The typical French Overture had two parts.

   a. The first was characterized by sweeping scales, heavy accents, dotted rhythms, and a slow and majestic tempo.

   b. The second was characterized by imitative polyphony and a faster tempo.

Musical Example:
Handel, *Water Music*, Overture (in the French style), 1717
Lecture Eight
Style Features of Baroque Music and a Brief Tutorial on Pitch, Motive, Melody, and Texture

Scope: This lecture seeks to build listening skills and a descriptive vocabulary, and it will discuss some essential style features of Baroque-era music. Music is first defined as “sound in time” or “time defined by sound.” A vocabulary for addressing the sound aspects of music is presented, defining and discussing, respectively, “discrete sound,” “frequency,” “pitch,” “melody,” “motive,” “theme,” and “tune.” Texture is defined and the textures of monophony, polyphony, and homophony are defined and discussed. The advent of instrumental music during the Baroque era is examined, as is the abstract nature of instrumental music itself. Finally, the ongoing development of such essential musical elements as pulse, meter, scales, and harmony are examined in light of the Baroque predilection for scientific investigation, systemic organization and codification.

Outline

I. We begin by reviewing the social trends and events that shaped Baroque style and music.
   A. There is greater interest in human (rather than religious) expression and the consequent fascination with theater.
   B. The scientific climate of the times led to a new emphasis on logic and control.
   C. The eclipse of the Church’s political power enhanced that of the absolute monarch.
   D. The development of instrumental music illustrates the development of the structural features of Baroque music to the point that text or voices were no longer needed to create a viable musical statement.

II. We now undertake a terminological tutorial on the “sound” aspects of music.
   A. Music is sound in time, or time defined by sound.
   B. Musical time is some aspect of “rhythm.”
   C. Most sounds in Western music are discrete sounds: i.e., sounds we can sing. Properties of discrete sounds include:
      1. Fundamental frequency: the rate of vibration of the full length of a sound-producing body, and the singable sound created by that full-length vibration.
      2. Pitch: a discrete sound with two properties: a single, singable fundamental frequency and timbre.
      3. Note: a discrete sound with three properties: a single, singable fundamental frequency, timbre, and duration.
   D. A melody is any succession of pitches.
1. A motive (or motif) is a brief succession of pitches from which a melody grows through the processes of repetition, sequence, and transformation.

**Featured Music:**
Beethoven, Symphony No 5, first movement (1808)

2. The theme is the primary musical subject matter in a given section of music.

3. A tune is a generally singable, memorable melody with a clear sense of beginning, middle, and end.

**Featured Music:**
Tchaikovsky, Violin Concerto, first movement theme 1 (1878)

4. A conjunct melodic contour generally features steps between notes.

**Featured Music:**
Beethoven, Symphony No 9, fourth movement, “Ode to Joy” (1824)

5. A disjunct melodic contour features leaps between notes.

**Featured Music:**
Mozart, G Minor Symphony, fourth movement (1788)

E. **Texture** refers to the number of melodies present and the relationship between or among those melodies in a given section of music.

1. Monophonic texture/monophony consists of only a single unaccompanied melody line.

**Featured Music:**
Ave Maris Stella, plainchant hymn

2. Polyphonic texture/polyphony (also known as contrapuntal texture or counterpoint) consists of two or more simultaneous melody lines of equal importance.

   a. Imitative polyphony is characterized by overlapping or imitation of a melody line. The imitation can be strict (e.g., a canon or round) or non-strict.

**Featured Music:**
Josquin des Prez, Ave Maris Stella Mass, Agnus Dei III (c. 1500)

   b. Non-imitative polyphony is characterized by two different melodies of equal importance and played simultaneously.

**Featured Music:**
Machaut, Quant en moy (c. 1350): three-part non-imitative polyphony.

3. With homophonic texture/homophony, one melodic line predominates, and all other melodic material is heard as secondary or accompanimental to the main melody.

**Featured Music:**
Beethoven, Piano Sonata Op. 13, second movement (1796)
III. We resume our study of the development of purely instrumental music as a function of the development of the syntactical elements of the musical language during the Baroque era.

A. Perhaps the most extraordinary musical development of the Baroque was the growth of purely instrumental music.

Musical Comparison:
Palestrina, Agnus Dei from Pope Marcellus Mass (1555)
J.S. Bach, Brandenburg Concerto No 5, 1st movement opening (c. 1721)

B. During the Baroque, every aspect of the musical language was affected by the era’s fascination with codification, invention, logic, and scientific method.
1. Beat, pulse, and meter became more precise and more clearly notated.
2. The well- or equal-tempered tuning system became universal by c. 1710.
3. Major and minor scales replace Church modes as the pitch “color” palettes from which composers draw their pitch material.
4. Functional harmony is standardized and codified.
5. The basso continuo clearly states the harmonic progression from chord to chord.
Timeline

500 B.C.E........................................Pythagoras publishes his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.

408 B.C.E........................................Euripides writes Orestes around this time. The Stasimon Chorus offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


1st century C.E.................................The “Epitaph of Seikelos,” a skolion, or drinking song, of great brilliance, beauty, and humanism is written around this time. These drinking songs became a convention in 18th- and 19th-century Italian opera.

313 ..................................................Constantine issues the Edict of Milan, granting Christianity rights equal to those enjoyed by other religions in the Roman Empire. Christian churches later became major controlling forces in the development of musical styles.

476 ..................................................Traditional date given for the fall of the Roman Empire, which opened the way for the Age of Theocracy.

590–604 ..........................................The reign of Pope Gregory the First, in whose honor the Gregorian chant was created.

600 ..................................................The beginning of the Age of Theocracy, or the absolute authority of the Roman Catholic Church, including control of musical form and content.

700 ..................................................The well-known and oft-referenced plainchant hymn Ave Maris Stella is written around this time.

1090–1290 ......................................The Crusades.

1200 ..................................................Leonin writes the Alleluia Pascha Nostrum.

1300 ..................................................Birth of Guillaume de Machaut.

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1304 ................................................Birth of Francesco Petrarch.
1374 ................................................Death of Francesco Petrarch.
1377 ................................................Death of Guillaume de Machaut.
1400 ................................................The end of the Age of Theocracy.
1440 ................................................Birth of Josquin des Prez.
1450 ................................................The printing press is invented.
1500 ................................................Josquin writes his *Petite Camusette* and his
*Ave Maris Stella* Mass, a paraphrasing of the
ancient *Ave Maris Stella* plainchant.
1521 ................................................Death of Josquin des Prez.
1525 ................................................Birth of Giovanni de Palestrina.
1546–1648 ......................................The Protestant Reformation, launched by
Martin Luther’s 1517 protest against aspects
of the Catholic Church.
1540s–1550s ...................................The Counter-Reformation, or the Catholic
Church’s response to the Protestant
Reformation.
1546 ................................................Birth of Giulio Caccini.
1550 ................................................Philip Nicolai writes the Lutheran church
chorale *The Sacred Bridal Song*; Bach’s
Cantata No. 140 harmonized this melody.
1555 ................................................Palestrina composes his *Pope Marcellus
Mass* to demonstrate that polyphony could
be made compatible with the sober,
conservative musical doctrines of the
Counter-Reformation.
1557 ................................................Gioseffe Zarlino writes his book on
harmonic techniques.
1594 ................................................Death of Giovanni de Palestrina.
1596 ................................................Tsai-Yu of China describes the principle of
equal temperament, though traditionally,
Andreas Werckmeister is credited with
inventing this concept in 1700.
1600 ................................................Opera is invented in Florence, Italy.
1600–1750 ......................................The Baroque Era
1607.................................Monteverdi publishes his first opera, *Orfeo*, which is generally considered to be the first great operatic masterpiece.
1618.................................Death of Giulio Caccini.
1632.................................Birth of Jean-Baptiste Lully.
1638.................................The first public opera house opens in Venice, Italy.
1643–1715...........................Reign of King Louis XIV of France (the “Sun King”).
1660.................................Advent of the aria; Jacopo Peri composes the opera *Euridice*, believed to be the first complete opera to survive to modern times.
1678.................................Birth of Antonio Vivaldi.
1685.................................Birth of Johann Sebastian Bach; birth of George Frederick Handel.
1687.................................Death of Jean-Baptiste Lully.
1700.................................According to conventional Western history, Andreas Werckmeister invents the concept of equal temperament.
1709.................................Bartolomeo Cristofori develops the first working drawings for a piano.
1714.................................Birth of Christoph Willibald Gluck.
1732.................................Birth of Franz Joseph Haydn.
1739.................................*Opera seria* is adopted as the standard form from Italian poet-librettist Pietro Metastasio.
1740s–1750s..........................The Enlightenment; Baroque opera style begins to fall out of favor.
1741.................................Death of Antonio Vivaldi.
1748.................................The first public subscription concert hall is built in Oxford, England.
1750.................................Death of Johann Sebastian Bach.
1750–1827............................The Classical Era.
1752 ................................................Rousseau’s opposition to French opera begins “War of the Buffoons,” a pamphlet and verbal battle over the form that opera should take. Rousseau and his supporters embraced Pergolesi’s *La Serva Padrona* as the ideal form for opera.

1756 ................................................Birth of Wolfgang Amadeus Mozart.

1759 ................................................Death of George Frederick Handel.

1769 ................................................The first periodical targeted to amateurs—*The Musical Dilettante*—appears.

1770 ................................................Birth of Ludwig van Beethoven.

1782 ................................................Giovanni Paisiello and Giuseppe Petrosellini are the first to turn *The Barber of Seville* by Beaumarchais into an opera.

1787 ................................................Death of Christoph Willibald Gluck.

1788 ................................................The French Revolution begins.

1791 ................................................Death of Wolfgang Amadeus Mozart.

1801 ................................................Birth of Vincenzo Bellini.

1803 ................................................Birth of Hector Berlioz.

1809 ................................................Death of Franz Joseph Haydn.

1810 ................................................Birth of Frederic Chopin.

1811 ................................................Birth of Franz Liszt.

1813 ................................................Birth of Giuseppe Verdi.

1827 ................................................Death of Ludwig van Beethoven.

1833 ................................................Birth of Johannes Brahms.

1835 ................................................Death of Vincenzo Bellini.

1837 ................................................Birth of Mily Balakirev.


1849 ................................................Death of Frederic Chopin.
1862 ................................................Ludwig von Koechel publishes a
chronological catalogue of Mozart's music;
birth of Claude Debussy.

1869 ................................................Death of Hector Berlioz.

1874 ................................................Birth of Arnold Schönberg.

1882 ................................................Birth of Igor Stravinsky.

1886 ................................................Death of Franz Liszt.

1896 ................................................Death of Tchaikovsky.

1897 ................................................Death of Johannes Brahms.

1901 ................................................Death of Giuseppe Verdi.

1910 ................................................Death of Mily Balakirev.

1918 ................................................Death of Claude Debussy.

1951 ................................................Death of Arnold Schönberg.

1971 ................................................Death of Igor Stravinsky.
Glossary

**Aria**: Originally a song sung by a single voice with or without accompaniment. Now taken to mean a lyric song for solo voice generally having two contrasting parts, ending with a literal or elaborated repeat of part I. The aria first developed into this form in the early operas; the arias found in an opera, cantata, or oratorio usually express intense emotion.

**Bel canto**: A style of singing that emphasizes the beauty of sound throughout the entire voice range. Specifically, an elegant Italian vocal style characterized by florid melodic lines delivered by voices of great agility, smoothness, and purity of tone.

**Cadence**: A harmonic or melodic formula that occurs at the end of a phrase, section, or composition that conveys a momentary or permanent conclusion; in other words, a musical punctuation mark.

**Canon**: Strict counterpoint in which each voice exactly imitates the previous voice at a fixed distance.

**Cantata**: A poem set to music to be performed by voices and instruments; usually has several movements, airs, recitatives, and choruses.

**Chord**: The simultaneous sounding of three or more different pitches.

**Closed cadence**: Equivalent to a period or exclamation mark; such a cadence ends on the tonic and gives a sense of rest and resolution.

**Coda**: The closing few measures of a composition; usually not a part of the main theme groups of the standard form of a composition but a finishing theme added to the end to give the composition closure.

**Concert overture**: Music preceding an opera or play, often played as an independent concert piece.

**Conjunct**: Refers to a melodic contour that generally features steps between notes; such a melody will usually sound smooth and controlled.

**Deceptive/false cadence**: Equivalent to a colon or semicolon; such a cadence does bring resolution but not to the expected tonic harmony.

**Disjunct**: Refers to a melodic contour that generally features leaps between notes; such a melody will usually sound jagged and jumpy.

**Dominant**: The note and chord five notes above a given tonic note/chord; the dominant harmony is the chord most closely related to the tonic chord in a given key; the dominant chord will almost always immediately precede an appearance of the tonic chord.

**Duplum**: In 12th-century organum, the duplum was the part immediately above the tenor. If a third part was present, it was called the triplum. In the 13th century, the duplum came to be known as the *motetus*. 
**Frequency**: The rate of vibration of a string, column of air, or other sound-producing body.

**Fugue**: Important Baroque musical procedure, in which a theme (or subject) is developed by means of various contrapuntal techniques.

**Functional harmony**: Harmonic usage that was standardized and codified into a fully coherent system during the Baroque period. This method is still used by modern arrangers and orchestrators. The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups. These groups derive their names from the three important roots of the traditional harmonic system: the tonic, dominant, and subdominant. In this way, they are comparable to the three primary colors used by the artist: red, yellow, and blue.

**Fundamental frequency**: The rate of vibration of the full length of a sound-producing body and the sound created by that full-length vibration.

**Gesamtkunstwerke**: Wagner’s projected all-inclusive art form.

**Hocket**: A medieval practice of composition in which two voices would move in such a manner that one would be still while the other moved and vice versa. Sometimes, this was achieved by breaking a single melody into short, one- or two-note phrases, then dividing the phrases between the two voices so that a quick back-and-forth movement of the melody would be heard.

**Homophonic texture/monophony**: Texture in which one melodic line predominates; all other melodic material is heard as being secondary or accompanimental.

**Idée fixe**: A recurring theme that appears in many movements of the same composition.

**Intermezzi/Intermedi**: (1) An instrumental interlude between the acts of a performance. (2) A comic play with music performed between the acts, popular in the 16th and 17th centuries in France and Italy. (3) A short, lyric composition, often for the piano. (4) In the old dance suite, this term refers to two to four short dance movements between the sarabande and the gigue.

**Isorhythm**: A medieval principal of construction that was used most often in motets. This construction is based on a repeating rhythmic pattern in one or more of the voices.

**K. numbers**: Koechel numbers, named after Ludwig von Koechel, who catalogued Mozart’s works.

**Klangfarbenmelodie**: A term coined by composer Arnold Schönberg to describe a style of composition that employs several different kinds of tone colors to a single pitch or to multiple pitches. This is achieved by distributing the pitch or melody among several different instruments.
**Leitmotif**: A recurring motif in a composition (usually an opera) that represents a specific person, idea, or emotion. This term was first applied to the operas of Richard Wagner.

**Madrigal**: A vocal music form that flourished in the Renaissance, originating in Italy. The madrigal is generally written for four to six voices that may or may not be accompanied (in modern performance, madrigals are usually presented a cappella). Madrigals are usually set to short love poems, though the words are occasionally about death, war, or other topics; they were extremely popular in England and Italy and were also produced in France, Germany, and Spain. The madrigal is characterized by word painting and harmonic and rhythmic contrast. In the madrigal, each line has its own tune, rather than the entire composition having a single tune with harmonic accompaniment.

**Melisma**: A group of many notes (usually at least five or six) sung melodically to a single syllable. Melismas are found especially in liturgical chant.

**Melody**: Any succession of pitches.

**Minuet**: Seventeenth- and eighteenth-century dance, graceful and dignified, in moderately slow, three-quarter time.

**Monophonic texture/monophony**: Texture consisting of only a single, unaccompanied melody line (Gregorian chant, for example).

**Motet**: A polyphonic vocal style of composition. The motet was popular in the Middle Ages, when it consisted of a tenor foundation on which other tunes were added. The texts of these voices could be sacred or secular, Latin or French, and usually had little to do with each other, with the result that the composition lacked unity and direction. During the 14th century, isorhythm and other rhythmic refinements came into use, somewhat unifying the sound and texture of the motet. By the Renaissance, the separate voices of the motet had adopted the same text (by this time, the texts were religious almost without exception), and each voice was considered a part of the whole rather than a whole in itself, thus finally giving the motet unity and grace.

**Motive/motif**: A brief succession of pitches from which a melody grows through the processes of repetition, sequence, and transformation.

**Musica reservata**: “Serious music,” emphasizing clearly articulated words to ensure that the expressive message of a piece of music is understood by the audience.

**Note**: A sound with three properties: a single, singable fundamental frequency; timbre; and duration.

**Octatonic scale**: A scale of eight pitches per octave arranged by alternating half steps and whole steps. There are only three different arrangements of this scale.

**Open cadence**: Equivalent to a comma; such a cadence pauses on the dominant harmony without resolving the tonic harmony, creating tension and the need to continue.
Oratorio: Large-scale dramatic composition originating in the 17th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment and are similar to operas but without costumes, scenery, or action.

Organum: Term referring to the earliest kind of polyphonic music. Organum developed from the practice of adding voices above a plainchant (Cantus Firmus); at first, these added voices ran parallel to the plainchant at an interval of a fourth or fifth. Later, they began to move about more freely. Organum was in use from the 12th through the 13th centuries.

Pentatonic scale: A scale of five tones. It is used in African, Far Eastern, and Native American music. The pentatonic scale has been used in 20th-century compositions, as well.

Pitch: A sound with two properties: a single, singable fundamental frequency and timbre.

Plagal cadence: So-called “Amen” cadence; when used, a plagal cadence will generally occur as a musical postscript following a closed cadence.

Plainchant: Also called the Gregorian or Old Roman chant, this is one of the earliest surviving styles of music in Western Europe, attributed to Pope Gregory the Great. In reality, Gregory probably had little to do with the chant we know today, because the chants that survive in manuscripts date from the 11th to the 13th centuries, and Gregory died in the year 604. The surviving chants are modal with monophonic melodies and freely flowing, unmeasured vocal lines. Most chants belong to the Mass or to the daily offices.

Polyphonic texture/polyphony (contrapuntal texture or counterpoint): Texture consisting of two or more simultaneous melody lines of equal importance.

Pythagorean comma: The discrepancy between the opening pitch and the last pitch in a circle of fifths, making the final pitch about an eighth of a tone sharp.

Schmerz: German; pain or sorrow, angst.

Singspiel: German-language musical comedy, usually romantic or farcical in nature, with spoken dialogue. Popular in the 18th century.

Sonata: Piece of music, typically in three or four movements, composed for a piano (piano sonata) or a piano plus one instrument (violin sonata, for instance).

Sprechstimme: A vocal style in which the melody is spoken at approximate pitches rather than sung on exact pitches. The sprechstimme was developed by Arnold Schönberg.

Sturm und Drang (“Storm and Stress”): Pre-Romantic artistic movement bent on expressing great personal feelings and emotions.
Texture: The number of melodies present and the relationship between those melodies in a given segment of music; the three textures discussed in this course are monophony, polyphony (counterpoint), and homophony.

Theme: The primary musical subject matter in a given section of music.

Timbre: Tone color.

Tonal/Tonality: The sense that one pitch is central to a section of music, as opposed to atonal/atonality.

Tone poem: Also called a symphonic poem. A one-movement orchestral genre that develops a poetic idea, suggests a scene, or creates a mood. The tone poem is generally associated with the Romantic era.

Tonic: The home note and chord of a piece of tonal music. Think of the term as being derived from tonal center (tonic). For example, if a movement is in C, the note C is the tonic note, and the harmony built on C is the tonic chord.

Trio: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical-era symphony.

Triple meter: A metrical pattern having three beats to a measure.

Tune: A generally singable, memorable melody with a clear sense of beginning, middle, and end.
Biographical Notes

The Ancient World/The Early Church

**Aristoxenus** (364–304 B.C.E.): Greek philosopher and writer on music and rhythm; discovered harmonic elements in 320 B.C.E.

**Pietro Bembo** (1470–1547): Statesman and poet who brought about a revival of Petrarch.

**Euripides** (480–406 B.C.E.): Greek playwright; the Stasimon Chorus in his *Orestes* offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.

**Carlo Gesualdo** (1561–1613): Amateur Italian madrigalist, known for *Io Parto*, published in 1611.

**Leonin** (1159–1201): The first known significant composer of polyphony organum; also, the earliest composer known to have signed his work. Acknowledged for the *Alleluia Pascha Nostrum*.

**Martin Luther** (1483–1546): Began the Protestant Reformation with his protests against aspects of the Catholic Church.

**Guillaume de Machaut** (1300–1377): Renaissance composer and poet considered representative of the Ars Nova, or the music of the 14th century, characterized by isorhythm. Known for his isorhythmic motet *Quant en Moy*.


**Giovanni de Palestrina** (1525–1594): Renaissance composer considered to be the “savior” of Roman Catholic Church music. Prolific composer of Masses, motets, and other sacred works, as well as madrigals. According to legend, Palestrina composed one of his most well known works, the *Pope Marcellus Mass*, to demonstrate that polyphony was compatible with the musical doctrines of the Counter-Reformation.

**Francesco Petrarch** (1304–1374): Italian poet whose work was considered the ideal for early madrigalists. One of Petrarch’s sonnets was used as the text for Cipriano de Rore’s well-known *Datemi Pace*.

**Josquin des Prez** (1440–1521): One of the most influential composers of the Renaissance period. Known for his *Petite Camusette*, composed around 1500, and his *Ave Maris Stella* Mass, a paraphrasing of the ancient *Ave Maris Stella* plainchant.

**Pythagoras** (560–480 B.C.E.): Greek philosopher known for his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.
Cipriano de Rore (1516–1565): Flemish composer considered to be a premier madrigalist. Used a Petrarchan sonnet as the text for his madrigal Datemi Pace, composed in 1557.

Seikelos: Greek composer, known for the “Epitaph of Seikelos,” a skolion, or drinking song, written around the 1st century C.E.

Thomas of Celano (1200–1255 C.E.): Thirteenth-century Franciscan monk believed to have composed the Dies Irae around 1225.

Thomas Weelkes (1575–1621): English madrigalist known for As Vesta Was from Latmos Hill Descending, published in 1601.

Tsai-Yu: Ming dynasty prince who described the principle of equal temperament in 1596, though traditionally Andreas Werckmeister is credited with inventing this concept in 1700.

The Baroque Era (1600–1750)

Johann Sebastian Bach (1685–1750): Considered by many to be the greatest composer in the history of Western music, Bach’s main achievement lies in his synthesis and advanced development of the primary contrapuntal idiom of the late Baroque era and in the basic tunefulness of his thematic material. He is also known for the numerical symbolism and mathematical exactitude that many people have found in his music.

Giulio Caccini (c. 1546–1618): Italian composer credited with being the inventor of the stile recitativo, one of the foundations of operatic style. A member of the Florentine Camerata, a Renaissance “intellectual club.”

Emilio de’ Cavalieri (c. 1550–1602): Roman-born composer whose dramatic works were forerunners of opera and oratorio. His Dalle Più Alte Sfere (1589) highlights madrigal effects and virtuoso techniques for the solo singer. A member of the Florentine Camerata, a Renaissance “intellectual club.”

Arcangelo Corelli (1653–1713): Italian composer and violinist who eschewed virtuosity and strove for complete control of tonality, though not all movements are tonally closed. The implications of fully systematized tonality were first realized in the concerto compositions of Corelli and his contemporaries.

Bartolomeo Cristofori (1655–1731): Developed the first working drawings of the piano in 1709.

George Frederick Handel (1685–1759): German composer whose works are characterized by grandeur and sustained power, simple melodies, and breadth and clarity of harmonic structures. Some of Handel’s most well known works include Water Music (1717) and his English-language oratorio The Messiah (1742).

Louis XIV of France (1638–1715): King of France (1643–1715); his palace at Versailles is an architectural example of Baroque extravagance and control.
Jean-Baptiste Lully (1632–1687): Composer to Louis XIV’s court who exerted tremendous influence on French opera. In addition to many operas, including The Temple of Peace (1685), Lully composed ballets, sacred vocal pieces, and incidental music for the theater.

Pietro Metastasio (1698–1782): Italian poet/librettist most responsible for standardizing the form of the libretto in Baroque-era opera.

Claudio Monteverdi (1657–1643): Key proponent of the seconda prattica, the concerited music characteristic of the early Baroque period; also key to development of the new form of opera that sprang from the combination of music and rhetoric in the art of Italian monody, as shown in his opera Orfeo (1607).

Erdmann Neumeister (1671–1756): Influential Lutheran theologian and poet who helped to shape the nature and content of the Lutheran Church cantata.

Johann Pachelbel (1653–1706): German composer and organist who was a dominant figure in late 17th-century keyboard music. His repertory is the stylistic ancestor of Bach’s, particularly his technique of chorale variation.

Giovanni Battista Pergolesi (1710–1736): Italian composer whose La Serva Padrona was embraced by intellectuals toward the end of the Baroque era as the new operatic ideal.

Jacopo Peri (1561–1633): Along with Giulio Caccini and Emilio de’ Cavalieri, strove for a type of singing style between speech and song (stile rappresentativo). A member of the Florentine Camerata, a Renaissance “intellectual club.” Peri’s opera Euridice (1660) is the first complete opera to survive.


Jean-Jacques Rousseau (1712–1778): Anti-establishment French intellectual at the cutting edge of the Enlightenment. Rousseau led the rejection of Baroque opera seria in favor of opera buffa, with Giovanni Battista Pergolesi’s La Serva Padrona as the operatic ideal.

William Shakespeare (1564–1616): Traditionally said to be the greatest English-speaking playwright. Shakespeare’s works provided subjects for many composers.

Antonio Vivaldi (1678–1741): Italian composer and violinist. His importance lies in his concertos, for their boldness and originality and for their central place in the history of concerto form.

The Classical Era (1750–1827)

Ludwig van Beethoven (1770–1827): German composer and pianist who radically transformed every musical form in which he worked. Considered a key transitional figure between the Classical and Romantic eras because of his
Classical training and technique and Romantic range of expression. His music combined the spirit of the Enlightenment, the spirit of revolution, and the turmoil of the Napoleonic era with his own personality.

**Franz Joseph Haydn** (1732–1809): Austrian-born composer whose music is notable for its solid structure, which was an important part of the Classical era, though his music long failed to exert as powerful a sway over the public as that of Mozart and Beethoven. He is regarded as the “father” of the symphony, orchestra, and string quartet. Over the course of his life, Haydn was also instrumental in the development of the sonata cycle and helped to establish the tradition of modern orchestral playing.

**Ludwig von Koechel** (1800–1877): In 1862, von Koechel published a chronological and thematic register of the works of Mozart. It is sometimes known today as “the Koechel catalogue,” and the so-called “K numbers” are still used to refer to Mozart’s works.

**Wolfgang Amadeus Mozart** (1756–1791): Austrian composer, keyboard player, violinist, violist, and conductor. Mozart’s sense of form and symmetry seems to have been innate and was allied to an infallible craftsmanship, which was partly learned and partly instinctive. His operas not only displayed hitherto unequalled dramatic feeling but widened the boundaries of the singer’s art through contact with some of the greatest talents of his day. Mozart’s insight into human nature, at once perceptive and detached, created characters on the stage who may be claimed in their context as the equal of Shakespeare’s. His music combined Italian, French, Austrian, and German elements. Not by revolutionary deliberation but by the natural superiority of the music he wrote, he changed the course of the symphony, the string quartet, the sonata, and much more.

**Lorenzo da Ponte** (1749–1838): The librettist of Mozart’s great opera buffa: *The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Thus Do They All* (1789).

**Gioacchino Rossini** (1792–1868): Italian composer who published three dozen or so operas. Probably the most well known is *The Barber of Seville*, a treatment of the first play of the Figaro trilogy by Beaumarchais, on which Mozart had drawn 30 years before in Vienna. A leading bel canto composer.

**The Romantic Era** (1827–1848)

**Vincenzo Bellini** (1801–1835): One of the most important composers of Italian opera in the early 19th century, considered a leading bel canto composer, though his influence was not confined to opera. Chopin owes much to him, particularly in his handling of melody.

**Franz Benda** (1709–1786): Composer and violinist in the court of Prussia’s Frederick the Great. Significant works demonstrating Romantic trends include *Symphony in C* (c. 1750).
Hector Berlioz (1803–1869): French composer who introduced the idea of an idée fixe, a single melody that unites an entire work but is gradually transformed throughout the course of the symphony. Also the first composer to closely associate his symphonies with extra-musical “programmes.”

Johannes Brahms (1833–1897): German composer whose compositions continued in the progressive direction of waning Romanticism. In his later works, however, Brahms synthesized Classical forms with the slowly unraveling sense of tonality almost forgotten from early Romanticism. Considered a master of the German lieder.

Frederic Chopin (1810–1849): French/Polish composer who devoted himself exclusively to the piano, defining what sort of music the then-new instrument was capable of producing.

Gaetano Donizetti (1797–1848): Italian composer who played an invaluable role in the development of Italian opera, planting the seeds that enabled opera to flourish in the latter half of the 19th century. Donizetti, to a much greater extent than Rossini and Bellini, was to exert a tremendous influence on the operas of Giuseppe Verdi.

Mikhail Glinka (1804–1857): Commonly regarded as the founder of Russian nationalism in music. His Russian operas offered a synthesis of Western operatic form with Russian melody.

Christoph Willibald Gluck (1714–1787): Czech composer who left an indelible impact on French opera, helping to move the genre out of the Baroque world and into the Classical one. Following his reforms, French Romantic operas remained spectacular, with three main forms: grand opera, opera comique, and lyric opera.

Johann Wolfgang von Goethe (1749–1832): Leading German-language writer who epitomized the concept of Sturm and Drang. Schubert, in particular, based many of his compositions on Goethe’s poems.

Franz Liszt (1811–1886): Austrian composer known for his work in creating the symphonic poem, which attempts to translate into musical terms the greatest works of literature. As a pianist, he had no equal, and as a composer, he suggested to a younger generation of musicians the new course that music was to take.

Gustav Mahler (1860–1911): Bohemian composer whose output consists almost entirely of late-Romantic–style symphonies and lieder. Although tending to use the Classical forms of sonata and scherzo, his themes typify the anxious fin-de-siècle mood that took hold of Europe during his era. While drawing closer to the world of new music—atonality—he expanded the Romantic orchestra to its breaking point.

Felix Mendelssohn (1809–1847): German composer, pianist, organist, and conductor who combined a Classical upbringing with Romantic inclination, imparting to his work a poetic elegance that has caused it to be regarded as
superficial because of its lack of impassioned features. However, his music now is valued for its craftsmanship, restraint, poetry, inventive orchestration, and melodic freshness.

**Alexander Sergeyevich Pushkin** (1799–1837): Preeminent Russian nationalist poet and author who, through the model of his own work, provided a literary heritage for the Russian language, which spilled over into Russian opera.

**Franz Schubert** (1797–1828): Austrian composer considered to be one of the masters of the *lieder*. Altogether, wrote more than 600 songs, of which about 200 are different settings of poems, particularly those by Goethe and Schiller. He ranks among the greatest of composers in all forms except opera.

**Robert Schumann** (1810–1856): German composer, pianist, conductor, and critic. Schumann was noted for his poetic works, in which Classical structure and Romantic expression are combined. His songs, particularly his song-cycles, are among the glories of *lieder*.

**Bedrich Smetana** (1824–1884): Bohemian composer who holds an important place in the development of musical nationalism, a key trend in Romantic music. Among his most significant works was *Ma Vlast* (1878).

**Richard Strauss** (1864–1949): German composer who shone in two major areas: tone poem and opera. Almost single-handedly, he carried the Wagnerian opera tradition and the Romantic Lisztian tone poem into the 20th century. He is also one of the great composers of *lieder*.

**Peter Ilyich Tchaikovsky** (1840–1893): Russian composer and conductor, whose music is characterized by extreme tunefulness and emotional fervor, typical of Romantic musical trends. Among his significant works are the ballets *Romeo and Juliet* and *The Sleeping Beauty*.

**Giuseppe Verdi** (1813–1901): Prolific Italian composer whose career practically constitutes the history of Italian opera between 1850 and 1900. Verdi’s style evolved slowly and almost entirely eliminates the differentiation between aria and recitative, elevating the orchestra and favoring characterization and dramatic truth over the vocal prettiness of the bel canto style.

**Richard Wagner** (1813–1883): German composer who brought German Romantic opera to its culmination. Some of his most influential musical innovations included continuous music and *leitmotifs*, that is, motives associated with a person, object, idea, or feeling. Also, in Wagnerian opera, the orchestra is a full partner with the voices.

**Carl Maria von Weber** (1786–1826): A cousin of Mozart’s wife, von Weber’s work blended many of the ingredients typical of German Romanticism: simple peasant virtues mingling with the magic and latent evil of the forest. He won a lasting reputation with the first important Romantic German opera, *Der Freischütz*. 
**Hugo Wolf** (1860–1903): Austrian composer who furthered the expressive power of the German lied.

**Romanticism to Modernism (1848–1913)**

**Mily Balakirev** (1837–1910): Self-appointed leader of a group of five post-Glinka Russian dilettante composers who banded together for the stated mission of glorifying the spirit and music of Mother Russia through their concert works.

**Alexander Borodin** (1833–1887): One of the five composers in Balakirev’s group.

**Caesar Cui** (1835–1918): One of the five composers in Balakirev’s group.

**Claude Debussy** (1862–1918): French composer who was the founder and most important representative of the Impressionist movement in music, marking a significant break with the German musical tradition of his time.

**Modest Mussorgsky** (1839–1881): One of the five composers in Balakirev’s group.

**Nicolai Rimsky-Korsakov** (1844–1908): One of the five composers in Balakirev’s group.

**Arnold Schönberg** (1874–1951): Austro-Hungarian composer who developed the concept of “emancipation of dissonance,” through which he attempted to “free” his music from the shackles of traditional tonality. *Pierre Lunaire* (1912) was the capstone to Schönberg’s freely atonal period.

**Igor Stravinsky** (1882–1971): Russian-born composer particularly renowned for such ballet scores as *The Firebird* (1910), *Petrushka* (1911), *The Rite of Spring* (1913), and *Orpheus* (1947). His works are marked by nationalism and innovative use of rhythm.
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Giuseppe Verdi—

Richard Wagner—
Millington, Barry. *Wagner* (Princeton)
Dear Tom,

The reading list is enclosed. Compared to some of your other courses, the reading list is somewhat spare. One reason for its brevity is my avoidance of overly technical books, which constitute the great majority of music texts (technical meaning that a working knowledge of music notation is called for). I have also chosen to recommend but a few composer biographies of outstanding merit; there is enough biographical information in the “Books of General Interest” to satisfy all but the most curious reader/listener.

Another reason why I’ve kept the reading list short is that I believe that folks should go out and spend their money on concerts and recordings. Which brings us to another issue, one which I’ve thought about at some length; that is whether or not we should provide a list of recommended works of which our students/clients should buy recordings. I have decided (albeit unilaterally; your feedback is welcome here) not to provide such lists. First of all, a list of recommended recordings would be a waste of time. Particular recordings go in and out of print so rapidly and are unavailable in so many geographic locations that such a list would be obsolete by January. Second, a list of recommended repertoire (even an abbreviated one) would be so long as to be positively daunting to all but the most hardcore music fan. We might, somewhere in the booklet, suggest that the novice listener start their collection by simply acquiring recordings of the works featured in the course. It’s a good way to start, and once they’ve decided what they like best, they can go out and buy more of the same.

Best,
Bob Greenberg

Dear Student/Client,

I took his advice both for this booklet and for my own listening.

Tom Rollins
How to Listen to and Understand Great Music

Part II

The High Baroque

Professor Robert Greenberg
Robert Greenberg, Ph.D.
San Francisco Conservatory of Music

Robert Greenberg has composed over forty works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his Child’s Play for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg’s awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.” Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg’s work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc. magazine, and the San Francisco Chronicle. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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How to Listen to and Understand Great Music
Part II
The High Baroque

Scope:
Part II, focusing entirely on the Baroque era, begins with an in-depth discussion of the Protestant Reformation and its ongoing impact on the music of northern Europe. The all-important birth and rise of opera is examined at length, as are the genres of Baroque sacred music—oratorio and Lutheran Church cantata—that borrow most freely from the techniques of opera. The development of purely instrumental forms and genres, which changed forever the expressive and constructive nature of Western music, is likewise examined at length, with special attention paid to fugue, passacaglia, ritornello form, and the genre of concerto.

Music featured in this part includes:

• Monteverdi’s *Orfeo*
• Purcell’s *Dido and Aeneas*
• Handel’s Concerto Grosso Op. 6, No. 7, and *Messiah*
• Bach’s *Well-Tempered Clavier*, Book 1; Passacaglia in C Minor for Organ; and the Brandenburg Concerto No. 5
Lecture Nine
The Rise of German Nationalism in Music

Scope: This lecture describes the rise of a distinctly German music during the Baroque. The Protestant Reformation is examined not just as a religious upheaval but also as a product of 16th century German nationalism. The ultimate victory of Protestantism saw a new emphasis placed on the German language in worship, an emphasis that led to a new sort of music that followed the idiosyncratic cadences of the German (as opposed to Latin/Italian) language. This lecture also explores the Lutheran view of music and musical composition as a spiritual act, a view that would profoundly alter the history and nature of German music.

Outline

I. We begin by comparing the expressive nature of two early-19th century works.

   Featured Music:
   
   A. Rossini, *The Barber of Seville*, “Una voce poco fa” (1816)
      1. This is an operatic aria whose purpose is character introduction and development.
      2. It is engaging and entertaining.
      3. Its expressive message is obvious.
   
   B. Beethoven, Symphony No. 5, first movement (1808)
      1. This is symphonic instrumental music.
      2. It is powerful and terrifying.
      3. Its meaning is metaphorical and abstract.
   
   C. Rossini’s aria reflects the Italian view of music as entertainment, while Beethoven’s symphonic music reflects the German view of music as metaphor and as heightened expression.

II. Nationalism in music refers to more than just “folkish”-sounding music.

   A. Nationalism in music is ordinarily defined as the use of folk or ethnic music in a concert work.
   
   B. More importantly, “nationalism” in art and music has as much to do with the language, “national character,” and collective mindset of the composer’s national group as it does with “folk music.”

III. The sort of melodies a composer writes is based, to a large degree, on the language being set to music and the language the composer grew up speaking.

   A. The Latin language, for instance, has smooth, long vowels and few sharp consonants or explosive articulations. It is naturally given to sustained syllables, i.e., melismas.

   Featured Music:
   Léonin, *Alleluia Pascha Nostrum* (c. 1200)
B. The insistence of the early Church that only vocal music (rather than instrumental music) is appropriate for worship ensured the development of vocal music above all other kinds, especially in those areas closest to Italy.

IV. Secular and vernacular music emerged during the High Middle Ages and developed rapidly during the increasingly expression-conscious Renaissance.
A. Greek-style humanistic expression was placed on an equal footing with religious expression.
B. By 1500, Italy had emerged as the musical capital of Europe.
C. As the closest language to Latin, the Italian language most easily adapted the melismatic and elongated character of Latin music.

V. Italian Baroque style was firmly in place by 1650.
A. It was an outgrowth of Latin vocalism and the Church’s insistence on vocal music.
B. It was an essentially homophonic tradition.
C. It cultivated at the highest level the art of song—clear and direct melodic expression.
D. It preferred structural simplicity over directness.
E. Italian instrumental music grew out of this vocal tradition.

VI. The Protestant Reformation brought additional changes to Western music.
A. The Reformation was an anti-Roman revolution centered in northern Europe.
B. Martin Luther initiated the Reformation in 1517.
C. A new religious dogma and liturgy emerged based on Luther’s reforms.
D. The characteristic religious music of Lutheranism was German-language religious songs—especially chorales and hymns.
E. Luther attributed to music the semi-magical power to convey ideas, steer the will, and fortify faith. According to Luther, music was not the work of man but a glorious gift of God.
F. Because of the nature of German language, hymn melodies (in German) sound very different from Latin ones. The German language has many sharp consonants and explosive articulations; it is not given to sustained syllables.

Featured Music:
J.S. Bach, Cantata No. 140, Wachet Auf, Part VII, verse 3 (1731)
1. The music is syllabic rather than melismatic.
2. Rhythms are sharp.
3. Punctuation is clear.
4. Each note is significant.
5. More melodic information is provided in less time, as compared with Catholic plainchant.

**G.** Lutheran Church chorales and the German-language melodies that characterized them became the backbone of north German music from c. 1650 onward.

1. Bach saw no essential difference between secular and sacred music. In his view, all music was meant to render honor to God.

2. Bach was a product of his time and place. His native German language and Lutheran faith shaped his world-view and his view of music as much as his musical genius did.
Lecture Ten
Fugue

Scope: This lecture examines fugue, arguably the single most representative musical form/procedure of the Baroque era. Fugue is defined as a typically monothematic, polyphonic work in which a theme—or properly, a subject—is examined, broken down, reassembled, etc. in as many different ways as possible. Drawing on fugues by Johann Sebastian Bach and George Frederick Handel, this lecture introduces and examines the three essential parts of a fugue: the exposition, subject restatements, and episodes. This lecture also seeks to define and discuss the various tuning systems used up to and during the Baroque era: Pythagorean tuning, mean tone tuning, and well-tempered tuning.

Outline

I. Fugue is arguably the most significant and representative compositional process to emerge from the Baroque era.
   A. Fugue is a systematic exploitation of nonstrict imitative polyphonic techniques.
   B. Properly speaking, fugue is a flexible procedure rather than a rigid form. The only consistent feature of fugues is the way they begin—with an exposition.

II. The following are aesthetic and constructive aspects of a fugue.
   A. A fugue is typically a monothematic work.
   B. The fugue “theme” is properly called the subject. It is a very special sort of melody, constructed in order to be dissected, manipulated, and reintegrated.
   C. North German composers have produced some of the most expressively and polyphonically intense and technically accomplished fugues.
   D. A fugue consists of three essential parts.
      1. In the exposition, the subject is introduced successively in each of several voices. Once “in,” a voice continues with a complementary melody called a counter-subject.
      2. The episodes are modulating transitions that separate restatements of the subject.
      3. Following an episode, the fugue subject will be restated in a new key in one or another voice.

III. Before we examine Bach’s “Well-Tempered Clavier,” we must discuss Baroque-era tuning systems.
   A. The Baroque genius for systemization and codification focused on tuning systems.
   B. The Greek music theorist Pythagoras investigated the relationships between intervals.
1. An interval is the registral distance between two sounds. What causes some intervals to blend and others not to blend?

2. Pythagoras identified the following “perfect” ("primary") intervals:
   a. Octave (2:1 ratio of vibrating bodies).
   b. Perfect fifth (3:2 ratio of vibrating bodies).
   c. Perfect fourth (4:3 ratio of vibrating bodies).

3. The Pythagorean Scale is a seven-note scale, derived from moving five successive perfect fifths upwards from a starting pitch and one perfect fifth lower from that starting pitch.

C. “Just intonation” is the tuning system for the Pythagorean scale.

D. Growing expressive demands ultimately demanded greater pitch resources than those offered by the seven pitches of the Pythagorean pitches/just intonation system.

E. More pitches were added by expanding the “circle of fifths” outwards from those successive fifths that created the Pythagorean scale.

   1. Problem! If one continues to move a perfect fifth upwards or downwards from a given starting pitch, an infinite number of new pitches will result, the starting pitch never being reproduced at a higher (or lower) octave.

   2. Solution: if the fifths are slightly shortened (tempered), the “circle of fifths” will indeed return to the starting pitch after moving up (or down) through twelve different pitches.

      a. The mean tone tuning system (ca. 1500) shortened some fifths more than others, resulting in a tuning system that sounded very different from key to key.

      b. The equal temperament system, in theory, shortened all fifths by the same amount, resulting in a completely symmetrical, twelve-pitch scale.

      c. Well temperament refers to any one of the close approximations of equal temperament, of which Bach’s preferred tuning was one.

IV. Bach’s “Well-Tempered Clavier” consisted of two books, each comprising 24 preludes and fugues: 12 preludes and fugues in all 12 major keys, and another 12 in all 12 minor keys.

   Featured Music:
   Bach, C Minor Fugue, Well-Tempered Clavier, Book 1 (c. 1720).

   A. The fugue subject is motoric, memorable, and a bit mechanical.

   B. It is restated five times and in several keys.

   C. The restatements are separated by four episodes.

V. Featured Music:
   Handel, Concerto Grosso Op. 6, No. 7, Fugue (1742).

   A. The subject is endowed with drive and energy, wit and humor.

   B. Episodes are based on “echo” motives drawn from the counter-subject.
WordScore Guide™: **Bach** Fugue in C Minor

*The Well-Tempered Clavier, Book One*

BWV 847 (c. 1720)

**Exposition**

- **Soprano**
- **Alto**
- **Bass**

**Subject**

**Episode 1:** Subject motive sequenced in soprano and alto; scales in bass

**Episode 2:** Long scales in soprano; upward sequence

**Episode 3:** Subject motive sequenced in soprano and bass

**Episode 4:** Same as Episode 1; subject motive sequenced and scales in bass

**Restatement of subject in SOPRANO in minor**

**Restatement of subject in SOPRANO in major**

**Restatement of subject in BASS in minor**

**Restatement of subject in SOPRANO over pedal bass**

fine

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<table>
<thead>
<tr>
<th>Voice Entries</th>
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<tbody>
<tr>
<td><strong>Concerto Grosso Op. 6, No. 7, Fugue</strong></td>
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<tr>
<td>Handel</td>
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<tr>
<td>Soprano (1st Violins)..........................</td>
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<td>Alto (2nd Violins)..............................</td>
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<tr>
<td>Tenor (Violas and Cellos)....................</td>
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<tr>
<td>Bass (Cellos and Basses).....................</td>
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Lectures Eleven and Twelve
Baroque Opera

Scope: These lectures discuss the evolution of opera from the late Renaissance through the early Baroque. They begin with a return to the late Renaissance and an examination of the intermezzi/intermedi that developed concurrently with the madrigal. Inserted within the acts of stage plays, these musical interludes, which commented musically on the progress of the play in a manner not unlike a Greek chorus, had become by the late 16th century an important genre in their own right. Many composers wrote such intermezzi and, unlike madrigals, they tended to utilize solo rather than group singing. Increasingly, such solo singing was seen as more expressive and more capable of evoking a singular emotional response than group singing. These lectures describe and discuss the Florentine Camerata and its conviction that only solo singing could evoke true emotions in the ears and hearts of listeners. Believing that ancient Greek drama was entirely sung, members of the Camerata sought to create their own music dramas, and, in doing so, they invented opera around the year 1600. These lectures discuss two early operas—Peri’s Euridice and Monteverdi’s Orfeo—and describe and demonstrate the musical content of these early operas. Finally, they discuss the transition of Italian opera from courtly to popular entertainment, as well as the development of “aria” around 1660.

Outline

I. By adding musical inflection to words, one interprets and magnifies the meaning of those words.

Musical Example:
Verdi, Aida, “O Terra, Addio” (1871): the music transforms a simple farewell into a sublime and profound farewell to mortality as it clearly anticipates a higher, more beautiful reality.

II. We begin by defining opera and identifying its forerunners.

A. Opera is a stage spectacle which combines scenery, action, literary drama, and continuous (or almost continuous) music, into a whole greater than its parts.

B. Forerunners of opera included the ancient Greek dramas and medieval liturgical dramas.

III. Opera has its roots in the expression and experimentation of late-Renaissance music.

A. The Renaissance expressive ideal was based on the ancient Greek expressive ideal.

B. Composers of madrigals expressed the literary meaning of the text via word-painting.

C. The Renaissance saw a huge increase in secular stage drama.
D. *Intermedi/Intermezzi* were musical commentaries inserted between the acts of stage plays in late Renaissance Italy. By the 1580s, these *intermezzi* had become plays within plays.

**Featured Music:**
Cavalieri, *Dalle Più Alte Sfere* (1589)
1. The use of madrigal effects and virtuoso technique for the solo singer gives this music an immediacy, intimacy, and emotional directness beyond most polyphonic madrigals.
2. The solo singer can shape personal expressive nuance in a way far beyond that of an independent polyphonic ensemble of singers.

E. As the *intermezzi* became longer and more involved, an awareness emerged that a different sort of singing is required to distinguish narrative or dialogue from the expression of emotions and feelings.

IV. The Florentine Camerata was a typical Renaissance “intellectual club.”
A. The Camerata’s members based their discussions on the work of Girolamo Mei, who concluded that ancient Greek drama was sung.
B. The Camerata decided that word-painting and vocal polyphony (as in madrigals) were childish and complicated, and therefore unsuited to true emotional expression in music.
C. The Camerata developed three corollaries of music expressivity.
   1. The text must be clearly understood.
   2. The words must be sung with correct and natural declamation.
   3. Vocal melody must interpret the feelings of the character singing.

D. Composer members of the Camerata included:
   1. Emilio de’Cavalieri (c. 1550–1602)
   2. Giulio Caccini (c. 1546–1618)
   3. Jacopo Peri (1561–1633)

V. Jacopo Peri composed the first (surviving) opera.
A. *Euridice* premiered in Florence in October 1600.
B. It was a fully sung stage work in which two elements were alternated:
   1. Small choruses singing rhymed songs (lyric interludes between action scenes, used at scene end and during transitions), and
   2. What Peri called the *stile rappresentativo*.
C. The story of Orpheus and Euridice has been a favorite of opera composers.

**Featured Music:**
Peri, *Euridice*, Orfeo’s response (1600)
1. It is hard for us to identify emotionally with Orpheus.
2. His response is delivered in non-reflective recitative.

VI. Although not a Camerata member, Claudio Monteverdi (1567–1643) was one of the great opera composers of the Baroque era.
A. He was born in Cremona.
B. He was in the employ of the Duke of Mantua between 1590 and 1613.
C. He was choirmaster at St. Mark’s in Venice between 1613 and 1643.
D. He was equally adept at Renaissance madrigals, Venetian polychoral works, and the new-style Baroque opera.
E. Monteverdi’s operas were the first masterworks of the genre. Six of his 19 stage works have survived intact.

**Featured Music:**
Monteverdi, *Orfeo*, Messenger and Orfeo “Tu se morta” (1607).

VII. Aria emerged as an element in early Baroque operatic dramaturgy ca. 1650-1660.
A. As the Baroque era progressed, musical language grew.
B. The concept of “tune” developed.
C. Arias developed as a sort of musical soliloquy during which time stopped and reflection took place.
D. By 1660 or so, both essential components of operatic dramaturgy were in place:
   1. *Recitative* (low melodic profile, reserved for action and dialogue, usually accompanied *secco*—i.e., by the basso continuo alone).
   2. *Aria* (high melodic profile, like a soliloquy, during which “real” time stops and a character will interpret the action and events and tell us how they feel about them; typically accompanied by the full orchestra).

**E. Featured Music:**
Henry Purcell, *Dido and Aeneas*, Recitative and Dido’s Lament (1689).
   1. The ground-bass line is evocative of death and is repeated eleven times.
   2. The recitative portion is somber and regal.
   3. The aria portion contains much repetition of key words; the music needs time to convey Dido’s feelings.

VIII. Opera became increasingly a “popular” entertainment during the 17\(^{th}\) century.
A. Early operas were courtly entertainment.
B. By 1650 or so, opera had become an increasingly popular form of entertainment in Italy.
C. Like any profitable public entertainment, financial success was achieved at the cost of dramatic and musical quality.
D. Italian opera entered an artistic dark age c. 1660, from which it would not emerge until the mid-18\(^{th}\) century.
**L’Euridice** (1600)

**Orfeo**

Non piango e non sospiro,
O mia cara Euridice,
Ché sospirar, ché lacrimar non posso.
O mio core, o mia speme, o pace,
o vita!
Ohimè, chi mi t’ha tolto,
Chi mi t’ha tolto, ohimè! dove sei
gita?
Tosto vedrai ch’in vano
Non chiamasti morendo il tuo
consorte.
Non son, non son lontano:
Io vengo, o cara vita, o cara morte.

**Orfeo**

I do not weep, nor do I sigh,
O my dear Eurydice,
for I am unable to sigh, to weep.
Unhappy corpse,
O my heart, o my hope, o peace, o life!
Alas, who has taken you from me?
Who has taken you away, alas?
Where have you gone?
Soon you will see that it was not in vain
that you, dying, called to me.
I am not far away:
I come, o dear life, o dear death.

---

**Dido and Aeneas**, Act III, Scene 2 (1689)

**Dido**

**Recitative:**

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

**Aria:**

When I am laid, am laid in earth, may my wrongs create
No trouble, no trouble in thy breast.
When I am laid, am laid in earth, may my wrongs create
No trouble, no trouble in thy breast.
Remember me! Remember me!
But ah! forget my fate.
Remember me, but ah! forget my fate!
<table>
<thead>
<tr>
<th><strong>L'Orfeo (1607)</strong></th>
<th><strong>Messenger</strong></th>
<th><strong>Messenger</strong></th>
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<tbody>
<tr>
<td>In a flowered meadow</td>
<td>In a flowered meadow</td>
<td>with her friends</td>
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<tr>
<td>with her friends</td>
<td>she was gathering flowers</td>
<td>to make a garland for her hair,</td>
</tr>
<tr>
<td>she was gathering flowers</td>
<td>when a treacherous serpent</td>
<td>that was hidden in the grass</td>
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<tr>
<td>to make a garland for her hair,</td>
<td>bit her foot with its venomous fangs:</td>
<td>Then at once her face became pale, and in her eyes</td>
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<tr>
<td>that was hidden in the grass</td>
<td>the light that vied with the sun grew dim.</td>
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<td>bit her foot with its venomous fangs:</td>
<td>Then all at once</td>
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<td>the light that vied with the sun grew dim.</td>
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<tr>
<td>Then all at once</td>
<td>the light that vied with the sun grew dim.</td>
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<tr>
<td>her face became pale, and in her eyes</td>
<td>Then all of us, terrified and grieving,</td>
<td></td>
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<tr>
<td>the light that vied with the sun grew dim.</td>
<td>gathered around calling, tempting</td>
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<td>Then all of us, terrified and grieving,</td>
<td>the spirit that was dying in her</td>
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<tr>
<td>gathered around calling, tempting</td>
<td>with fresh water and powerful songs.</td>
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<tr>
<td>the spirit that was dying in her</td>
<td>But nothing helped, alas!</td>
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<tr>
<td>with fresh water and powerful songs.</td>
<td>For she, opening her languid eyes slightly,</td>
<td></td>
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<tr>
<td>But nothing helped, alas!</td>
<td>called to you, Orpheus,</td>
<td></td>
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<tr>
<td>For she, opening her languid eyes slightly,</td>
<td>and after a deep sigh,</td>
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<tr>
<td>called to you, Orpheus,</td>
<td>died in my arms, and I remained</td>
<td></td>
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<tr>
<td>and after a deep sigh,</td>
<td>with heart full of pity and horror.</td>
<td></td>
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</tbody>
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<thead>
<tr>
<th><strong>Shepherd</strong></th>
<th><strong>Orpheus</strong></th>
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</thead>
<tbody>
<tr>
<td>Ah, bitter event, ah, wicked fate and cruel!</td>
<td>You are dead, my life, and I still breathe?</td>
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<tr>
<td>Ah, malicious stars, ah, greedy heavens!</td>
<td>You have left me, never to return, and I</td>
</tr>
<tr>
<td>This terrible news</td>
<td>remain? No, for if song has any power</td>
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<tr>
<td>has turned Orpheus into a mute stone;</td>
<td>I shall venture safely to the most terrible</td>
</tr>
<tr>
<td>from too much pain, he can feel no pain.</td>
<td>abyss, and having softened the heart of</td>
</tr>
<tr>
<td>Ah, he must have the heart of a tiger or</td>
<td>the King of the Shadows, I shall bring</td>
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<tr>
<td>a bear not to feel pity for your loss,</td>
<td>you back to see the stars once again, and</td>
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<tr>
<td>as you have lost your dear one, wretched</td>
<td>if wicked fate should deny me this, I</td>
</tr>
<tr>
<td>lover!</td>
<td>shall remain with you in the company of</td>
</tr>
<tr>
<td>as you have lost your dear one, wretched</td>
<td>death. Farewell earth, farewell sky and</td>
</tr>
<tr>
<td>lover!</td>
<td>sun, farewell.</td>
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Lecture Thirteen
Baroque Sacred Music, Part 1—The Oratorio

Scope: This lecture and the next focus on the adaptation of Baroque operatic elements to the world of Baroque sacred music. This lecture introduces the two most important new genres of Baroque sacred music—the oratorio and Lutheran Church cantata—and briefly discusses and defines the Baroque Mass, Magnificat, Passion, and sacred Motet as well. The oratorio is then examined in detail, from its modest beginnings as a musical setting of some Biblical text through its growing popularity as an opera-like entertainment, particularly during Lent, becoming ultimately an opera on a religious subject. The lecture concludes with a discussion of the career of George Frederick Handel and a brief examination of his English language oratorio Messiah of 1742.

Outline

I. Catholic church music came to represent a mix of old and new styles.
   A. Old-style Renaissance Masses continued to appear.
   B. Added to them were new-style Baroque/operatic resources:
      1. Basso continuo
      2. Solo singing
      3. Choirs and orchestras with soloists
   C. Oratorio was the most important new-style Catholic church music of the Baroque era.

II. Lutheran church music differed in important stylistic and formal respects from traditional Catholic music.
   A. The century between 1650 and 1750 was a golden age of Lutheran church music.
   B. The Thirty Years’ War (1618-1648) had firmly established Lutheranism in much of northern Germany. Following this conflict, “orthodox” Lutherans emphasized the creation of a uniquely Lutheran liturgy.
   C. During these postwar years, the most important new style of Baroque-era Lutheran church music emerged: the Lutheran church cantata.

III. The main new-style Catholic liturgical form (apart from the Mass) was the oratorio.
   A. An oratorio is essentially an opera on a religious subject.
   B. Oratorios incorporated various operatic elements, including recitatives and arias, use of basso continuo, narrative plot, multiple acts, real characters, and implied action.
   C. Oratorios grew out of Roman religious productions called “sacred dialogues” that combined narrative, dialogue, and exhortation.
D. Oratorio was so-named because its original performance venue was an oratory: a small chapel within a larger church, or a small house of prayer.

E. By 1650, oratorios had absorbed certain elements of Baroque opera: recitative, aria, and the orchestra. Their non-operatic features included the narrator (“testo”) and chorus.

F. By the late 17th century, oratorios had become a hugely popular form of entertainment.
   1. They appealed to the Italian love of dramatic singing.
   2. They served as a substitute for opera during Lent, when the theaters were closed.
   3. Oratorios were presented in concert form, without action, sets, or costumes.

G. Oratorios achieved particular popularity in England due to the efforts of George Frederic Handel, who began writing English-language oratorios as the popularity of Italian opera waned, c. 1740.
   1. Handel was born and raised in Germany, but he was trained in Italy and became an international composer.
   2. He took to composing and producing Italian operas in England.
   3. As the public gradually tired of operas, Handel tried a new genre: oratorio.

H. Handel’s Messiah is perhaps the only Baroque work performed continuously and frequently since its composition.
   1. The main elements are chorus, narrators, and commentators.
   2. Messiah is in three parts.
      a. The first contains the prophecy of the Messiah’s coming, Christ’s birth, and the announcement of redemption of all people.
      b. The second describes human redemption through Christ’s sacrifice, humankind’s rejection of that redemption, and God’s defeat of human opposition to His power.
      c. The third celebrates eternal life through Christ the Redeemer.
   3. The “Hallelujah Chorus” features three different sorts of writing: homophony, fugue-like polyphony, and responsorial.

   **Featured Music:**
   Handel, Messiah, Recitative and “Glory to God” and Hallelujah Chorus (1742).
Sacred Vocal Music Terms

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

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

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

**Magnificat:** based on a specific text from the Bible, Luke 1:46-55—“The canticle of the Virgin”; Bach’s Magnificat is a sort of Latin cantata based on this Biblical text.

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

**Motet:** essentially a cantata; featured an a cappella chorus.

(See also glossary/chart of Baroque sacred genres on pages 22-23)
Messiah (1742)
“There Were Shepherds” and “Glory to God”
-George Frederick Handel

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

Recitative Accompanied:
And lo, the angel of the Lord came upon them,
And the glory of the Lord shone round about them,
And they were sore afraid.

Recitative Secco:
And the angel said unto them:
Fear not; for behold, I bring you good tidings of great joy.
Which shall be to all people.
For unto you is born this day in the city of David
A Savior, which is Christ the Lord.

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

Chorus:
Glory to God, glory to God in the highest.
And peace on earth.
Glory to God, glory to God in the highest.
And peace on earth, good will towards men.
# Sacred Vocal Music Glossary/Chart

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

1. Almost all Baroque sacred music includes a chorus.
2. Baroque sacred music borrows heavily from Baroque operatic techniques and procedures.

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

**Oratorio**
1. An oratorio is an extended work for chorus, soloists, and orchestra.
2. The text of an oratorio is typically a dramatic story drawn from scripture.
3. An oratorio is performed without action or costumes.
4. An oratorio was not part of any church service.
5. Oratorios were written for both Catholic and Protestant audiences.

**Cantata**
1. A cantata is shorter than an oratorio. Like an oratorio, a cantata is a work for chorus, soloists, and orchestra (occasionally the chorus has only a small part).
2. A cantata is performed without action or costumes.
3. Both sacred and secular cantatas were written during the Baroque era.
4. A sacred cantata was part of the Sunday worship service.
5. The text of a cantata was typically based on that week’s Bible reading.
6. Sacred cantatas were written for Protestant (Lutheran) audiences.
Sacred Vocal Music Glossary/Chart (cont’d)

Mass
1. By the Baroque era, the Mass had become an extremely varied genre.
2. The Mass was still based on the traditional five sections of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, though these sections were frequently subdivided to create long, massive works.
3. Masses were usually written to celebrate special holidays and festivals and were performed as part of the holiday service.
4. Masses were written for both Protestant and Catholic audiences.

Magnificat
1. The text of the magnificat is based on a specific text from the Bible, Luke 1:46-55—“The canticle of the Virgin.”
2. Bach’s Magnificat is a sort of Latin cantata based on this Biblical text.

Passion
1. A passion is a type of oratorio.
2. The text of a passion is one of the Gospel accounts (by Matthew, Mark, Luke, or John) of the events culminating in the crucifixion of Jesus Christ.
3. Baroque passions were written for Holy Week services (the week before Easter).
4. Passions were written for both Protestant (Lutheran) and Catholic audiences.

Motet
1. Baroque church motets were essentially cantatas.
2. Motets featured an a cappella chorus.
Lecture Fourteen
Baroque Sacred Music, Part 2—
The Lutheran Church Cantata

Scope: This lecture continues the examination, begun in Lecture Thirteen, of Baroque sacred music, focusing now on the Lutheran church cantata. Unlike oratorio, the Lutheran church cantata was part of a regular religious service (specifically, the Sunday service). The Lutheran church cantata evolved as a musical commentary on a given week’s particular Bible reading, becoming known as the musical “sermon before the sermon.” This lecture examines the evolution of the Lutheran church cantata, the operatic ideals of the Lutheran librettist Erdman Neumeister, and Johann Sebastian Bach’s Cantata No. 140, *Wachet auf, ruft uns die Stimme*.

Outline

I. The Lutheran church cantata was the leading Lutheran genre of Baroque sacred music.
   A. The Lutheran church cantata was a one-act religious opera to be performed as part of the Sunday service.
   B. Lutheranism stressed congregational singing in the vernacular.
      1. The Lutheran church chorale was a simple, song-like melody set to Biblical texts in German.
      2. It became the musical core of the Lutheran liturgy.
   C. The sermon, based on the prescribed Bible reading of the day, became the high point of the Lutheran Sunday service.
      1. The cantata preceded the sermon.
      2. The cantata was based on the particular hymn that itself was a setting of that day’s Bible reading.
   D. Two conflicting parties in mid-17th century Lutheranism fought over the role of music in church services.
      1. The “orthodox” party favored the use of all available musical resources—soloists, orchestra, and chorus—in church music.
      2. The “pietists” distrusted high art and opulence in worship.
      3. The emergence of the Lutheran cantata by the early 1700s signaled the victory of the orthodox party.
   E. Erdmann Neumeister (1671–1756), influential Lutheran theologian and poet, helped to shape the nature and content of the Lutheran church cantata.
   F. The Lutheran church cantata was a one-act religious opera based on the particular Bible reading for that week.
      1. Like oratorios, Lutheran church cantatas were staged without costumes or action
      2. Unlike oratorios, Lutheran church cantatas were part of a religious service.

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II. The greatest composer of Lutheran church cantatas was Johann Sebastian Bach.
   A. Although Bach strove continually for employment in princely courts, he spent most of his career working for the church and municipality of Leipzig, where his job description included many non-compositional and even non-musical functions.
   B. Bach wrote approximately 350 cantatas. About 210 survive, and some 140 (40%) are lost. These amazing works are rarely if ever performed today.
   C. Bach’s cantatas combine Italian melodic flair and operatic technique with north German craft and spirituality.

III. Bach, Cantata No. 140, “Wachet auf, ruft uns die Stimme” (1731)
   A. This cantata was based on Matthew 25:1–13.
   B. The chorale melody was written by Philip Nicolai, c. 1550, and it was originally entitled “Sacred Bridal Song.”

   **Featured Music:**
   Bach, Cantata No. 140, parts I, IV, and VII
**Cantata No. 140, part VII (1731)**
—Johann Sebastian Bach

<table>
<thead>
<tr>
<th>Chorus</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloria sei dir gesungen</td>
<td>Glory be sung to you</td>
</tr>
<tr>
<td>Mit Menschen und englischen Zungen,</td>
<td>By men and angels,</td>
</tr>
<tr>
<td>Mit Harfen und mit Zimbeln schon.</td>
<td>With harps and cymbals.</td>
</tr>
<tr>
<td>Von zwölf Perlen sind die Pforten,</td>
<td>The gates are of twelve pearls.</td>
</tr>
<tr>
<td>An deiner Stadt; sind wir Konsorten</td>
<td>In your city we consort</td>
</tr>
<tr>
<td>Der Engel hoch um deinen Thron.</td>
<td>With angels, high around your throne.</td>
</tr>
<tr>
<td>Kein Aug' hat je gespürt,</td>
<td>No eye has ever seen,</td>
</tr>
<tr>
<td>Kein Ohr hat je gehört solche Freude.</td>
<td>Nor ear ever heard such joy.</td>
</tr>
<tr>
<td>Des sind wir froh, io, io!</td>
<td>Thus we are happy, io, io!</td>
</tr>
<tr>
<td>Ewig in dulci jubilo.</td>
<td>In sweet rejoicing forever.</td>
</tr>
</tbody>
</table>
Cantata No. 140, “Wacht auf, Ruft Uns die Stimme” (1731)
—Johann Sebastian Bach

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

(Matthew 25:1–13)

Movement I, Choral Verse I

Featured Voice: Soprano

Form: Chorale Fantasy/Ritornello, triple meter, E♭ Major

Mood: Excitement and anticipation

Introduction: Ritornello

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

A

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

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

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

Phrase C: Upward-sweeping string scales continue and heighten the sense of upwards yearning created by Phrase B, bringing the ritornello theme to its conclusion.
NOTE:
— Phrase A: dotted rhythms span twelve beats; this would seem to indicate the tolling of midnight bells. (See line 3 of verse 1.)
— Steady, march-like rhythms and “walking bass” of the ritornello theme might have been inspired by the last line of verse 1, “you must go out and meet him”; others have suggested that this ritornello is nothing less than a wedding processional!
— The rising quality of all three phrases creates anticipation. No quiet, calm nighttime music this. Scored for three oboes (two oboes and a taille/oboe da caccia—an ancestral English horn); invokes a dark, nighttime timbre in the face of the upward anticipation and rhythmic activity.

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

<table>
<thead>
<tr>
<th>Line Chor</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Wachet auf, ruft uns die Stimme</td>
<td>Awake, call the voices</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Line Chor</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Der Wächter sehr hoch auf der Zinne,</td>
<td>Of the watchmen high on the battlements,</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Line Chor</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Wach auf, du Stadt Jerusalem!</td>
<td>Awake, city of Jerusalem!</td>
</tr>
</tbody>
</table>

**Line 3** A jubilant awakening followed by a brief orchestral interlude

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

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

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

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

### B

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

**Lines 7–8** *An excited chorus shouts the groom’s (God’s) approach even before the soprano/chorale can formally “announce” it*

<table>
<thead>
<tr>
<th>Line</th>
<th>Chor</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Wohl auf, der Bräutgam kommt;</td>
<td>Arise, the bridegroom is coming;</td>
</tr>
<tr>
<td>8</td>
<td>Steht auf, die Lampen nehmt!</td>
<td>Arise, take lamps!</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Line</th>
<th>Chor</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Alleluia!</td>
<td>Alleluia!</td>
</tr>
</tbody>
</table>

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

**Line 10** *The soprano regains leadership of the music*

<table>
<thead>
<tr>
<th>Line</th>
<th>Chor</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Macht euch bereit zu der Hochzeit,</td>
<td>Prepare for the wedding,</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Line</th>
<th>Chor</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Ihr müsset ihm entgegengehnh!</td>
<td>You must go out and meet him!</td>
</tr>
</tbody>
</table>

Ritornello Theme in its entirety (Phrases A, B, and C)
Movement IV Chorale, Verse II

**Featured voice:** Tenors  
**Form:** Chorale ("gapped")/ritornello, duple meter, E♭ major  
**Mood:** Peaceful and lyric calm

Ritornello Theme:
Unison violins and violas play a theme of great beauty and grandeur;  
(Note: this is the only movement of the cantata in which the violino piccolo— with its high, piercing tonal quality—is not present.)

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

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

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

Movement VII

**Featured voices:** Tutti  
**Form:** Four-part chorale, duple meter, E♭ major  
**Mood:** Ecstasy and exaltation

The chorale is here presented unambiguously for the first time in the cantata; this magnificent concluding version clearly echoes the heavenly choir and orchestra invoked by lines 2 and 3.
Lecture Fifteen
Baroque Instrumental Forms, Part 1—
Passacaglia

**Scope:** This lecture introduces the vital concept of instrumental musical form—preordained processes which organize musical materials into recognizable structures without the presence of (or need for) words. Until the Baroque era, almost all musical form was determined by the words being set to music. The advent of instrumental music during the Baroque indicated the parts of musical speech—melody, rhythm, harmony and form—had developed substantially enough in and of themselves to provide a satisfying, albeit “abstract,” musical experience. This lecture then focuses on Baroque-era musical forms based on the process of variation: *passacaglia*, ground bass, or *chaconne* (or *ciaconna*). Such Baroque variations procedure is then demonstrated using works by Henry Purcell and Johann Sebastian Bach.

**Outline**

I. Musical form or process refers to the large-scale organization of a movement of music.
   A. Musical form refers to how many large sections of music there are within a single movement of music and how those sections are related to one another—as repetitions, variations, developments, or contrasts.
   B. Since the High Middle Ages, most Western musical compositions have been structured within a pre-existing form or process—a way of handling musical material that is understood by both composer and audience. The musical forms of an era constitute a cultural “given” between composers and their audience.
   C. Some musical compositions are improvisatory and lack a standard form—e.g., fantasy/fantasia, toccata, rhapsody, prelude.
   D. Clear and perceivable musical form is especially important to purely instrumental music, lacking as it does words to explain musical choices and progress.
   E. Instrumental musical forms/processes began to develop during the Baroque era.

II. Fugue is the quintessential Baroque procedure.
   A. It is a complex polyphonic process brought to its height by J.S. Bach.
   B. “Givens” (expectations) of a fugue include:
      1. Exposition
      2. Episodes
      3. Restatements
III. Passacaglia (a.k.a. ground bass or chaconne) is another characteristic Baroque instrumental form.

   A. Passacaglia is a strict Baroque-era form based on the process of variation.

   B. The following are “givens” of a passacaglia.

       1. The theme is a baseline and/or harmonic progression built on that baseline.
       2. The baseline and/or harmonic progression will be repeated, more or less verbatim, over and over (cyclically).
       3. Upper voices will change from variation to variation (cycle to cycle).

   **Featured Music:**
   Purcell, Dido and Aeneas, *Dido’s Lament* (1689).

IV. Bach, Passacaglia in C Minor for Organ (c. 1715).

   A. The theme is a baseline, eight measures long.

   B. After its initial presentation, the baseline returns twenty times.

   **Featured Music:**
   Bach, Passacaglia in C Minor for Organ

       1. The ever-changing upper voices tend to draw our attention away from the main structural element: the repeated ground-bass theme.
       2. Sections are “elided” through, and cadences are understated.
WordScore Guide™: Bach Passacaglia in C Minor for Organ
BWV 582 (c. 1715)

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

Varitions 1–10.
A steady build-up of contrapuntal and rhythmic complexity

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

III. Variations 16–20:
By returning the ground bass theme to the bass, the earlier mood of heaviness and power resumes; there is a sense of “arrival” despite the fact that we never “departed”!
Lecture Sixteen  
Baroque Instrumental Forms, Part 2—  
*Ritornello* Form and the Baroque Concerto

**Scope:** The discussion of Baroque era instrumental form begun in Lecture Fifteen now focuses on *Ritornello* form and the Baroque concerto. This lecture first differentiates between chamber and orchestral music, a distinction not truly recognized until the late 17th century. Next, we discuss the degree to which the opera house was responsible for the development of the orchestra, as well as such orchestral genres as overture, suite, and concerto. The three types of high Baroque concerti—orchestral concerto, solo concerto, and concerto grosso—are defined and discussed, as is the terminology surrounding these orchestral genres. Finally, the concerto grosso is examined in detail, with special attention paid to the *Ritornello* form first movement of Johann Sebastian Bach’s Brandenburg Concerto No. 5.

**Outline**

I. Instrumental music can be divided, at the most generic level, into “orchestral music” and “chamber music.”
   A. In chamber music, no part is doubled; there is just one player per part.
   B. In orchestral music, one or more parts are doubled.
   C. “Chamber orchestras” consist of one player of each orchestral instrument—a sort of mini-orchestral sampling.
   D. The distinction between orchestral and chamber music was first perceived during the late 17th century.
      1. Initially, few works—except operas—were composed for a full orchestra.
      2. The best and biggest standing orchestras of the late 17th century were those maintained by opera houses.

II. Most Baroque orchestral genres grew out of the opera house.
   A. Opera was directly responsible for the development of:
      1. Instrumental overtures in both the French and Italian styles.
      2. Dance suites (French opera in particular).
   B. Opera was indirectly responsible for the development of the concerto, which combines a soloist or soloists with an orchestra.
      1. Concerto is the most important post-1700 genre of Baroque instrumental music.
      2. It is the type of Baroque orchestral music most often heard in the concert hall today.

III. There are three kinds of Baroque concerti.
   A. The *orchestral concerto/concerto-sinfonia* emphasizes the first violin section of the orchestra.
B. The solo concerto features a single instrumental soloist plus orchestra. Solo concerti are homophonic in conception, and their great composers are Correlli, Vivaldi, and J.S. Bach.

C. The concerto grosso features two or more instrumental soloists plus orchestra. Concerti grossi are inherently polyphonic in conception.
   1. The orchestra is called the tutti or ripieno.
   2. The soloists are called the concertino.

IV. The following are characteristic features of concerti grossi.
   A. They feature a built-in contrast between the concertino and tutti.
   B. They are typically three movements in length.
      1. The first movement is typically in ritornello form.
      2. The second is typically a lyric adagio.
      3. The third is typically fugal or fughetto.
   C. Among the great composers of concerti/concerti grossi were:
      1. Giuseppe Torelli (1658–1709)
      2. Antonio Vivaldi (1678–1741)
      3. Johann Sebastian Bach (1685–1750)

V. Johann Sebastian Bach was the greatest composer in virtually every Baroque musical genre.
   A. Despite his special genius, his craft owed an important debt to previous composers whose work he studied and often copied out by hand.
   B. Bach’s career was rather typical of a Lutheran/court composer or musician of the early 18th century.
   C. In an effort to secure appointment as court composer for the margravate of Brandenburg, he sent the margrave as a “musical resume” six concerti, which have become known as the “Brandenburg Concerti.”
   D. He was known in his lifetime primarily as an organist and harpsichordist. He was not considered among the great composers of his age, and he never landed the court jobs he really wanted.

VI. Bach, Brandenburg Concerto No. 5, first movement (c. 1721).
   A. This work is a concerto grosso.
   B. The first movement is in ritornello (refrain) form, as is typical for a Baroque concerto grosso.
      1. The homophonic theme is heard as a refrain, alternating with—
      2. Polyphonic episodes played by the concertino, consisting of violin, flute, and harpsichord.
   C. The occasional (and usually partial) restatements of the theme provide a sort of architectural underpinning for the solos, which are the point of the movement.

Featured Music:
Bach, Brandenburg Concerto No. 5, first movement.
WordScore Guide™. Bach Brandenburg Concerto no. 5
BWV 1050 (c. 1721)

MOUMENT 1

I. Ritornello Theme
   Beginning
   Middle
   End
   Closed
   Solo
   Closed

   Solo
   Long!

   Solo
   Very long;
   lengthy
   cadenza for
   harpsichord

II. Ritornello 6
   Beginning
   Solo
   Open
   Closed

   Solo

   Solo

III. Ritornello 9
   Beginning
   Middle
   End
   Closed

   Solo

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### Timeline

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>500 B.C.E.</td>
<td>Pythagoras publishes his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.</td>
</tr>
<tr>
<td>408 B.C.E.</td>
<td>Euripides writes <em>Orestes</em> around this time. The Stasimon Chorus offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.</td>
</tr>
<tr>
<td>1st century C.E.</td>
<td>The “Epitaph of Seikelos,” a <em>skolion</em>, or drinking song, of great brilliance, beauty, and humanism is written around this time. These drinking songs became a convention in 18th- and 19th-century Italian opera.</td>
</tr>
<tr>
<td>313</td>
<td>Constantine issues the Edict of Milan, granting Christianity rights equal to those enjoyed by other religions in the Roman Empire. Christian churches later became major controlling forces in the development of musical styles.</td>
</tr>
<tr>
<td>476</td>
<td>Traditional date given for the fall of the Roman Empire, which opened the way for the Age of Theocracy.</td>
</tr>
<tr>
<td>590–604</td>
<td>The reign of Pope Gregory the First, in whose honor the Gregorian chant was created.</td>
</tr>
<tr>
<td>600</td>
<td>The beginning of the Age of Theocracy, or the absolute authority of the Roman Catholic Church, including control of musical form and content.</td>
</tr>
<tr>
<td>700</td>
<td>The well-known and oft-referenced plainsong hymn <em>Ave Maris Stella</em> is written around this time.</td>
</tr>
<tr>
<td>1090–1290</td>
<td>The Crusades.</td>
</tr>
<tr>
<td>1200</td>
<td>Leonin writes the <em>Alleluia Pascha Nostrum</em>.</td>
</tr>
<tr>
<td>1300</td>
<td>Birth of Guillaume de Machaut.</td>
</tr>
</tbody>
</table>
1304 ................................................Birth of Francesco Petrarch.
1374 ................................................Death of Francesco Petrarch.
1377 ................................................Death of Guillaume de Machaut.
1400 ................................................The end of the Age of Theocracy.
1440 ................................................Birth of Josquin des Prez.
1450 ................................................The printing press is invented.
1500 ................................................Josquin writes his Petite Camusette and his Ave Maris Stella Mass, a paraphrasing of the ancient Ave Maris Stella plainchant.
1521 ................................................Death of Josquin des Prez.
1525 ................................................Birth of Giovanni de Palestrina.
1546–1648 ......................................The Protestant Reformation, launched by Martin Luther’s 1517 protest against aspects of the Catholic Church.
1540s–1550s ...................................The Counter-Reformation, or the Catholic Church’s response to the Protestant Reformation.
1546 ................................................Birth of Giulio Caccini.
1550 ................................................Philip Nicolai writes the Lutheran church chorale The Sacred Bridal Song; Bach’s Cantata No. 140 harmonized this melody.
1555 ................................................Palestrina composes his Pope Marcellus Mass to demonstrate that polyphony could be made compatible with the sober, conservative musical doctrines of the Counter-Reformation.
1557 ................................................Gioseffe Zarlino writes his book on harmonic techniques.
1594 ................................................Death of Giovanni de Palestrina.
1596 ................................................Tsai-Yu of China describes the principle of equal temperament, though traditionally, Andreas Werckmeister is credited with inventing this concept in 1700.
1600 ................................................Opera is invented in Florence, Italy.
1600–1750 ......................................The Baroque Era

1607 Monteverdi publishes his first opera, Orfée, which is generally considered to be the first great operatic masterpiece.

1618 Death of Giulio Caccini.

1632 Birth of Jean-Baptiste Lully.

1638 The first public opera house opens in Venice, Italy.

1643–1715 Reign of King Louis XIV of France (the “Sun King”).

1660 Advent of the aria; Jacopo Peri composes the opera Euridice, believed to be the first complete opera to survive to modern times.

1678 Birth of Antonio Vivaldi.

1685 Birth of Johann Sebastian Bach; birth of George Frederick Handel.

1687 Death of Jean-Baptiste Lully.

1700 According to conventional Western history, Andreas Werckmeister invents the concept of equal temperament.

1709 Bartolomeo Cristofori develops the first working drawings for a piano.

1714 Birth of Christoph Willibald Gluck.

1732 Birth of Franz Joseph Haydn.

1739 Opera seria is adopted as the standard form from Italian poet-librettist Pietro Metastasio.

1740s–1750s The Enlightenment; Baroque opera style begins to fall out of favor.

1741 Death of Antonio Vivaldi.

1748 The first public subscription concert hall is built in Oxford, England.

1750 Death of Johann Sebastian Bach.

1750–1827 The Classical Era.
1752 ................................................Rousseau’s opposition to French opera begins “War of the Buffoons,” a pamphlet and verbal battle over the form that opera should take. Rousseau and his supporters embraced Pergolesi’s *La Serva Padrona* as the ideal form for opera.

1756 ................................................Birth of Wolfgang Amadeus Mozart.
1759 ................................................Death of George Frederick Handel.
1769 ................................................The first periodical targeted to amateurs—*The Musical Dilettante*—appears.
1770 ................................................Birth of Ludwig van Beethoven.
1782 ................................................Giovanni Paisiello and Giuseppe Petrosellini are the first to turn *The Barber of Seville* by Beaumarchais into an opera.

1787 ................................................Death of Christoph Willibald Gluck.
1788 ................................................The French Revolution begins.
1791 ................................................Death of Wolfgang Amadeus Mozart.
1801 ................................................Birth of Vincenzo Bellini.
1803 ................................................Birth of Hector Berlioz.
1809 ................................................Death of Franz Joseph Haydn.
1810 ................................................Birth of Frederic Chopin.
1811 ................................................Birth of Franz Liszt.
1813 ................................................Birth of Giuseppe Verdi.
1827 ................................................Death of Ludwig van Beethoven.
1833 ................................................Birth of Johannes Brahms.
1835 ................................................Death of Vincenzo Bellini.
1837 ................................................Birth of Mily Balakirev.

1849 ................................................Death of Frederic Chopin.
Ludwig von Köchel publishes a chronological catalogue of Mozart's music; birth of Claude Debussy.

Death of Hector Berlioz.

Birth of Arnold Schönberg.

Birth of Igor Stravinsky.

Death of Franz Liszt.

Death of Tchaikovsky.

Death of Johannes Brahms.

Death of Giuseppe Verdi.

Death of Mily Balakirev.

Death of Claude Debussy.

Death of Arnold Schönberg.

Death of Igor Stravinsky.
Aria: Originally a song sung by a single voice with or without accompaniment. Now taken to mean a lyric song for solo voice generally having two contrasting parts, ending with a literal or elaborated repeat of part I. The aria first developed into this form in the early operas; the arias found in an opera, cantata, or oratorio usually express intense emotion.

Bel canto: A style of singing that emphasizes the beauty of sound throughout the entire voice range. Specifically, an elegant Italian vocal style characterized by florid melodic lines delivered by voices of great agility, smoothness, and purity of tone.

Cadence: A harmonic or melodic formula that occurs at the end of a phrase, section, or composition that conveys a momentary or permanent conclusion; in other words, a musical punctuation mark.

Canon: Strict counterpoint in which each voice exactly imitates the previous voice at a fixed distance.

Cantata: A poem set to music to be performed by voices and instruments; usually has several movements, airs, recitatives, and choruses.

Chord: The simultaneous sounding of three or more different pitches.

Closed cadence: Equivalent to a period or exclamation mark; such a cadence ends on the tonic and gives a sense of rest and resolution.

Coda: The closing few measures of a composition; usually not a part of the main theme groups of the standard form of a composition but a finishing theme added to the end to give the composition closure.

Concert overture: Music preceding an opera or play, often played as an independent concert piece.

Conjunct: Refers to a melodic contour that generally features steps between notes; such a melody will usually sound smooth and controlled.

Deceptive/false cadence: Equivalent to a colon or semicolon; such a cadence does bring resolution but not to the expected tonic harmony.

Disjunct: Refers to a melodic contour that generally features leaps between notes; such a melody will usually sound jagged and jumpy.

Dominant: The note and chord five notes above a given tonic note/chord; the dominant harmony is the chord most closely related to the tonic chord in a given key; the dominant chord will almost always immediately precede an appearance of the tonic chord.

Duplum: In 12th-century organum, the duplum was the part immediately above the tenor. If a third part was present, it was called the triplum. In the 13th century, the duplum came to be known as the motetus.
**Frequency**: The rate of vibration of a string, column of air, or other sound-producing body.

**Fugue**: Important Baroque musical procedure, in which a theme (or subject) is developed by means of various contrapuntal techniques.

**Functional harmony**: Harmonic usage that was standardized and codified into a fully coherent system during the Baroque period. This method is still used by modern arrangers and orchestrators. The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups. These groups derive their names from the three important roots of the traditional harmonic system: the tonic, dominant, and subdominant. In this way, they are comparable to the three primary colors used by the artist: red, yellow, and blue.

**Fundamental frequency**: The rate of vibration of the full length of a sound-producing body and the sound created by that full-length vibration.

**Gesampkunstwerke**: Wagner’s projected all-inclusive art form.

**Hocket**: A medieval practice of composition in which two voices would move in such a manner that one would be still while the other moved and vice versa. Sometimes, this was achieved by breaking a single melody into short, one- or two-note phrases, then dividing the phrases between the two voices so that a quick back-and-forth movement of the melody would be heard.

**Homophonic texture/monophony**: Texture in which one melodic line predominates; all other melodic material is heard as being secondary or accompanimental.

**Idée fixe**: A recurring theme that appears in many movements of the same composition.

**Intermezzi/Intermedi**: (1) An instrumental interlude between the acts of a performance. (2) A comic play with music performed between the acts, popular in the 16th and 17th centuries in France and Italy. (3) A short, lyric composition, often for the piano. (4) In the old dance suite, this term refers to two to four short dance movements between the sarabande and the gigue.

**Isorhythm**: A medieval principal of construction that was used most often in motets. This construction is based on a repeating rhythmic pattern in one or more of the voices.

**K. numbers**: Koechel numbers, named after Ludwig von Koechel, who catalogued Mozart’s works.

**Klangfarbenmelodie**: A term coined by composer Arnold Schönberg to describe a style of composition that employs several different kinds of tone colors to a single pitch or to multiple pitches. This is achieved by distributing the pitch or melody among several different instruments.
**Leitmotif:** A recurring motif in a composition (usually an opera) that represents a specific person, idea, or emotion. This term was first applied to the operas of Richard Wagner.

**Madrigal:** A vocal music form that flourished in the Renaissance, originating in Italy. The madrigal is generally written for four to six voices that may or may not be accompanied (in modern performance, madrigals are usually presented a cappella). Madrigals are usually set to short love poems, though the words are occasionally about death, war, or other topics; they were extremely popular in England and Italy and were also produced in France, Germany, and Spain. The madrigal is characterized by word painting and harmonic and rhythmic contrast. In the madrigal, each line has its own tune, rather than the entire composition having a single tune with harmonic accompaniment.

**Melisma:** A group of many notes (usually at least five or six) sung melodically to a single syllable. Melismas are found especially in liturgical chant.

**Melody:** Any succession of pitches.

**Minuet:** Seventeenth- and eighteenth-century dance, graceful and dignified, in moderately slow, three-quarter time.

**Monophonic texture/monophony:** Texture consisting of only a single, unaccompanied melody line (Gregorian chant, for example).

**Motet:** A polyphonic vocal style of composition. The motet was popular in the Middle Ages, when it consisted of a tenor foundation on which other tunes were added. The texts of these voices could be sacred or secular, Latin or French, and usually had little to do with each other, with the result that the composition lacked unity and direction. During the 14th century, isorhythm and other rhythmic refinements came into use, somewhat unifying the sound and texture of the motet. By the Renaissance, the separate voices of the motet had adopted the same text (by this time, the texts were religious almost without exception), and each voice was considered a part of the whole rather than a whole in itself, thus finally giving the motet unity and grace.

**Motive/motif:** A brief succession of pitches from which a melody grows through the processes of repetition, sequence, and transformation.

**Musica reservata:** “Serious music,” emphasizing clearly articulated words to ensure that the expressive message of a piece of music is understood by the audience.

**Note:** A sound with three properties: a single, singable fundamental frequency; timbre; and duration.

**Octatonic scale:** A scale of eight pitches per octave arranged by alternating half steps and whole steps. There are only three different arrangements of this scale.

**Open cadence:** Equivalent to a comma; such a cadence pauses on the dominant harmony without resolving the tonic harmony, creating tension and the need to continue.
**Oratorio**: Large-scale dramatic composition originating in the 17th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment and are similar to operas but without costumes, scenery, or action.

**Organum**: Term referring to the earliest kind of polyphonic music. Organum developed from the practice of adding voices above a plainchant (Cantus Firmus); at first, these added voices ran parallel to the plainchant at an interval of a fourth or fifth. Later, they began to move more freely. Organum was in use from the 12th through the 13th centuries.

**Pentatonic scale**: A scale of five tones. It is used in African, Far Eastern, and Native American music. The pentatonic scale has been used in 20th-century compositions, as well.

**Pitch**: A sound with two properties: a single, singable fundamental frequency and timbre.

**Plagal cadence**: So-called “Amen” cadence; when used, a plagal cadence will generally occur as a musical postscript following a closed cadence.

**Plainchant**: Also called the Gregorian or Old Roman chant, this is one of the earliest surviving styles of music in Western Europe, attributed to Pope Gregory the Great. In reality, Gregory probably had little to do with the chant we know today, because the chants that survive in manuscripts date from the 11th to the 13th centuries, and Gregory died in the year 604. The surviving chants are modal with monophonic melodies and freely flowing, unmeasured vocal lines. Most chants belong to the Mass or to the daily offices.

**Polyphonic texture/polyphony (contrapuntal texture or counterpoint)**: Texture consisting of two or more simultaneous melody lines of equal importance.

**Pythagorean comma**: The discrepancy between the opening pitch and the last pitch in a circle of fifths, making the final pitch about an eighth of a tone sharp.

**Schmerz**: German; pain or sorrow, angst.

**Singspiel**: German-language musical comedy, usually romantic or farcical in nature, with spoken dialogue. Popular in the 18th century.

**Sonata**: Piece of music, typically in three or four movements, composed for a piano (piano sonata) or a piano plus one instrument (violin sonata, for instance).

**Sprechstimme**: A vocal style in which the melody is spoken at approximate pitches rather than sung on exact pitches. The sprechstimme was developed by Arnold Schönberg.

**Sturm und Drang** (“Storm and Stress”): Pre-Romantic artistic movement bent on expressing great personal feelings and emotions.
Texture: The number of melodies present and the relationship between those melodies in a given segment of music; the three textures discussed in this course are monophony, polyphony (counterpoint), and homophony.

Theme: The primary musical subject matter in a given section of music.

Timbre: Tone color.

Tonal/Tonality: The sense that one pitch is central to a section of music, as opposed to atonal/atonality.

Tone poem: Also called a symphonic poem. A one-movement orchestral genre that develops a poetic idea, suggests a scene, or creates a mood. The tone poem is generally associated with the Romantic era.

Tonic: The home note and chord of a piece of tonal music. Think of the term as being derived from tonal center (tonic). For example, if a movement is in C, the note C is the tonic note, and the harmony built on C is the tonic chord.

Trio: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical-era symphony.

Triple meter: A metrical pattern having three beats to a measure.

Tune: A generally singable, memorable melody with a clear sense of beginning, middle, and end.
Biographical Notes

**The Ancient World/The Early Church**

**Aristoxenus** (364–304 B.C.E.): Greek philosopher and writer on music and rhythm; discovered harmonic elements in 320 B.C.E.

**Pietro Bembo** (1470–1547): Statesman and poet who brought about a revival of Petrarch.

**Euripides** (480–406 B.C.E.): Greek playwright; the Stasimon Chorus in his *Orestes* offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.

**Carlo Gesualdo** (1561–1613): Amateur Italian madrigalist, known for *Io Parto*, published in 1611.

**Leonin** (1159–1201): The first known significant composer of polyphony organum; also, the earliest composer known to have signed his work. Acknowledged for the *Alleluia Pascha Nostrum*.

**Martin Luther** (1483–1546): Began the Protestant Reformation with his protests against aspects of the Catholic Church.

**Guillaume de Machaut** (1300–1377): Renaissance composer and poet considered representative of the Ars Nova, or the music of the 14th century, characterized by isorhythm. Known for his isorhythmic motet *Quant en Moy*.


**Giovanni de Palestrina** (1525–1594): Renaissance composer considered to be the “savior” of Roman Catholic Church music. Prolific composer of Masses, motets, and other sacred works, as well as madrigals. According to legend, Palestrina composed one of his most well known works, the *Pope Marcellus Mass*, to demonstrate that polyphony was compatible with the musical doctrines of the Counter-Reformation.

**Francesco Petrarch** (1304–1374): Italian poet whose work was considered the ideal for early madrigalists. One of Petrarch’s sonnets was used as the text for Cipriano de Rore’s well-known *Datemi Pace*.

**Josquin des Prez** (1440–1521): One of the most influential composers of the Renaissance period. Known for his *Petite Camusette*, composed around 1500, and his *Ave Maris Stella* Mass, a paraphrasing of the ancient *Ave Maris Stella* plainchant.

**Pythagoras** (560–480 B.C.E.): Greek philosopher known for his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.
Cipriano de Rore (1516–1565): Flemish composer considered to be a premier madrigalist. Used a Petrarchan sonnet as the text for his madrigal *Datemi Pace*, composed in 1557.

Seikelos: Greek composer, known for the “Epitaph of Seikelos,” a *skolion*, or drinking song, written around the 1st century C.E.

Thomas of Celano (1200–1255 C.E.): Thirteenth-century Franciscan monk believed to have composed the *Dies Irae* around 1225.

Thomas Weelkes (1575–1621): English madrigalist known for *As Vesta Was from Latmos Hill Descending*, published in 1601.

Tsai-Yu: Ming dynasty prince who described the principle of equal temperament in 1596, though traditionally Andreas Werckmeister is credited with inventing this concept in 1700.

The Baroque Era (1600–1750)

Johann Sebastian Bach (1685–1750): Considered by many to be the greatest composer in the history of Western music, Bach’s main achievement lies in his synthesis and advanced development of the primary contrapuntal idiom of the late Baroque era and in the basic tunefulness of his thematic material. He is also known for the numerical symbolism and mathematical exactitude that many people have found in his music.

Giulio Caccini (c. 1546–1618): Italian composer credited with being the inventor of the *stile recitativo*, one of the foundations of operatic style. A member of the Florentine Camerata, a Renaissance “intellectual club.”

Emilio de’ Cavalieri (c. 1550–1602): Roman-born composer whose dramatic works were forerunners of opera and oratorio. His *Dalle Più Alte Sfere* (1589) highlights madrigal effects and virtuoso techniques for the solo singer. A member of the Florentine Camerata, a Renaissance “intellectual club.”

Arcangelo Corelli (1653–1713): Italian composer and violinist who eschewed virtuosity and strove for complete control of tonality, though not all movements are tonally closed. The implications of fully systematized tonality were first realized in the concerto compositions of Corelli and his contemporaries.

Bartolomeo Cristofori (1655–1731): Developed the first working drawings of the piano in 1709.

George Frederick Handel (1685–1759): German composer whose works are characterized by grandeur and sustained power, simple melodies, and breadth and clarity of harmonic structures. Some of Handel’s most well known works include *Water Music* (1717) and his English-language oratorio *The Messiah* (1742).

Louis XIV of France (1638–1715): King of France (1643–1715); his palace at Versailles is an architectural example of Baroque extravagance and control.
Jean-Baptiste Lully (1632–1687): Composer to Louis XIV’s court who exerted tremendous influence on French opera. In addition to many operas, including *The Temple of Peace* (1685), Lully composed ballets, sacred vocal pieces, and incidental music for the theater.

Pietro Metastasio (1698–1782): Italian poet/librettist most responsible for standardizing the form of the libretto in Baroque-era opera.

Claudio Monteverdi (1657–1643): Key proponent of the *seconda prattica*, the concerted music characteristic of the early Baroque period; also key to development of the new form of opera that sprang from the combination of music and rhetoric in the art of Italian monody, as shown in his opera *Orfeo* (1607).

Erdmann Neumeister (1671–1756): Influential Lutheran theologian and poet who helped to shape the nature and content of the Lutheran Church cantata.

Johann Pachelbel (1653–1706): German composer and organist who was a dominant figure in late 17th-century keyboard music. His repertory is the stylistic ancestor of Bach’s, particularly his technique of chorale variation.

Giovanni Battista Pergolesi (1710–1736): Italian composer whose *La Serva Padrona* was embraced by intellectuals toward the end of the Baroque era as the new operatic ideal.

Jacopo Peri (1561–1633): Along with Giulio Caccini and Emilio de’ Cavalieri, strove for a type of singing style between speech and song (*stile rappresentativo*). A member of the Florentine Camerata, a Renaissance “intellectual club.” Peri’s opera *Euridice* (1660) is the first complete opera to survive.

Henry Purcell (1659–1695): Leading English composer, known for his opera *Dido and Aeneas*, published in 1689.

Jean-Jacques Rousseau (1712–1778): Anti-establishment French intellectual at the cutting edge of the Enlightenment. Rousseau led the rejection of Baroque opera seria in favor of opera buffa, with Giovanni Battista Pergolesi’s *La Serva Padrona* as the operatic ideal.

William Shakespeare (1564–1616): Traditionally said to be the greatest English-speaking playwright. Shakespeare’s works provided subjects for many composers.

Antonio Vivaldi (1678–1741): Italian composer and violinist. His importance lies in his concertos, for their boldness and originality and for their central place in the history of concerto form.

The Classical Era (1750–1827)

Ludwig van Beethoven (1770–1827): German composer and pianist who radically transformed every musical form in which he worked. Considered a key transitional figure between the Classical and Romantic eras because of his
Classical training and technique and Romantic range of expression. His music combined the spirit of the Enlightenment, the spirit of revolution, and the turmoil of the Napoleonic era with his own personality.

**Franz Joseph Haydn** (1732–1809): Austrian-born composer whose music is notable for its solid structure, which was an important part of the Classical era, though his music long failed to exert as powerful a sway over the public as that of Mozart and Beethoven. He is regarded as the “father” of the symphony, orchestra, and string quartet. Over the course of his life, Haydn was also instrumental in the development of the sonata cycle and helped to establish the tradition of modern orchestral playing.

**Ludwig von Koechel** (1800–1877): In 1862, von Koechel published a chronological and thematic register of the works of Mozart. It is sometimes known today as “the Koechel catalogue,” and the so-called “K numbers” are still used to refer to Mozart’s works.

**Wolfgang Amadeus Mozart** (1756–1791): Austrian composer, keyboard player, violinist, violist, and conductor. Mozart’s sense of form and symmetry seems to have been innate and was allied to an infallible craftsmanship, which was partly learned and partly instinctive. His operas not only displayed hitherto unequaled dramatic feeling but widened the boundaries of the singer’s art through contact with some of the greatest talents of his day. Mozart’s insight into human nature, at once perceptive and detached, created characters on the stage who may be claimed in their context as the equal of Shakespeare’s. His music combined Italian, French, Austrian, and German elements. Not by revolutionary deliberation but by the natural superiority of the music he wrote, he changed the course of the symphony, the string quartet, the sonata, and much more.

**Lorenzo da Ponte** (1749–1838): The librettist of Mozart’s great opera buffa: *The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Thus Do They All* (1789).

**Gioacchino Rossini** (1792–1868): Italian composer who published three dozen or so operas. Probably the most well known is *The Barber of Seville*, a treatment of the first play of the Figaro trilogy by Beaumarchais, on which Mozart had drawn 30 years before in Vienna. A leading bel canto composer.

**The Romantic Era (1827–1848)**

**Vincenzo Bellini** (1801–1835): One of the most important composers of Italian opera in the early 19th century, considered a leading bel canto composer, though his influence was not confined to opera. Chopin owes much to him, particularly in his handling of melody.

**Franz Benda** (1709–1786): Composer and violinist in the court of Prussia’s Frederick the Great. Significant works demonstrating Romantic trends include *Symphony in C* (c. 1750).
Hector Berlioz (1803–1869): French composer who introduced the idea of an idée fixe, a single melody that unites an entire work but is gradually transformed throughout the course of the symphony. Also the first composer to closely associate his symphonies with extra-musical “programmes.”

Johannes Brahms (1833–1897): German composer whose compositions continued in the progressive direction of waning Romanticism. In his later works, however, Brahms synthesized Classical forms with the slowly unraveling sense of tonality almost forgotten from early Romanticism. Considered a master of the German lieder.

Frederic Chopin (1810–1849): French/Polish composer who devoted himself exclusively to the piano, defining what sort of music the then-new instrument was capable of producing.

Gaetano Donizetti (1797–1848): Italian composer who played an invaluable role in the development of Italian opera, planting the seeds that enabled opera to flourish in the latter half of the 19th century. Donizetti, to a much greater extent than Rossini and Bellini, was to exert a tremendous influence on the operas of Giuseppe Verdi.

Mikhail Glinka (1804–1857): Commonly regarded as the founder of Russian nationalism in music. His Russian operas offered a synthesis of Western operatic form with Russian melody.

Christoph Willibald Gluck (1714–1787): Czech composer who left an indelible impact on French opera, helping to move the genre out of the Baroque world and into the Classical one. Following his reforms, French Romantic operas remained spectacular, with three main forms: grand opera, opera comique, and lyric opera.

Johann Wolfgang von Goethe (1749–1832): Leading German-language writer who epitomized the concept of Sturm und Drang. Schubert, in particular, based many of his compositions on Goethe’s poems.

Franz Liszt (1811–1886): Austrian composer known for his work in creating the symphonic poem, which attempts to translate into musical terms the greatest works of literature. As a pianist, he had no equal, and as a composer, he suggested to a younger generation of musicians the new course that music was to take.

Gustav Mahler (1860–1911): Bohemian composer whose output consists almost entirely of late-Romantic–style symphonies and lieder. Although tending to use the Classical forms of sonata and scherzo, his themes typify the anxious fin-de-siècle mood that took hold of Europe during his era. While drawing closer to the world of new music—atonality—he expanded the Romantic orchestra to its breaking point.

Felix Mendelssohn (1809–1847): German composer, pianist, organist, and conductor who combined a Classical upbringing with Romantic inclination, imparting to his work a poetic elegance that has caused it to be regarded as
superficial because of its lack of impassioned features. However, his music now is valued for its craftsmanship, restraint, poetry, inventive orchestration, and melodic freshness.

**Alexander Sergeyevich Pushkin** (1799–1837): Preeminent Russian nationalist poet and author who, through the model of his own work, provided a literary heritage for the Russian language, which spilled over into Russian opera.

**Franz Schubert** (1797–1828): Austrian composer considered to be one of the masters of the *lieder*. Altogether, wrote more than 600 songs, of which about 200 are different settings of poems, particularly those by Goethe and Schiller. He ranks among the greatest of composers in all forms except opera.

**Robert Schumann** (1810–1856): German composer, pianist, conductor, and critic. Schumann was noted for his poetic works, in which Classical structure and Romantic expression are combined. His songs, particularly his song-cycles, are among the glories of *lieder*.

**Bedrich Smetana** (1824–1884): Bohemian composer who holds an important place in the development of musical nationalism, a key trend in Romantic music. Among his most significant works was *Ma Vlast* (1878).

**Richard Strauss** (1864–1949): German composer who shone in two major areas: tone poem and opera. Almost single-handedly, he carried the Wagnerian opera tradition and the Romantic Lisztian tone poem into the 20th century. He is also one of the great composers of *lieder*.

**Peter Ilyich Tchaikovsky** (1840–1893): Russian composer and conductor, whose music is characterized by extreme tunefulness and emotional fervor, typical of Romantic musical trends. Among his significant works are the ballets *Romeo and Juliet* and *The Sleeping Beauty*.

**Giuseppe Verdi** (1813–1901): Prolific Italian composer whose career practically constitutes the history of Italian opera between 1850 and 1900. Verdi’s style evolved slowly and almost entirely eliminates the differentiation between aria and recitative, elevating the orchestra and favoring characterization and dramatic truth over the vocal prettiness of the bel canto style.

**Richard Wagner** (1813–1883): German composer who brought German Romantic opera to its culmination. Some of his most influential musical innovations included continuous music and *leitmotifs*, that is, motives associated with a person, object, idea, or feeling. Also, in Wagnerian opera, the orchestra is a full partner with the voices.

**Carl Maria von Weber** (1786–1826): A cousin of Mozart’s wife, von Weber’s work blended many of the ingredients typical of German Romanticism: simple peasant virtues mingling with the magic and latent evil of the forest. He won a lasting reputation with the first important Romantic German opera, *Der Freischütz*. 
Hugo Wolf (1860–1903): Austrian composer who furthered the expressive power of the German lied.

Romanticism to Modernism (1848–1913)

Mily Balakirev (1837–1910): Self-appointed leader of a group of five post-Glinka Russian dilettante composers who banded together for the stated mission of glorifying the spirit and music of Mother Russia through their concert works.

Alexander Borodin (1833–1887): One of the five composers in Balakirev’s group.

Caesar Cui (1835–1918): One of the five composers in Balakirev’s group.

Claude Debussy (1862–1918): French composer who was the founder and most important representative of the Impressionist movement in music, marking a significant break with the German musical tradition of his time.

Modest Mussorgsky (1839–1881): One of the five composers in Balakirev’s group.

Nicolai Rimsky-Korsakov (1844–1908): One of the five composers in Balakirev’s group.

Arnold Schönberg (1874–1951): Austro-Hungarian composer who developed the concept of “emancipation of dissonance,” through which he attempted to “free” his music from the shackles of traditional tonality. Pierre Lunaire (1912) was the capstone to Schönberg’s freely atonal period.

Igor Stravinsky (1882–1971): Russian-born composer particularly renowned for such ballet scores as The Firebird (1910), Petrushka (1911), The Rite of Spring (1913), and Orpheus (1947). His works are marked by nationalism and innovative use of rhythm.
Bibliography

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Giuseppe Verdi—

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Millington, Barry. *Wagner* (Princeton)
Dear Tom,

The reading list is enclosed. Compared to some of your other courses, the reading list is somewhat spare. One reason for its brevity is my avoidance of overly technical books, which constitute the great majority of music texts (technical meaning that a working knowledge of music notation is called for). I have also chosen to recommend but a few composer biographies of outstanding merit; there is enough biographical information in the “Books of General Interest” to satisfy all but the most curious reader/listener.

Another reason why I’ve kept the reading list short is that I believe that folks should go out and spend their money on concerts and recordings. Which brings us to another issue, one which I’ve thought about at some length: that is whether or not we should provide a list of recommended works of which our students/clients should buy recordings. I have decided (albeit unilaterally; your feedback is welcome here) not to provide such lists. First of all, a list of recommended recordings would be a waste of time. Particular recordings go in and out of print so rapidly and are unavailable in so many geographic locations that such a list would be obsolete by January. Second, a list of recommended repertoire (even an abbreviated one) would be so long as to be positively daunting to all but the most hardcore music fan. We might, somewhere in the booklet, suggest that the novice listener start their collection by simply acquiring recordings of the works featured in the course. It’s a good way to start, and once they’ve decided what they like best, they can go out and buy more of the same.

Best,
Bob Greenberg

Dear Student/Client,

I took his advice both for this booklet and for my own listening.

Tom Rollins
How to Listen to and Understand Great Music
Part III
The Classical Era

Professor Robert Greenberg
Robert Greenberg, Ph.D.
San Francisco Conservatory of Music

Robert Greenberg has composed over forty works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his Child’s Play for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg’s awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.” Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg’s work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc. magazine, and the San Francisco Chronicle. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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### Part III

#### The Classical Era

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How to Listen to and Understand Great Music
Part III
The Classical Era

Scope:
This part of the series focuses on the Classical era. The Enlightenment and its incredible impact on Western music is discussed in depth. The rise of the middle class, public concerts, amateurism, and naturalism are all considered in light of how they affected the role and style of music in the “Enlightened” age. The development of the Viennese classical style with its seemingly perfect marriage of northern and southern European musical traditions is examined. Professor Greenberg pays special attention to the development of the so-called “homophonic” forms: theme and variations form, minuet and trio form, rondo form, and sonata-allegro form.

Music featured in this part includes:

- Lully’s Minuet and Trio from *The Temple of Peace*
- Mozart’s Variations on “Ah, vous dirai-je, Maman” and G Minor Symphony, third and fourth movements
- Haydn’s Symphony No. 88, third and fourth movements
- Beethoven’s Piano Sonata in G Major, Op. 49, No. 2, second movement
Lecture Seventeen
The Enlightenment and an
Introduction to the Classical Era

**Scope:** This lecture introduces the Age of Enlightenment and its impact on musical style. By means of directed musical comparisons, the dramatic difference between the music of the late Baroque era and the Classical era is brought into high relief. As music is indeed a mirror, these dramatic musical differences are a function of societal change during the 17th century, changes that are observed and discussed at length. This lecture discusses such Enlightenment-inspired/Classical era trends as cosmopolitanism, the doctrine of accessibility and naturalness, and the rise of musical amateurism.

**Outline**

I. We begin by comparing typical keyboard works of the Baroque and Classical eras. What are the technical differences between these two pieces? Which seems to be the more expressive of something beyond its purely musical content?

**Featured Music:**
Bach, Fugue in C Minor, *Well-Tempered Clavier*, Book I (c. 1720)
Beethoven, Piano Sonata Op. 13, second movement (1796)

A. The Bach is performed on a harpsichord, the Beethoven on a piano.
B. The Bach is polyphonic, the Beethoven homophonic and rhetorical.
C. The Bach is more intellectual and “constructed”; the Beethoven is more emotional and natural-sounding.
D. The Bach is instrumental in conception; the Beethoven is vocal in conception.

II. In musical terms, the Classical Era spans the years between 1750 and 1827.

A. During the Enlightenment (c. 1730-1780), the middle class and its needs and wants rose to the forefront of European society.
B. Unlike the previously dominant landed aristocracy, the new middle class based its ascendancy upon capital accumulation.
C. From the early 18th century onward, middle-class needs and wants came increasingly to the forefront. These included:
   1. Universal education
   2. Political power/self-determination
   3. An end to social and religious injustice
   4. Application of reason and rationality to the social sphere as well as to science.
   5. A new concern for the quality of life on earth, seen as equally important as the afterlife.
6. Cosmopolitanism, which downplayed national differences in favor of the shared humanity of all peoples. Musical composers adopted a common style by which they hoped to make their music accessible and pleasing to as many people as possible.

7. The pursuit of happiness and entertainment. Music became a leisure-time consumable for the new middle class.

D. The new middle class sought a new style of music.
   1. It rejected the complex polyphony of the Baroque era as elitist and contrived.
   2. Homophonic music, “natural” and melodically direct, became the ideal music for the spirit of the time.

Musical Comparison:
J.S. Bach, Brandenburg Concerto No. 2, third movement fugue (c. 1721)
W.A. Mozart, *Eine kleine Nachtmusik*, second movement (1786)

3. The Classical era became the great age of musical amateurism. Which of the following pieces would an amateur prefer to play?

Musical Comparison:
J.S. Bach, Fugue in C Minor (c. 1722)
W.A. Mozart, Piano Sonata in C Major, K 545 (1788)

4. During the Classical era, music became essentially a decorative art.
Lecture Eighteen
The Viennese Classical Style, Homophony, and the Cadence

Scope: This lecture seeks to further build listening skills and a descriptive vocabulary regarding cadence, or musical punctuation. The tremendous difference between Baroque-era musical process and Classical-era musical narrative is demonstrated and discussed, as is the subsequent recognition, during the early Classical era, of the expressive and rhetorical power of cadence. The four essential cadence types—open/half cadences, closed/authentic/standard cadences, deceptive/false cadences, and plagal cadences—are defined, demonstrated, and discussed. Finally, we examine the geographical and social importance of the city of Vienna for the origin of the Classical style.

Outline

I. We begin with a stylistic comparison of the instrumental music of the Classical and Baroque eras.

Musical Comparison:
Bach, Brandenburg Concerto No. 2, third movement (c. 1721)
Mozart, Eine kleine Nachtmusik, second movement (1786)

A. The rhythm of Classical-era music is generally more flexible and less predictable and motoric than that of Baroque-era music.
B. The dynamics of Classical-era music are more varied and graded.
C. Classical-era orchestras were larger than Baroque-era ensembles.
D. Classical-era work was more vocal and tuneful in its melodic conception.
E. The instrumental texture is clear and unambiguous homophony, while Baroque-era work is typically polyphonic.

II. Baroque polyphonic process music is contrasted with Classical homophonic narrative music.
A. Much Baroque instrumental music is non-narrative; i.e., it is melodically the same from beginning to end.

Musical Example:
Pachelbel, Canon, c. 1700 (edited).

B. Most Baroque instrumental music features a sameness and consistency that defies easy differentiation. This sameness is due to:
1. The speed at which Baroque-era composers had to produce new music.
2. The harmonic and melodic formulas that defined Baroque styles.
3. The formal processes, which guaranteed musical sameness throughout a given piece.
C. The following Classical-era piece, by contrast, has a clear sense of narrative—a beginning, middle, and end.
Musical Example:
Beethoven, Symphony No. 5, first movement coda (1808)

III. The perception of cadences in homophonic music helps to account for this sense of action or narrative.

A. A cadence is a musical punctuation mark.

B. Cadences were more clearly perceived in Classical than in Baroque-era music because:
1. The melodic extravagance of Baroque-era music did not lend itself to cadential formulas and pauses at the end of melodic phrases.
2. Instrumental polyphony obscures cadences through elision and overlapping.

C. There are various types of cadences:
1. Open or half cadence (equivalent to a comma)
Musical Example:
Beethoven, Symphony No. 5, first movement
2. Closed, authentic, or standard cadence (a period or exclamation mark)
Musical Examples:
Haydn, Symphony No. 88, first movement, first theme (1788)
Beethoven, Symphony No. 5, fourth movement, final cadence
3. Deceptive or false cadence (a colon or semicolon)
Musical Examples:
Beethoven, Symphony No. 5, third movement, conclusion and transition
Mozart, G Minor Symphony, fourth movement, development part 4 (1788)
4. Plagal (“amen”) cadence

D. Musical Comparison:
G.F. Handel, Fugue, from Concerto Grosso Op. 6, No. 7—hard to perceive clear and unambiguous cadences
Mozart, G Minor Symphony, third movement—cadences are clearly perceived.

IV. We turn now to early Classical style.

A. During its early development (c. late 1740s to early 1760s), this style emphasized light, decorative homophony.

B. The high “Viennese” Classical style had appeared by the 1780s. This style was centered on Vienna for several reasons:
1. Vienna stood at the crossroads of Germany (both Protestant north and Catholic south), Italy, Bohemia, and Hungary.
2. Vienna stood at the midpoint of the musical traditions of Italy and northern Germany.
3. As the capital of the Habsburg empire, Vienna was exposed to leading cultural and intellectual currents.
4. It was home to Joseph II of Austria, enlightened Habsburg emperor from 1780–90.
5. It was the adopted home of Haydn, Mozart, and Beethoven.
# Homophonic Forms

The homophonic forms of the Classical era; these three forms were all developed from Baroque models.

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

<table>
<thead>
<tr>
<th>A</th>
<th>A&lt;sup&gt;1&lt;/sup&gt;</th>
<th>A&lt;sup&gt;2&lt;/sup&gt;</th>
<th>A&lt;sup&gt;3&lt;/sup&gt; etc. coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Theme)</td>
<td>(Variation 1)</td>
<td>(Variation 2)</td>
<td>(Variation 3)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Minuet</th>
<th>Trio</th>
<th>Minuet (da capo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Theme)</td>
<td>(Contrasting Material)</td>
<td>(Theme)</td>
<td>(New Contrasting Material)</td>
<td>(Theme)</td>
</tr>
</tbody>
</table>

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Lecture Nineteen
Classical-Era Form—Theme and Variations

Scope: This lecture initiates a discussion of Classical-era instrumental musical form that will continue through Lecture 25. In this lecture, we examine theme and variations form, which represented an adaptation of Baroque-era variations procedure to the expressive and musical needs of the Classical era. While maintaining much of the compositional rigor of the Baroque models, Classical-era theme and variations form utilizes a “tune” as its theme rather than a bassline and/or harmonic progression. Wolfgang Mozart’s Variations on “Ah, vous dirai-je, Maman” is used as an example of Classical-era theme and variations form.

Outline

I. We begin by reviewing instrumental musical forms/processes in the Baroque era.
   A. Instrumental music and the forms/processes that gave it coherence began to evolve during the Baroque era.
   B. The possibilities offered by the new homophonic style of the Classical era necessitated the creation of new instrumental forms/processes.
   C. Classical-era forms/processes grew directly or indirectly out of Baroque-era models.
      1. Baroque opera gave rise to minuet and trio form and sonata-allegro form.
      2. Other Classical-era forms were adaptation of Baroque-era polyphonic forms.
         a. Theme and variations form was an adaptation of passacaglia.
         b. Rondo form was an adaptation of ritornello form.

II. Sections of thematic music as defined by cadences will generally relate to each other in one of three ways:
   A. As repetitions of each other: A A ( || : A :|| )
   B. As variations of each other: A A¹
   C. As contrasts of each other: A B

III. This lecture will examine Classical-era theme and variations form.
   A. The model for this form was Baroque passacaglia (ground bass/chaconne). Passacaglia features a ground bass theme of fixed length and cadence structure, and successive sections (cycles or variations) of equal length.
   B. Classical-era theme and variations form differs from passacaglia in that the theme will be a tune rather than a bassline, and a surface element rather than a structural element.

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IV. Mozart, Twelve Variations on “Ah, vous dirai-je, Maman,” K. 265 (1781)

A. The theme of this piece is typical of a Classical-era theme and variations form movement.
   1. The theme is memorable; it is presented simply; it has a clear, even phrase structure and easily perceived cadences, and the final cadence of each variation is unambiguously closed.
   2. The mode is major.
   3. The meter is duple.
   4. The texture is homophonic.
   5. The harmonic underpinning is extremely simple, as befits a thematic statement.

B. The theme itself will often be transformed to some degree during the variations, but the variations (cycles) retain the phrase and cadential structure of the theme.

C. The *coda* is a section of music added after the last variation to expand the final cadence in order to terminate the variational process and create a convincing sense of conclusion.

**Featured Music:**
Mozart, Twelve Variations on “Ah, vous dirai-je, Maman,” K. 265

V. We can draw the following conclusions about theme and variations form.

A. It tends to be highly sectional.

B. It is relatively nondramatic.

C. Adjacent sections are related as variations of one another.

D. Its generic schematic is: A (Theme) A1 A2 A3 etc. . . coda.
<table>
<thead>
<tr>
<th>Variation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Twinkle, Twinkle, Little Star is presented simply with minimal accompaniment and simple harmonies. Note closed cadences after “a” and “a1.”</td>
</tr>
<tr>
<td>2</td>
<td>The theme is supported by more complex harmonies and a fast, boogie-woogie-like accompaniment.</td>
</tr>
<tr>
<td>3</td>
<td>The theme is embedded in an elaborate melody heard in fast groups of three, which effectively changes the meter to compound duple.</td>
</tr>
<tr>
<td>4</td>
<td>The fast groups of three move into the left-hand accompaniment.</td>
</tr>
<tr>
<td>5</td>
<td>Spare, hocket-like variation in duple meter.</td>
</tr>
<tr>
<td>6</td>
<td>Percussive chords in the right hand and a fast, left-hand accompaniment; in b, chords move into the left hand, fast accompaniment into the right hand.</td>
</tr>
<tr>
<td>7</td>
<td>Fast, scalar variation; note the increasingly complex harmonies at the end of “a.”</td>
</tr>
<tr>
<td>8</td>
<td>Minor mode, imitative polyphony.</td>
</tr>
<tr>
<td>9</td>
<td>Major mode, “a” in imitative polyphony.</td>
</tr>
<tr>
<td>10</td>
<td>Exciting, virtuosic variation, the most harmonically complex of the set.</td>
</tr>
<tr>
<td>11</td>
<td>Adagio, ornate, quite operatic. This variation features the only significant change of tempo in the entire piece.</td>
</tr>
<tr>
<td>12</td>
<td>Allegro, triple meter, fast left-hand accompaniment reminiscent of Variation 2.</td>
</tr>
<tr>
<td>Coda</td>
<td>After repeating the last phrase of Variation 12, the coda proceeds to reinforce the tonic and dominant harmonies.</td>
</tr>
</tbody>
</table>
Lecture Twenty
Classical-Era Form—Minuet and Trio I—Baroque Antecedents

**Scope:** This lecture continues the examination of Classical-era instrumental musical form with an investigation of Baroque-era minuet and trio form, the antecedent of Classical-era minuet and trio form. To this end, the importance of courtly dance in 17th century France is discussed, as is Baroque-era binary dance form and the advent and development of stylized dances. This lecture lists the most important and popular dance types to come out of 17th century France, among which the minuet and trio was preeminent. 17th century French minuet and trio form is demonstrated and examined using a movement by Jean-Baptiste Lully.

**Outline**

I. During the Age of Enlightenment, a new musical style evolved that resonated with the era’s emphasis on individuality, naturalness, and common sense.
   A. This style reached its height in Vienna between 1770 and 1800.
   B. The narrative power of cadences, combined with the predilection for singing melody, led to the development of new homophonic procedures and forms.
   C. This lecture and the next will examine minuet and trio form.

II. Baroque dance music provided the antecedents of minuet and trio form.
   A. Balletic episodes from Baroque French operas were condensed into suites—collections of dances, typically drawn from larger productions.
   B. Stylized dances were meant to be listened to, not danced to.
   C. By the High Baroque, stylized dance suites for solo instruments (suite, partita), chamber ensembles (*sonata de camera*), and orchestra (orchestral suite) had become an important type of instrumental music.
   D. Baroque dance music was almost invariably homophonic.

**Featured Music:**
Bach, Orchestral Suite No. 3 in D, Gavotte (1731)—due to its intertwining voices and characteristic lack of clear downbeats and clear cadential and sectional articulation, polyphonic music such as this is not suitable for dancing.

E. Baroque dance types reached their peak of sophistication in 17th century France. These types included:
1. *Allemande*: 4/4, moderate
2. *Courante*: 3/2, moderate
3. *Sarabande*: 3/4, slow
4. *Minuet*: 3/2, slow
5. *Gavotte*: 4/4, moderate
6. Bourree: 2/2, on the fast side
7. Gigue: 6/8, fast
8. Siciliana: 12/8, moderate

F. Almost all Baroque dances were binary (two-part) in form:
   //: a ://: b ://

   **Featured Example:**
   Corelli, Trio Sonata Op. 3, No. 2, fourth movement (1689)

G. Shorter dances like the minuet were often paired with another dance of
   like type; this second dance, typically scored for three instruments, was
   called a trio.

H. Due largely to Louis XIV, the minuet became the most popular social
dance of the Baroque.

III. The Baroque minuet with a second contrasting internal minuet was called
   “minuet and trio.”
   //: a ://: b ://: // c ://: d ://: //a // b //
   Minuet    Trio    Minuet
   (da capo)

   **A. Jean-Baptiste Lully (1632-1687) was the most famous and influential**
   composer in Europe during the latter half of the 17th century.
   1. Lully was court composer to Louis XIV.
   2. He invented the French overture, popularized dances, and
      dominated French opera and ballet.

   **B. Featured Music:**
   Lully, Minuet and Trio from the opera-ballet *The Temple of Peace* (1685)

   **C. Due largely to its homophonic texture, minuet and trio was the only**
   Baroque dance to survive into the multi-movement genres of the
   Classical era.
The Temple of Peace (1685)
 Minuet and Trio
 —Jean Battiste Lully

MINUET
\[ \begin{array}{ccc}
| & a & | \\
| & b & |
\end{array} \]

strings
and
harpsichord continuo
A

\[ \begin{array}{ccc}
\text{TRIO} \\
| & c & | \\
| & d & |
\end{array} \]

two oboes and
one bassoon
and
harpsichord continuo
B

MINUET (DA CAPO)
\[ \begin{array}{ccc}
| & a & | & b & | & \text{fine} & |
\end{array} \]

strings
and
harpsichord
A
Lecture Twenty-One
Classical-Era Form—
Minuet and Trio II

Scope: This lecture continues the discussion of minuet and trio form begun in Lecture 20 with an examination of Classical-era minuet and trio form. Using Baroque-era minuet and trio form as a model, late 18th century composers extended the formal structure and the expressive content of minuet and trio to create movements appropriate for the multi-movement instrumental genres of the Classical era. Using minuet and trio movements by Mozart and Haydn as examples, this lecture examines the highly stylized minuet and trios of the Classical era. It also discusses the meaning and origin of “Köchel” numbers as they apply to the music of Mozart, and it examines the reputation and personality of Joseph Haydn.

Outline

I. We continue our exploration of Classical-era minuet and trio form.
   A. The large-scale structure of Baroque-era minuets and trios was ternary: (A B A). The individual dances were composed in binary form: //: a: //: b :// (except for the da capo).
   B. Classical-era composers retained the large-scale ternary form, but they extended the internal structure of their minuets/trios—//: a: //: b a ://: —rendering them rounded binary. (Again, there are no phrase repetitions in the da capo.)
   C. The third movements of most four-movement Classical-era works are (stylized) minuet and trio form movements.

II. Featured Music:
    Mozart, G Minor Symphony, third movement, minuet and trio (1788)
    A. The minuet has the following musical characteristics: triple meter, minor mode, disjunct melody, syncopation, scoring for the full orchestra, and forte dynamic. The music is symphonic rather than highly stylized.
    B. The trio, by contrast, is pastoral, sweet, and idyllic.
       1. It is in major mode, its melody is conjunct, and the dynamic is soft.
       2. By the Classical era, the middle minuet, still called the trio, will typically be scored for more than three instruments; the designation thus rarely has any numerical significance in a Classical-era minuet and trio.

III. Featured Music:
     Haydn, Symphony No. 88, third movement, minuet and trio (1788)
     A. The minuet is a royal, pomp-filled dance. It is in major mode and played by the tutti. It is generally forte and highly stylized.
B. The trio is a rural, drone (bagpipe)-dominated countryside dance that reflects Haydn’s delightful sense of humor. It is in major mode and more lightly scored than the minuet.

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

A. It is a sectional form.

B. It is a relatively nondramatic form.

C. Adjacent sections are related as contrasts.

D. The generic schematic is:

```
//: a ://: b a :// //: c ://: d c :// //a / b a //
Minuet              Trio              Minuet
                               (da capo)
    A                        B                        A
```
Mozart Symphony no. 40 in G Minor
K. 550 (1788)

MOVEMENT III Minuet & Trio

Minuet

Minor mode; full orchestra (tutti); heavily syncopated; dramatic in character

Slight contrast with “a,” minor mode; emphasis on groups of three repeated notes; syncopated, dramatic

Trio

Major mode; woodwinds emphasized; smooth, unsyncopated rhythm; gentle, lyric in character

Slight contrast with “c,” major mode; emphasis on groups of three rising/falling notes; quiet, lyric

Minuet (da capo)

Exact repetition of “a” as heard in first Minuet; minor mode, tutti; heavily syncopated; dramatic in character

Exact repetition of “b” from first minuet; minor mode; emphasis on groups of three repeated notes; dramatic

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

MINUET

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

G Major

TRIO

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

G Major
MINUET (DA CAPO)

Back to the city!

G Major

Lecture Twenty-Two
Classical-Era Form—Rondo

Scope: This lecture continues the examination of Classical-era instrumental musical form with a discussion of Rondo form. Rondo form, based on the process of periodic thematic return, is the least formulaic of any of the Classical era forms. This lecture discusses the antecedents of Rondo form—the French Rondeau and the Baroque Ritornello (or refrain) form. In a Classical-era Rondo form movement, the Rondo theme itself is the central musical element, not the departures from that theme (the contrasting episodes), as is the case in so many Baroque Ritornello movements. Movements by Ludwig van Beethoven and Joseph Haydn are demonstrated and analyzed as examples of Classical-era Rondo form.

Outline

I. Rondo Form: Definition, Antecedents, and Character
   A. Rondo form is based on the principle of periodic thematic return. It is the least predictable or formulaic of the Classical-era homophonic forms.
   B. Rondo is a ritornello (return)-type form.
      1. In Baroque ritornello form, the theme is usually not heard in its entirety following the initial statement.
      2. In Classical-era rondo form, the theme is the focal point, and it is stated in its entirety following each departure.
   C. The Classical-era rondo grew out of the French rondeau (often found in Baroque dance suites), which in turn grew out of medieval French refrain poems called rondeaux.
   D. Classical rondos are generally light and engaging.

II. Featured Music:
   Beethoven, Piano Sonata in G Major, Op. 49, No. 2, second movement (1795/96)
   A. This movement has the following overall form: A B A C A coda.
   B. The theme is memorable, bright-sounding, and in triple meter. It has the following internal form: a b a1. Each phrase is followed by a closed cadence. The tune itself is characterized by a rising/falling semitone motive.
   C. The first contrasting episode (“B”) is characterized by nonthematic material.
      1. It includes no memorable tune.
      2. It concludes with a brief extended dominant that creates considerable musical tension.
   D. The second contrasting episode (“C”) is a peppy march tune. It also concludes with a brief extended dominant.
E. The coda ends the ongoing process of departure and return.

III. **Featured Music:**
Haydn, Symphony No. 88, fourth movement (1788)

A. This movement has the following overall form: A B A1 C A2 Coda.

B. The theme is upbeat and almost cartoonish.
   1. It consists of two motives: repeated notes and a turn.
   2. Its inner form is //a: // :b a1://.
   3. The “b” phrase is essentially an inversion of “a” and is minorish in tone.

C. The first contrasting episode (“B”) is characterized by nonthematic material.
   1. It features a false restatement of the theme about halfway through.
   2. It concludes with a brief extended dominant.

D. The thematic restatement (“A1”) is abbreviated.

E. The second contrasting episode (“C”) includes a dramatic, polyphonic exploration of themes. It concludes with an extended dominant.

F. The coda is characterized by material drawn from the rondo theme.

IV. We can draw the following conclusions regarding rondo form.

A. It is a relatively nonsectional form.

B. It is relatively dramatic.

C. Adjacent sections are related as contrasts.

D. The generic schematic is: A B A C A Coda.
## WordScore Guide™: Beethoven Sonata for Piano in G Major
### Movement I
#### Rondo

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
</table>
| **A**   | Rondo Theme  
Tune characterized by falling/rising semi-tone motive  
G Major |
| **B**   | Part 1:  
Section is characterized by series of ascending scales; nonthematic, nonmotivic |
| **A**   | Rondo Theme  
As before; tune characterized by falling/rising semi-tone motive  
G Major |
| **C**   | New tune; marchlike in character  
C Major |
| **A**   | Rondo Theme  
As before; tune characterized by falling/rising semi-tone motive  
G Major |

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

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

Replication of new tune with slightly extended cadence at end

©1998 The Teaching Company Limited Partnership
Repetition of a except for more heavily emphasized cadence at the close a

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

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

Brief extended dominant; big decrescendo

Coda
Gradually brings closure...

Part 1:
Utilizes semitone motive of the rondo theme

Part 2:
Upward scale and "filigree"-like material in high register
WordScore Guide™: Haydn Symphony no. 88 in G Major (1788)

MOVEMENT IV  Rondo

A  Rondo Theme
Lively, energetic theme made up of a motive consisting of two repeated notes and another consisting of four notes
∥:  a  ∥
G Major

C C
LA
OD
SE
EN
DE
E

(but not on the tonic chord)

Extends and develops motives heard in “a” begin with inversion of opening phrase of “a,” ends with two repeated notes which glide directly into . . .
∥:  b

B  Part 1:
Sequence consisting of an ascending arpeggio followed by a descending scale; fast, high energy!

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

Descending scale in violins and flute

O C
P A
D N
E S
E

A1  Rondo Theme
Lively, energetic theme returns but without the inner repeats of “A”

a

Extends and develops motives heard in “a” begins with inversion of opening phrase of “a,” just when we think we are about to return to “a1,” however . . .

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

\[ a' :|| \]

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

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

Part 5:
A brief extended dominant consisting of the two-note motive we associate with the opening of "a" played three times; in effect, an anticipation of what we hope will be a genuine restatement of the **Rondo Theme**
Where we expected the phrase “a” of the Rondo Theme, we get instead a long, intense polyphonic exploration of the motives of “a”. Haydn has snuck in this “C” section in such a way that we don’t even realize that it has started until we’re well into it.

Extends and develops motives heard in “a” ends with an inversion of opening phrase of “a”; this ends with two repeated notes which glide directly into.

... repeat of “a” ending has been altered so that the deceptive cadence may occur just before the beginning of the Coda.

Fast descending four-note motives as heard in “B” reappears to end the movement.

Opening phrase of Rondo Theme.
Scope: Lectures Twenty-Three and Twenty-Four continue the investigation of Classical-era instrumental form with an examination of sonata-allegro form. Preliminary to this formal investigation, we observe the life and personality of the extraordinary Wolfgang Mozart and then discuss the many various meanings and uses of the word “sonata.” Sonata-allegro form is introduced as that Classical-era formal procedure that allows for the introduction and development of two or more principal themes. Sonata-allegro form is then discussed as an instrumental manifestation of operatic procedure, with the character introductions, development, denouement, and curtain calls of the opera house corresponding to the exposition, development, recapitulation, and coda of sonata-allegro form. The fourth movement of Mozart’s Symphony in G Minor, K. 550 is analyzed and discussed in depth as an example of sonata-allegro form.

Outline

I. We begin with a biographical diversion: Johann Christian Wolfgang Gottlieb (Amadeus) Mozart.
   A. Mozart was born in 1756 in Salzburg, Austria. He died in Vienna in 1791.
   B. His prodigious talent as keyboardist, violinist, and composer was discovered early.
   C. His father, Leopold, was a professional musician. Throughout his early life, Wolfgang completely depended upon his father, who showered him with advice. Perhaps to escape his father, Mozart left Salzburg for Vienna in 1781.
   D. The story of Mozart’s reaction to the death of his pet bird sheds tremendous light on both Mozart and his relationship with his father.
   E. Mozart’s ten years in Vienna (1781-1791) was a time of unparalleled musical creation.
      1. He composed 17 piano concerti, 6 operas, the clarinet concerto and quintet, the Requiem, 7 symphonies, 5 string quintets, and 11 string quartets.
      2. He produced this tremendous output despite serious health problems.
      3. His downfall resulted ultimately from his inability to secure an adequate professional position and the fickleness of the Viennese public.
   F. Mozart was a prodigious composer, but he was not superhuman! His “mature” works are a synthesis of form and content. Had he lived, we would remember these “mature” compositions as his early works!
II. A sonata is literally a “sound” piece or “sounded” piece.
   A. In pre-Classical-era usage, almost any instrumental work for small forces could be called a sonata.
   B. In the Classical era, sonata has two different meanings:
      1. It is an instrumental genre: a multi-movement work for piano or piano plus one instrument. Or—
      2. It is a musical form: a specific musical form, often called sonata-allegro form.

III. Sonata-allegro form differs from the other Classical-era homophonic forms in that it contains at least two main themes.
   A. Sonata-allegro form evolved as a dramatic conflict/narrative between two or more themes.
   B. Sonata-allegro form has its antecedent in Baroque opera.
   C. Sonata-allegro form has four main divisions.
      1. In the exposition, the themes are introduced.
      2. In the development section, the themes interact and are developed.
      3. In the recapitulation, the themes return in their original order but with important changes.
      4. The coda provides a convincing sense of conclusion.

IV. The first section of a sonata-allegro form movement is the exposition.
   A. The greater the contrast between the themes, the greater the potential for dramatic conflict during the movement.

   Featured Music:
   Mozart, G Minor Symphony, fourth movement (1788)
   1. Theme 1 is brutal, dramatic, and minor. Its contour is disjunct, the dynamic varies widely, and it is played by the whole orchestra. Its inner form is: //: a //: b a¹ //.
   2. Theme 2 is lyric and major. Its contour is conjunct, the dynamic is piano, and it is played by the strings and winds. Its inner form is: a a¹.

   B. The themes will contrast in key; in the case of Mozart’s movement—
      1. Theme 1 is in the key of G minor.
      2. Theme 2 is in the key of Bb Major.
   C. The modulating bridge is a nonthematic transition between the themes, characterized by:
      1. Unstable harmony—there are few, if any, closed cadences.
      2. Sequences and other motivic, fragmented materials.
   D. The exposition concludes with the cadence material.
   E. The exposition will almost always be repeated.
      1. We need to hear the themes more than once in order to understand the developmental processes to which they will later be subjected.
2. We need to anchor ourselves in two stable key areas prior to the harmonic instability of the development section.
3. The composer tells us to repeat the exposition, and thus we should do so!

V. The themes are developed during the development section.
   A. Almost all development sections have these general characteristics.
      1. They are based on previously heard material.
      2. They are not characterized by closed cadences or a strong sense of tonic.
   B. Developmental techniques (all of which Mozart employs in the G minor symphony) include:
      1. Open/deceptive cadences
      2. Polyphony
      3. Fragmentation
      4. Sequence
      5. Modulation

Featured Music:
Mozart, G Minor Symphony, fourth movement (1788)

VI. The exposition is followed by the recapitulation of the themes.
   A. The themes return in their original order.
   B. Theme 2 is heard in the tonic key.
   C. The modulating bridge begins and ends in the same key.

Featured Music:
Mozart, G Minor Symphony, fourth movement (1788)

VII. We can draw the following conclusions regarding sonata-allegro form.
   A. It is nonsectional.
   B. It is dramatic.
   C. Adjacent sections are related as contrasts.
   D. The generic schematic is: //: A (Exposition) ::= B (Development) / A\textsuperscript{1} (Recapitulation) / Coda.
WordScore Guide™: Mozart Symphony no. 40 in G Minor
K. 550 (1788)

**MOVEMENT IV  Sonata-Allegro form**

**Exposition**

**Theme 1:** Dramatic theme
- Relatively CC
- disjunct; highly C L A
- contrasting S O D E
- dynamics SE
- tutti E

\[ \text{\textbf{\Large \|: \quad \|}} \quad \text{a} \quad \text{\|} \quad \text{g minor} \]

- Modulating Bridge O C P A D E
- Section characterized P A S E
- by sequences based N E N C E
- on thematic motives, E N C E
- lots of imitation and E N C E
- forward momentum E N C E

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

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

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

**Recapitulation**

**Theme 1:** Dramatic theme
- Relatively CC
- disjunct; highly C L A
- contrasting S O D E
- dynamics SE
- tutti E

\[ \text{\textbf{\Large \|: \quad \|}} \quad \text{a} \quad \text{\|} \quad \text{g minor} \]

- Modulating Bridge O C P A D E
- More or less as in Exposition, although now the
- modulations lead right
- back to g minor; the
- entire bridge amounts to
- a tonal walk around the
- block E N C E

\[ \text{\textbf{\Large \|: \quad \|}} \quad \text{a} \quad \text{\|} \quad \text{g minor} \]
**Theme 2: Lyric theme**

Relatively conjunct winds/strings  
\[ a \] \[ a' \]  
G minor  

**Cadential Material**  
Section characterized by stable harmonies, sequences based on thematic motives, imitation and forward momentum  
tutti  
B-flat Major  

**Part 4:**  
Rising motive from **Theme 1** played imitatively and sequentially by bass instruments under a homophonic accompaniment; minor mode; section rises to climax series

**Part 5: Retransition**  
Rising motive from **Theme 1** in two-part imitative counterpoint between bass (low) and treble (high) instruments; section starts quietly but quickly rises to forte  

---

**Theme 2: Lyric theme**  

Relatively conjunct winds/strings  
\[ a \] \[ a' \]  
G minor  

**Cadential Material**  
More or less as in the **Exposition** but now in G minor  
tutti  
G minor  

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Sonata-Allegro Form

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

**Exposition**: The “characters” (themes) are introduced.

<table>
<thead>
<tr>
<th>Theme 1:</th>
<th>Modulating Bridge:</th>
<th>Theme 2:</th>
<th>Cadence Material:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typically dramatic and forceful; tonic key (home); “aria”-like</td>
<td>Transitional passage, features only melodic fragments and constantly changing harmonic centers (modulation); “recitative”-like</td>
<td>A “new” character; typically quiet and lyric; contrasts with Theme 1; NEW KEY; “aria”-like</td>
<td>Brings the character; “introductions” to a conclusion; “recitative”-like</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Theme 1:</th>
<th>Modulating Bridge:</th>
<th>Theme 2:</th>
<th>Cadence Material:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic key; “aria”</td>
<td>Transitional; “recitative”</td>
<td>Tonic key; “aria”</td>
<td>“Recitative”</td>
</tr>
</tbody>
</table>

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

500 B.C.E.................................Pythagoras publishes his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.

408 B.C.E.................................Euripides writes *Orestes* around this time. The Stasimon Chorus offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


1st century C.E..........................The “Epitaph of Seikelos,” a *skolion*, or drinking song, of great brilliance, beauty, and humanism is written around this time. These drinking songs became a convention in 18th- and 19th-century Italian opera.

313 ...........................................Constantine issues the Edict of Milan, granting Christianity rights equal to those enjoyed by other religions in the Roman Empire. Christian churches later became major controlling forces in the development of musical styles.

476 ...........................................Traditional date given for the fall of the Roman Empire, which opened the way for the Age of Theocracy.

590–604 .....................................The reign of Pope Gregory the First, in whose honor the Gregorian chant was created.

600 ...........................................The beginning of the Age of Theocracy, or the absolute authority of the Roman Catholic Church, including control of musical form and content.

700 ...........................................The well-known and oft-referenced plainchant hymn *Ave Maris Stella* is written around this time.

1090–1290 .................................The Crusades.

1200 ...........................................Leonin writes the *Alleluia Pascha Nostrum*.

1300 ...........................................Birth of Guillaume de Machaut.
1304 ................................................Birth of Francesco Petrarch.
1374 ................................................Death of Francesco Petrarch.
1377 ................................................Death of Guillaume de Machaut.
1400 ................................................The end of the Age of Theocracy.
1440 ................................................Birth of Josquin des Prez.
1450 ................................................The printing press is invented.
1500 ................................................Josquin writes his *Petite Camusette* and his *Ave Maris Stella* Mass, a paraphrasing of the ancient *Ave Maris Stella* plainchant.
1521 ................................................Death of Josquin des Prez.
1525 ................................................Birth of Giovanni de Palestrina.
1546–1648 ......................................The Protestant Reformation, launched by Martin Luther’s 1517 protest against aspects of the Catholic Church.
1540s–1550s ...................................The Counter-Reformation, or the Catholic Church’s response to the Protestant Reformation.
1546 ................................................Birth of Giulio Caccini.
1550 ................................................Philip Nicolai writes the Lutheran church chorale *The Sacred Bridal Song*; Bach’s Cantata No. 140 harmonized this melody.
1555 ................................................Palestrina composes his *Pope Marcellus Mass* to demonstrate that polyphony could be made compatible with the sober, conservative musical doctrines of the Counter-Reformation.
1557 ................................................Gioseffe Zarlino writes his book on harmonic techniques.
1594 ................................................Death of Giovanni de Palestrina.
1596 ................................................Tsai-Yu of China describes the principle of equal temperament, though traditionally, Andreas Werckmeister is credited with inventing this concept in 1700.
1600 ................................................Opera is invented in Florence, Italy.
1600–1750 ......................................The Baroque Era

1607 ................................................Monteverdi publishes his first opera, Orfeo, which is generally considered to be the first great operatic masterpiece.

1618 ................................................Death of Giulio Caccini.

1632 ................................................Birth of Jean-Baptiste Lully.

1638 ................................................The first public opera house opens in Venice, Italy.

1643–1715 ......................................Reign of King Louis XIV of France (the “Sun King”).

1660 ................................................Advent of the aria; Jacopo Peri composes the opera Euridice, believed to be the first complete opera to survive to modern times.

1678 ................................................Birth of Antonio Vivaldi.

1685 ................................................Birth of Johann Sebastian Bach; birth of George Frederick Handel.

1687 ................................................Death of Jean-Baptiste Lully.

1700 ................................................According to conventional Western history, Andreas Werckmeister invents the concept of equal temperament.

1709 ................................................Bartolomeo Cristofori develops the first working drawings for a piano.

1714 ................................................Birth of Christoph Willibald Gluck.

1732 ................................................Birth of Franz Joseph Haydn.

1739 ................................................Opera seria is adopted as the standard form from Italian poet-librettist Pietro Metastasio.

1740s–1750s ...................................The Enlightenment; Baroque opera style begins to fall out of favor.

1741 ................................................Death of Antonio Vivaldi.

1748 ................................................The first public subscription concert hall is built in Oxford, England.

1750 ................................................Death of Johann Sebastian Bach.

1750–1827 ........................................The Classical Era.
1752 ................................................Rousseau’s opposition to French opera begins “War of the Buffoons,” a pamphlet and verbal battle over the form that opera should take. Rousseau and his supporters embraced Pergolesi’s La Serva Padrona as the ideal form for opera.

1756 ................................................Birth of Wolfgang Amadeus Mozart.

1759 ................................................Death of George Frederick Handel.

1769 ................................................The first periodical targeted to amateurs—The Musical Dilettante—appears.

1770 ................................................Birth of Ludwig van Beethoven.

1782 ................................................Giovanni Paisiello and Giuseppe Petrosellini are the first to turn The Barber of Seville by Beaumarchais into an opera.

1787 ................................................Death of Christoph Willibald Gluck.

1788 ................................................The French Revolution begins.

1791 ................................................Death of Wolfgang Amadeus Mozart.

1801 ................................................Birth of Vincenzo Bellini.

1803 ................................................Birth of Hector Berlioz.

1809 ................................................Death of Franz Joseph Haydn.

1810 ................................................Birth of Frederic Chopin.

1811 ................................................Death of Franz Liszt.

1813 ................................................Birth of Giuseppe Verdi.

1827 ................................................Death of Ludwig van Beethoven.

1833 ................................................Birth of Johannes Brahms.

1835 ................................................Death of Vincenzo Bellini.

1837 ................................................Birth of Mily Balakirev.


1849 ................................................Death of Frederic Chopin.
1862 ................................................Ludwig von Koechel publishes a
chronological catalogue of Mozart's music; 
birth of Claude Debussy.
1869 ................................................Death of Hector Berlioz.
1874 ................................................Birth of Arnold Schönberg.
1882 ................................................Birth of Igor Stravinsky.
1886 ................................................Death of Franz Liszt.
1896 ................................................Death of Tchaikovsky.
1897 ................................................Death of Johannes Brahms.
1901 ................................................Death of Giuseppe Verdi.
1910 ................................................Death of Mily Balakirev.
1918 ................................................Death of Claude Debussy.
1951 ................................................Death of Arnold Schönberg.
1971 ................................................Death of Igor Stravinsky.
Glossary

**Aria**: Originally a song sung by a single voice with or without accompaniment. Now taken to mean a lyric song for solo voice generally having two contrasting parts, ending with a literal or elaborated repeat of part I. The aria first developed into this form in the early operas; the arias found in an opera, cantata, or oratorio usually express intense emotion.

**Bel canto**: A style of singing that emphasizes the beauty of sound throughout the entire voice range. Specifically, an elegant Italian vocal style characterized by florid melodic lines delivered by voices of great agility, smoothness, and purity of tone.

**Cadence**: A harmonic or melodic formula that occurs at the end of a phrase, section, or composition that conveys a momentary or permanent conclusion; in other words, a musical punctuation mark.

**Canon**: Strict counterpoint in which each voice exactly imitates the previous voice at a fixed distance.

**Cantata**: A poem set to music to be performed by voices and instruments; usually has several movements, airs, recitatives, and choruses.

**Chord**: The simultaneous sounding of three or more different pitches.

**Closed cadence**: Equivalent to a period or exclamation mark; such a cadence ends on the tonic and gives a sense of rest and resolution.

**Coda**: The closing few measures of a composition; usually not a part of the main theme groups of the standard form of a composition but a finishing theme added to the end to give the composition closure.

**Concert overture**: Music preceding an opera or play, often played as an independent concert piece.

**Conjunct**: Refers to a melodic contour that generally features steps between notes; such a melody will usually sound smooth and controlled.

**Deceptive/false cadence**: Equivalent to a colon or semicolon; such a cadence does bring resolution but not to the expected tonic harmony.

**Disjunct**: Refers to a melodic contour that generally features leaps between notes; such a melody will usually sound jagged and jumpy.

**Dominant**: The note and chord five notes above a given tonic note/chord; the dominant harmony is the chord most closely related to the tonic chord in a given key; the dominant chord will almost always immediately precede an appearance of the tonic chord.

**Duplum**: In 12<sup>th</sup>-century organum, the duplum was the part immediately above the tenor. If a third part was present, it was called the triplum. In the 13<sup>th</sup> century, the duplum came to be known as the *motetus.*
**Frequency**: The rate of vibration of a string, column of air, or other sound-producing body.

**Fugue**: Important Baroque musical procedure, in which a theme (or subject) is developed by means of various contrapuntal techniques.

**Functional harmony**: Harmonic usage that was standardized and codified into a fully coherent system during the Baroque period. This method is still used by modern arrangers and orchestrators. The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups. These groups derive their names from the three important roots of the traditional harmonic system: the tonic, dominant, and subdominant. In this way, they are comparable to the three primary colors used by the artist: red, yellow, and blue.

**Fundamental frequency**: The rate of vibration of the full length of a sound-producing body and the sound created by that full-length vibration.

**Gesampkunstwerke**: Wagner’s projected all-inclusive art form.

**Hocket**: A medieval practice of composition in which two voices would move in such a manner that one would be still while the other moved and vice versa. Sometimes, this was achieved by breaking a single melody into short, one- or two-note phrases, then dividing the phrases between the two voices so that a quick back-and-forth movement of the melody would be heard.

**Homophonic texture/monophony**: Texture in which one melodic line predominates; all other melodic material is heard as being secondary or accompanimental.

**Idée fixe**: A recurring theme that appears in many movements of the same composition.

**Intermezzi/Intermedi**: (1) An instrumental interlude between the acts of a performance. (2) A comic play with music performed between the acts, popular in the 16th and 17th centuries in France and Italy. (3) A short, lyric composition, often for the piano. (4) In the old dance suite, this term refers to two to four short dance movements between the sarabande and the gigue.

**Isorhythm**: A medieval principal of construction that was used most often in motets. This construction is based on a repeating rhythmic pattern in one or more of the voices.

**K. numbers**: Koechel numbers, named after Ludwig von Koechel, who catalogued Mozart’s works.

**Klangfarbenmelodie**: A term coined by composer Arnold Schönberg to describe a style of composition that employs several different kinds of tone colors to a single pitch or to multiple pitches. This is achieved by distributing the pitch or melody among several different instruments.
Leitmotif: A recurring motif in a composition (usually an opera) that represents a specific person, idea, or emotion. This term was first applied to the operas of Richard Wagner.

Madrigal: A vocal music form that flourished in the Renaissance, originating in Italy. The madrigal is generally written for four to six voices that may or may not be accompanied (in modern performance, madrigals are usually presented a cappella). Madrigals are usually set to short love poems, though the words are occasionally about death, war, or other topics; they were extremely popular in England and Italy and were also produced in France, Germany, and Spain. The madrigal is characterized by word painting and harmonic and rhythmic contrast. In the madrigal, each line has its own tune, rather than the entire composition having a single tune with harmonic accompaniment.

Melisma: A group of many notes (usually at least five or six) sung melodically to a single syllable. Melismas are found especially in liturgical chant.

Melody: Any succession of pitches.

Minuet: Seventeenth- and eighteenth-century dance, graceful and dignified, in moderately slow, three-quarter time.

Monophonic texture/monophony: Texture consisting of only a single, unaccompanied melody line (Gregorian chant, for example).

Motet: A polyphonic vocal style of composition. The motet was popular in the Middle Ages, when it consisted of a tenor foundation on which other tunes were added. The texts of these voices could be sacred or secular, Latin or French, and usually had little to do with each other, with the result that the composition lacked unity and direction. During the 14th century, isorhythm and other rhythmic refinements came into use, somewhat unifying the sound and texture of the motet. By the Renaissance, the separate voices of the motet had adopted the same text (by this time, the texts were religious almost without exception), and each voice was considered a part of the whole rather than a whole in itself, thus finally giving the motet unity and grace.

Motive/motif: A brief succession of pitches from which a melody grows through the processes of repetition, sequence, and transformation.

Musica reservata: “Serious music,” emphasizing clearly articulated words to ensure that the expressive message of a piece of music is understood by the audience.

Note: A sound with three properties: a single, singable fundamental frequency; timbre; and duration.

Octatonic scale: A scale of eight pitches per octave arranged by alternating half steps and whole steps. There are only three different arrangements of this scale.

Open cadence: Equivalent to a comma; such a cadence pauses on the dominant harmony without resolving the tonic harmony, creating tension and the need to continue.
Oratorio: Large-scale dramatic composition originating in the 17th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment and are similar to operas but without costumes, scenery, or action.

Organum: Term referring to the earliest kind of polyphonic music. Organum developed from the practice of adding voices above a plainchant (Cantus Firmus); at first, these added voices ran parallel to the plainchant at an interval of a fourth or fifth. Later, they began to move about more freely. Organum was in use from the 12th through the 13th centuries.

Pentatonic scale: A scale of five tones. It is used in African, Far Eastern, and Native American music. The pentatonic scale has been used in 20th-century compositions, as well.

Pitch: A sound with two properties: a single, singable fundamental frequency and timbre.

Plagal cadence: So-called “Amen” cadence; when used, a plagal cadence will generally occur as a musical postscript following a closed cadence.

Plainchant: Also called the Gregorian or Old Roman chant, this is one of the earliest surviving styles of music in Western Europe, attributed to Pope Gregory the Great. In reality, Gregory probably had little to do with the chant we know today, because the chants that survive in manuscripts date from the 11th to the 13th centuries, and Gregory died in the year 604. The surviving chants are modal with monophonic melodies and freely flowing, unmeasured vocal lines. Most chants belong to the Mass or to the daily offices.

Polyphonic texture/polyphony (contrapuntal texture or counterpoint): Texture consisting of two or more simultaneous melody lines of equal importance.

Pythagorean comma: The discrepancy between the opening pitch and the last pitch in a circle of fifths, making the final pitch about an eighth of a tone sharp.

Schmerz: German; pain or sorrow, angst.

Singspiel: German-language musical comedy, usually romantic or farcical in nature, with spoken dialogue. Popular in the 18th century.

Sonata: Piece of music, typically in three or four movements, composed for a piano (piano sonata) or a piano plus one instrument (violin sonata, for instance).

Sprechstimme: A vocal style in which the melody is spoken at approximate pitches rather than sung on exact pitches. The sprechstimme was developed by Arnold Schönberg.

Sturm und Drang (“Storm and Stress”): Pre-Romantic artistic movement bent on expressing great personal feelings and emotions.
**Texture**: The number of melodies present and the relationship between those melodies in a given segment of music; the three textures discussed in this course are monophony, polyphony (counterpoint), and homophony.

**Theme**: The primary musical subject matter in a given section of music.

**Timbre**: Tone color.

**Tonal/Tonality**: The sense that one pitch is central to a section of music, as opposed to atonal/atonality.

**Tone poem**: Also called a symphonic poem. A one-movement orchestral genre that develops a poetic idea, suggests a scene, or creates a mood. The tone poem is generally associated with the Romantic era.

**Tonic**: The home note and chord of a piece of tonal music. Think of the term as being derived from *tonal center* (*tonic*). For example, if a movement is in C, the note C is the tonic note, and the harmony built on C is the tonic chord.

**Trio**: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical-era symphony.

**Triple meter**: A metrical pattern having three beats to a measure.

**Tune**: A generally singable, memorable melody with a clear sense of beginning, middle, and end.
Biographical Notes

The Ancient World/The Early Church

Aristoxenus (364–304 B.C.E.): Greek philosopher and writer on music and rhythm; discovered harmonic elements in 320 B.C.E.

Pietro Bembo (1470–1547): Statesman and poet who brought about a revival of Petrarch.

Euripides (480–406 B.C.E.): Greek playwright; the Stasimon Chorus in his Orestes offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


Leonin (1159–1201): The first known significant composer of polyphony organum; also, the earliest composer known to have signed his work. Acknowledged for the Alleluia Pascha Nostrum.

Martin Luther (1483–1546): Began the Protestant Reformation with his protests against aspects of the Catholic Church.

Guillaume de Machaut (1300–1377): Renaissance composer and poet considered representative of the Ars Nova, or the music of the 14th century, characterized by isorhythm. Known for his isorhythmic motet Quant en Moy.


Giovanni de Palestrina (1525–1594): Renaissance composer considered to be the “savior” of Roman Catholic Church music. Prolific composer of Masses, motets, and other sacred works, as well as madrigals. According to legend, Palestrina composed one of his most well known works, the Pope Marcellus Mass, to demonstrate that polyphony was compatible with the musical doctrines of the Counter-Reformation.

Francesco Petrarch (1304–1374): Italian poet whose work was considered the ideal for early madrigalists. One of Petrarch’s sonnets was used as the text for Cipriano de Rore’s well-known Datemi Pace.

Josquin des Prez (1440–1521): One of the most influential composers of the Renaissance period. Known for his Petite Camusette, composed around 1500, and his Ave Maris Stella Mass, a paraphrasing of the ancient Ave Maris Stella plainchant.

Pythagoras (560–480 B.C.E.): Greek philosopher known for his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.
Cipriano de Rore (1516–1565): Flemish composer considered to be a premier madrigalist. Used a Petrarchan sonnet as the text for his madrigal *Datemi Pace*, composed in 1557.

Seikelos: Greek composer, known for the “Epitaph of Seikelos,” a *skolion*, or drinking song, written around the 1st century C.E.

Thomas of Celano (1200–1255 C.E.): Thirteenth-century Franciscan monk believed to have composed the *Dies Irae* around 1225.

Thomas Weelkes (1575–1621): English madrigalist known for *As Vesta Was from Latmos Hill Descending*, published in 1601.

Tsai-Yu: Ming dynasty prince who described the principle of equal temperament in 1596, though traditionally Andreas Werckmeister is credited with inventing this concept in 1700.

The Baroque Era (1600–1750)

Johann Sebastian Bach (1685–1750): Considered by many to be the greatest composer in the history of Western music, Bach’s main achievement lies in his synthesis and advanced development of the primary contrapuntal idiom of the late Baroque era and in the basic tunefulness of his thematic material. He is also known for the numerical symbolism and mathematical exactitude that many people have found in his music.

Giulio Caccini (c. 1546–1618): Italian composer credited with being the inventor of the *stile recitativo*, one of the foundations of operatic style. A member of the Florentine Camerata, a Renaissance “intellectual club.”

Emilio de’ Cavalieri (c. 1550–1602): Roman-born composer whose dramatic works were forerunners of opera and oratorio. His *Dalle Più Alte Sfere* (1589) highlights madrigal effects and virtuoso techniques for the solo singer. A member of the Florentine Camerata, a Renaissance “intellectual club.”

Arcangelo Corelli (1653–1713): Italian composer and violinist who eschewed virtuosity and strove for complete control of tonality, though not all movements are tonally closed. The implications of fully systematized tonality were first realized in the concerto compositions of Corelli and his contemporaries.

Bartolomeo Cristofori (1655–1731): Developed the first working drawings of the piano in 1709.

George Frederick Handel (1685–1759): German composer whose works are characterized by grandeur and sustained power, simple melodies, and breadth and clarity of harmonic structures. Some of Handel’s most well known works include *Water Music* (1717) and his English-language oratorio *The Messiah* (1742).

Louis XIV of France (1638–1715): King of France (1643–1715); his palace at Versailles is an architectural example of Baroque extravagance and control.
Jean-Baptiste Lully (1632–1687): Composer to Louis XIV’s court who exerted tremendous influence on French opera. In addition to many operas, including *The Temple of Peace* (1685), Lully composed ballets, sacred vocal pieces, and incidental music for the theater.

Pietro Metastasio (1698–1782): Italian poet/librettist most responsible for standardizing the form of the libretto in Baroque-era opera.

Claudio Monteverdi (1657–1643): Key proponent of the *seconda prattica*, the concerted music characteristic of the early Baroque period; also key to development of the new form of opera that sprang from the combination of music and rhetoric in the art of Italian monody, as shown in his opera *Orfeo* (1607).

Erdmann Neumeister (1671–1756): Influential Lutheran theologian and poet who helped to shape the nature and content of the Lutheran Church cantata.

Johann Pachelbel (1653–1706): German composer and organist who was a dominant figure in late 17th-century keyboard music. His repertory is the stylistic ancestor of Bach’s, particularly his technique of chorale variation.

Giovanni Battista Pergolesi (1710–1736): Italian composer whose *La Serva Padrona* was embraced by intellectuals toward the end of the Baroque era as the new operatic ideal.

Jacopo Peri (1561–1633): Along with Giulio Caccini and Emilio de’ Cavalieri, strove for a type of singing style between speech and song (*stile rappresentativo*). A member of the Florentine Camerata, a Renaissance “intellectual club.” Peri’s opera *Euridice* (1660) is the first complete opera to survive.

Henry Purcell (1659–1695): Leading English composer, known for his opera *Dido and Aeneas*, published in 1689.

Jean-Jacques Rousseau (1712–1778): Anti-establishment French intellectual at the cutting edge of the Enlightenment. Rousseau led the rejection of Baroque opera seria in favor of opera buffa, with Giovanni Battista Pergolesi’s *La Serva Padrona* as the operatic ideal.

William Shakespeare (1564–1616): Traditionally said to be the greatest English-speaking playwright. Shakespeare’s works provided subjects for many composers.

Antonio Vivaldi (1678–1741): Italian composer and violinist. His importance lies in his concertos, for their boldness and originality and for their central place in the history of concerto form.

The Classical Era (1750–1827)

Ludwig van Beethoven (1770–1827): German composer and pianist who radically transformed every musical form in which he worked. Considered a key transitional figure between the Classical and Romantic eras because of his
Classical training and technique and Romantic range of expression. His music combined the spirit of the Enlightenment, the spirit of revolution, and the turmoil of the Napoleonic era with his own personality.

Franz Joseph Haydn (1732–1809): Austrian-born composer whose music is notable for its solid structure, which was an important part of the Classical era, though his music long failed to exert as powerful a sway over the public as that of Mozart and Beethoven. He is regarded as the “father” of the symphony, orchestra, and string quartet. Over the course of his life, Haydn was also instrumental in the development of the sonata cycle and helped to establish the tradition of modern orchestral playing.

Ludwig von Koechel (1800–1877): In 1862, von Koechel published a chronological and thematic register of the works of Mozart. It is sometimes known today as “the Koechel catalogue,” and the so-called “K numbers” are still used to refer to Mozart’s works.

Wolfgang Amadeus Mozart (1756–1791): Austrian composer, keyboard player, violinist, violist, and conductor. Mozart’s sense of form and symmetry seems to have been innate and was allied to an infallible craftsmanship, which was partly learned and partly instinctive. His operas not only displayed hitherto unequaled dramatic feeling but widened the boundaries of the singer’s art through contact with some of the greatest talents of his day. Mozart’s insight into human nature, at once perceptive and detached, created characters on the stage who may be claimed in their context as the equal of Shakespeare’s. His music combined Italian, French, Austrian, and German elements. Not by revolutionary deliberation but by the natural superiority of the music he wrote, he changed the course of the symphony, the string quartet, the sonata, and much more.

Lorenzo da Ponte (1749–1838): The librettist of Mozart’s great opera buffa: The Marriage of Figaro (1786), Don Giovanni (1787), and Thus Do They All (1789).

Gioacchino Rossini (1792–1868): Italian composer who published three dozen or so operas. Probably the most well known is The Barber of Seville, a treatment of the first play of the Figaro trilogy by Beaumarchais, on which Mozart had drawn 30 years before in Vienna. A leading bel canto composer.

The Romantic Era (1827–1848)

Vincenzo Bellini (1801–1835): One of the most important composers of Italian opera in the early 19th century, considered a leading bel canto composer, though his influence was not confined to opera. Chopin owes much to him, particularly in his handling of melody.

Franz Benda (1709–1786): Composer and violinist in the court of Prussia’s Frederick the Great. Significant works demonstrating Romantic trends include Symphony in C (c. 1750).
Hector Berlioz (1803–1869): French composer who introduced the idea of an idée fixe, a single melody that unites an entire work but is gradually transformed throughout the course of the symphony. Also the first composer to closely associate his symphonies with extra-musical “programmes.”

Johannes Brahms (1833–1897): German composer whose compositions continued in the progressive direction of waning Romanticism. In his later works, however, Brahms synthesized Classical forms with the slowly unraveling sense of tonality almost forgotten from early Romanticism. Considered a master of the German lieder.

Frederic Chopin (1810–1849): French/Polish composer who devoted himself exclusively to the piano, defining what sort of music the then-new instrument was capable of producing.

Gaetano Donizetti (1797–1848): Italian composer who played an invaluable role in the development of Italian opera, planting the seeds that enabled opera to flourish in the latter half of the 19th century. Donizetti, to a much greater extent than Rossini and Bellini, was to exert a tremendous influence on the operas of Giuseppe Verdi.

Mikhail Glinka (1804–1857): Commonly regarded as the founder of Russian nationalism in music. His Russian operas offered a synthesis of Western operatic form with Russian melody.

Christoph Willibald Gluck (1714–1787): Czech composer who left an indelible impact on French opera, helping to move the genre out of the Baroque world and into the Classical one. Following his reforms, French Romantic operas remained spectacular, with three main forms: grand opera, opera comique, and lyric opera.

Johann Wolfgang von Goethe (1749–1832): Leading German-language writer who epitomized the concept of Sturm and Drang. Schubert, in particular, based many of his compositions on Goethe’s poems.

Franz Liszt (1811–1886): Austrian composer known for his work in creating the symphonic poem, which attempts to translate into musical terms the greatest works of literature. As a pianist, he had no equal, and as a composer, he suggested to a younger generation of musicians the new course that music was to take.

Gustav Mahler (1860–1911): Bohemian composer whose output consists almost entirely of late-Romantic–style symphonies and lieder. Although tending to use the Classical forms of sonata and scherzo, his themes typify the anxious fin-de-siècle mood that took hold of Europe during his era. While drawing closer to the world of new music—atonality—he expanded the Romantic orchestra to its breaking point.

Felix Mendelssohn (1809–1847): German composer, pianist, organist, and conductor who combined a Classical upbringing with Romantic inclination, imparting to his work a poetic elegance that has caused it to be regarded as
superficial because of its lack of impassioned features. However, his music now is valued for its craftsmanship, restraint, poetry, inventive orchestration, and melodic freshness.

**Alexander Sergeyevich Pushkin** (1799–1837): Preeminent Russian nationalist poet and author who, through the model of his own work, provided a literary heritage for the Russian language, which spilled over into Russian opera.

**Franz Schubert** (1797–1828): Austrian composer considered to be one of the masters of the *lieder*. Altogether, wrote more than 600 songs, of which about 200 are different settings of poems, particularly those by Goethe and Schiller. He ranks among the greatest of composers in all forms except opera.

**Robert Schumann** (1810–1856): German composer, pianist, conductor, and critic. Schumann was noted for his poetic works, in which Classical structure and Romantic expression are combined. His songs, particularly his song-cycles, are among the glories of *lieder*.

**Bedrich Smetana** (1824–1884): Bohemian composer who holds an important place in the development of musical nationalism, a key trend in Romantic music. Among his most significant works was *Ma Vlast* (1878).

**Richard Strauss** (1864–1949): German composer who shone in two major areas: tone poem and opera. Almost single-handedly, he carried the Wagnerian opera tradition and the Romantic Lisztian tone poem into the 20th century. He is also one of the great composers of *lieder*.

**Peter Ilyich Tchaikovsky** (1840–1893): Russian composer and conductor, whose music is characterized by extreme tunefulness and emotional fervor, typical of Romantic musical trends. Among his significant works are the ballets *Romeo and Juliet* and *The Sleeping Beauty*.

**Giuseppe Verdi** (1813–1901): Prolific Italian composer whose career practically constitutes the history of Italian opera between 1850 and 1900. Verdi’s style evolved slowly and almost entirely eliminates the differentiation between aria and recitative, elevating the orchestra and favoring characterization and dramatic truth over the vocal prettiness of the bel canto style.

**Richard Wagner** (1813–1883): German composer who brought German Romantic opera to its culmination. Some of his most influential musical innovations included continuous music and *leitmotifs*, that is, motives associated with a person, object, idea, or feeling. Also, in Wagnerian opera, the orchestra is a full partner with the voices.

**Carl Maria von Weber** (1786–1826): A cousin of Mozart’s wife, von Weber’s work blended many of the ingredients typical of German Romanticism: simple peasant virtues mingling with the magic and latent evil of the forest. He won a lasting reputation with the first important Romantic German opera, *Der Freischütz*. 

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**Hugo Wolf** (1860–1903): Austrian composer who furthered the expressive power of the German lied.

**Romanticism to Modernism (1848–1913)**

**Mily Balakirev** (1837–1910): Self-appointed leader of a group of five post-Glinka Russian dilettante composers who banded together for the stated mission of glorifying the spirit and music of Mother Russia through their concert works.

**Alexander Borodin** (1833–1887): One of the five composers in Balakirev’s group.

**Caesar Cui** (1835–1918): One of the five composers in Balakirev’s group.

**Claude Debussy** (1862–1918): French composer who was the founder and most important representative of the Impressionist movement in music, marking a significant break with the German musical tradition of his time.

**Modest Mussorgsky** (1839–1881): One of the five composers in Balakirev’s group.

**Nicolai Rimsky-Korsakov** (1844–1908): One of the five composers in Balakirev’s group.

**Arnold Schönberg** (1874–1951): Austro-Hungarian composer who developed the concept of “emancipation of dissonance,” through which he attempted to “free” his music from the shackles of traditional tonality. *Pierre Lunaire* (1912) was the capstone to Schönberg’s freely atonal period.

**Igor Stravinsky** (1882–1971): Russian-born composer particularly renowned for such ballet scores as *The Firebird* (1910), *Petrushka* (1911), *The Rite of Spring* (1913), and *Orpheus* (1947). His works are marked by nationalism and innovative use of rhythm.
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Dear Tom,

The reading list is enclosed. Compared to some of your other courses, the reading list is somewhat spare. One reason for its brevity is my avoidance of overly technical books, which constitute the great majority of music texts (technical meaning that a working knowledge of music notation is called for). I have also chosen to recommend but a few composer biographies of outstanding merit; there is enough biographical information in the “Books of General Interest” to satisfy all but the most curious reader/listener.

Another reason why I’ve kept the reading list short is that I believe that folks should go out and spend their money on concerts and recordings. Which brings us to another issue, one which I’ve thought about at some length; that is whether or not we should provide a list of recommended works of which our students/clients should buy recordings. I have decided (albeit unilaterally; your feedback is welcome here) not to provide such lists. First of all, a list of recommended recordings would be a waste of time. Particular recordings go in and out of print so rapidly and are unavailable in so many geographic locations that such a list would be obsolete by January. Second, a list of recommended repertoire (even an abbreviated one) would be so long as to be positively daunting to all but the most hardcore music fan. We might, somewhere in the booklet, suggest that the novice listener start their collection by simply acquiring recordings of the works featured in the course. It’s a good way to start, and once they’ve decided what they like best, they can go out and buy more of the same.

Best,
Bob Greenberg

Dear Student/Client,
I took his advice both for this booklet and for my own listening.

Tom Rollins
How to Listen to and Understand Great Music

Part IV

The Classical Era II and The Age of Revolution—Beethoven

Professor Robert Greenberg
Robert Greenberg has composed over forty works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his Child’s Play for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg’s awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.” Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg’s work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc. magazine, and the San Francisco Chronicle. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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How to Listen to and Understand Great Music
Part IV
The Classical Era and
The Age of Revolution—Beethoven

Scope:
Professor Greenberg completes his examination of the Classical era initiated in the previous section. This part begins with a review of sonata-allegro form. Symphony and concerto, the two most important orchestral genres of the Classical era, are then examined at length. The discussion next turns to Classical-era opera buffa or comic opera, with special attention paid to the development of the operatic ensemble and Mozart’s masterpiece, *Don Giovanni*. Part IV concludes with an examination of Beethoven. Beethoven, a child of both the Enlightenment and the French Revolution, stands at the crossroads of Classicism and Romanticism; his revolutionary ideas about musical construction and expression are discussed and their impact on his music demonstrated.

Music featured in this part includes:

- Haydn’s Symphony No. 88, first movement
- Mozart’s *Don Giovanni* and Piano Concerto No. 17, first movement
- Pergolesi’s *La Serva Padrona*
- Beethoven’s Symphony No. 5
Lecture Twenty-Five
Classical-Era Form—
Sonata-Allegro Form II

Scope: This lecture completes the survey of the Classical-era instrumental musical forms with a further exploration of sonata-allegro form. Two additional sonata-allegro form movements are analyzed and discussed, the first movement of Haydn’s Symphony No. 88 in G Major and the overture to Mozart’s opera Don Giovanni. Regarding the overture to Don Giovanni, we examine the long, tragic introduction that precedes the brilliant and comic sonata-allegro form and question its meaning here at the onset of the opera; it is an element to be discussed at length in Lecture 29.

Outline

I. We begin by reviewing sonata terminology and sonata-allegro form, which represents an adaptation of opera to instrumental music.
   A. In the exposition (Act I), we meet the “characters.”
      1. Theme 1 is typically dramatic, while Theme 2 is typically lyric.
      2. The themes are always in different keys, and they are separated by an unstable modulating bridge.
      3. The cadence theme/material is non-thematic and harmonically stable.
      4. The greater the contrast between the themes, the greater the potential for conflict and drama.
   B. In the development section (Act II), the characters/themes interact. The development is harmonically unstable.
   C. In the recapitulation (Act III), the themes return in their original order, but with important changes. Theme 2 is in the home key.
   D. The coda (“curtain music”) is optional but usually included in Classical-era sonata-allegro form movements.

II. Featured Music:
    Haydn, Symphony No. 88, first movement (1788)
    A. A slow introduction—“Ye olde solemn musicke”—precedes the playful Theme 1.
    B. The exposition is light in mood and displays minimal thematic contrast.
       1. Theme 1 is brief, highly motivic, and in G Major. It is a square and regular (“poetic”) theme.
       2. Theme 2 is very brief, highly motivic, and in D Major. It is a jagged and irregular (“prose-like”) theme.
    C. The development is in two large sections, the first soft and the second loud.
    D. In the recapitulation, Theme 1 returns with a brief flute solo. Theme 2 is extremely abbreviated.
E. The coda features Theme 1.

III. **Featured Music:**
Mozart, Overture to *Don Giovanni* (1787)

A. The overture is in sonata-allegro form—common for opera overtures.

B. Don Giovanni is also known as Don Juan.

C. The exposition is light and playful, as befits this supposedly “comic” opera.
   1. Theme 1 is in the brilliant key of D Major. It is elegant and substantial, as befits Don Giovanni himself.
   2. Theme 2 is in A Major. A comic and “avian” theme, it represents Leporello.

D. The introduction (which precedes the comic Theme 1) is heavy and tragic in tone. Why such a dark introduction to an otherwise light and brilliant overture? More in Lecture 29!
WordScore Guide™: Haydn Symphony no. 88 in G Major
(1788)

MOVEMENT I Sonata-Allegro form

Exposition

Slow, solemn intro

17
Theme 1
Playful, light in character

32
Modulating Bridge

61
Theme 2
Brief and sequential

71
Cadence Material

OC
CAD
ENCE

OC
CAD
ENCE

Theme 1
G Major

f

Theme 2
D Major

f

Theme 1

f

Development

Part 1:
Sequence built on motives from Theme 1

103

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

129

178

15

Recapitulation

180
Theme 1
Note: solo flute

215
Modulating Bridge

227
Theme 2
Extremely brief

233
Cadence Material

f

f

f

Coda

254
Theme 1
Theme 1 motives reinforce sense of conclusion

f

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Mozart Overture to *Don Giovanni*

**K. 527 (1787)**

*Sonata-Allegro form*

**Exposition**

<table>
<thead>
<tr>
<th>Theme 1</th>
<th>Modulating Bridge</th>
<th>O C P A D E N E S E</th>
<th>Theme 2</th>
<th>Descent Clucks Descent extended . .</th>
</tr>
</thead>
<tbody>
<tr>
<td>a a'</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D Major</td>
<td></td>
<td></td>
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</tbody>
</table>

**Cadence Theme**

Vigorous and exuberant

**Development**

Part 1:
Sequence based on descent and clucks of Theme 2

Part 2:
Theme 1 seems to begin, but the music quickly begins to modulate

Part 3:
Long, sequence based on Theme 2 toward the home key of D Major

Part 4:
Sequences modulate back

**Recapitulation**

<table>
<thead>
<tr>
<th>Theme 1</th>
<th>Modulating Bridge</th>
<th>Theme 2</th>
<th>Cadence Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>a a'</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D Major</td>
<td></td>
<td>Descent Clucks Descent extended . .</td>
<td></td>
</tr>
</tbody>
</table>

**Coda**

Descents from Theme 2 lead directly into Act 1, scene 1. Leporello singing “notte e giorno faticar . . .”
Lecture Twenty-Six
Classical-Era Orchestral Genres—
The Symphony—Music for Every Person

Scope: This lecture explores the Classical-era symphony as both an orchestral genre and a social phenomena—it had become by the early 19th century the musical property of the rising middle class. We first differentiate between “orchestra” (a performing ensemble) and “symphony” (a multi-movement compositional played by an orchestra). The Baroque antecedents of symphony—the orchestral concerto and the Italian opera overture (“sinfonia”) are described and discussed; a Baroque, Italian-style overture by Handel is compared directly to an early Classical-era symphony by Stamitz. We then examine the tremendous influence, both direct and indirect, of opera on the genre of symphony.

Outline

I. The meaning of much musical terminology is ambiguous and non-specific.
   A. Motet means literally “word” piece (vocal music).
   B. Cantata means literally “sung” piece (vocal music).
   C. Sonata means literally “sounded” piece (instrumental piece).
   D. Symphony/sinfonia can have either of the following meanings:
      1. Ensemble (vocal and/or instrumental)
      2. Sounding together
   E. For our purposes:
      1. A large group of instruments playing together is an orchestra.
      2. Certain works played by an orchestra are called symphonies/sinfonie.

II. The Classical-era “symphony” is typically a substantial four-movement work for orchestra, designed to explore a range of moods (and body parts).
   A. Movement one is typically emotionally and intellectually challenging. It is usually sonata-allegro form.
   B. Movement two is usually a lyric respite from the rigors of the first movement.
   C. Movement three is usually a moderately paced dance: minuet and trio.
   D. Movement four is typically upbeat and brilliant, often a rondo or another sonata-allegro form movement.

III. The antecedents of the four-movement symphony are found in Baroque opera.
   A. Baroque opera distinguished between lyric singing and action singing.
      1. The aria is lyric singing, performed by a soloist and intended to provide character identification.
      2. Recitative is action music. It is transitional, bridge-like music.
B. The various parts of a sonata-allegro form movement have their analogues in the various parts of an opera.
   1. The themes are equivalent to arias.
   2. The modulating bridge is equivalent to recitative. It is unstable, transitional, developmental music.

   **Musical Example:**
   Haydn, Symphony No. 88, first movement (1788)

IV. The Enlightenment/Classical style crystallized in Vienna during the late 18th century.
   A. The Viennese Classical style combines Italian and German traditions with:
   B. Operatic principles of character contrast and dramatic development—aria and recitative.
   C. This style was called “Classical” because it was held to resemble ancient Greek art in its celebration of clear lines, proportion, and aesthetic purity.
   D. Music became a popular entertainment during the Classical era.
   E. Orchestral music became a favored venue for the new middle-class listeners.
      1. They found it more accessible than Italian opera.
         **Musical Example:**
         Mozart, *Don Giovanni*, finale ensemble (1787)
      2. They found it more exciting and spectacular than chamber music.
         **Musical Example:**
         Haydn, Op. 76, No. 3, first movement (1787)
      3. They were attracted to big settings and big sound, which the symphony provided.
         **Musical Example:**
         Beethoven, Symphony No. 5, fourth movement opening (1808)

V. By 1800, the Classical-era symphony had become truly the province of the middle class. It owed much to Baroque opera.
   A. Baroque-era Italian-style overtures typically had three sections: fast-slow-fast. They were essentially homophonic and orchestral—they were often performed as separate concert entities. They provided the model for Classical-era symphonies.
      **Musical Comparison:**
      Handel, *Saul*, Overture (1739)
      Stamitz, Symphony in A Major, first movement (c. 1750)
   B. Baroque dance suites provided the model for Classical-era minuet and trio.
      **Musical Comparison:**
      Lully, minuet and trio from *The Temple of Peace* (1689)
C. Sonata-allegro form lies at the dramatic core of the Classical symphonic experience. It is an abstract rendering of an operatic scene.
Scope: This lecture examines the Classical-era solo concerto, a genre which fitted perfectly the homophonic/tune-dominated ideal of the Classical era. This lecture first discusses the perfection of the violin family and the invention of the piano during the Baroque era, instruments that became the essential beneficiaries of the concerto repertoire during the Classical era. In particular, we discuss the invention of the piano and compare the sound of an early piano to a harpsichord. Mozart’s incredible piano concerti—twenty-seven in all—are discussed as a pinnacle of his compositional output. We then explore double exposition form, the adaptation of sonata-allegro form to the needs of the Classical-era solo concerto. The first movement of Mozart’s Piano Concerto No. 17 in G Major is examined as an example of both the Classical-era solo concerto and double exposition form.

Outline
I. We turn now to the Classical-era solo concerto, which fit perfectly the homophonic ideal of the Classical era.
   A. Technical developments during the Baroque era created resonant instruments capable of performing alone before an orchestra. The most important of these instruments were the violin and the piano.
   B. The violin/violin family were perfected in Cremona, Italy, during the Baroque era.
      1. By the late Baroque, the violae da braccio family had replaced the violae da gamba family.
      2. Da braccio instruments have thicker strings than da gamba instruments, as well as a sound post and bass bar. As a result, they have a much fuller and richer sound and are better suited for instrumental music.
      3. The violin family includes the violin (soprano), the viola (alto), the violincello or ‘cello (tenor), and the contrabass or bass violin (bass).
      4. A series of violin-builders in Cremona brought these instruments to perfection: Nicola Amati (1596–1684), Antonio Stradivari (1640–1737), and Giuseppe Guarneri (1687–1742).
   C. The piano (pianoforte/fortepiano) was invented by Bartolomeo Cristofori in Florence in 1709.
      1. It was originally called “Gravicembalo col pian e forte” (“big harpsichord with soft and loud”). That is, it can produce both loud and soft sounds.
      2. Pianos replaced harpsichords by c. 1800.

Musical Comparison:
Bach, C minor fugue, Well-Tempered Clavier Book I, (c. 1720)
Mozart, K 545, fortepiano (1788)

II. Mozart wrote twenty-seven piano concerti, seventeen of them during the Vienna years (1781–91). These concerti crystallized all that came before them and became the models for all those that followed.

III. Featured Music:
Mozart, Piano Concerto No. 17, first movement (1784)
A. Mozart wrote this piece (including a cadenza) for his student Barbara Ployer.
B. The movement is in double-exposition form.
   1. This form adapts sonata-allegro form to the medium of concerto.
   2. It was not Mozart’s invention but was brought to its artistic height by him.
   3. Double-exposition form features two separately composed expositions.
      a. In exposition 1 (tutti exposition), the orchestra plays the themes.
      b. In exposition 2 (solo exposition), the soloist plays the themes.
      c. An extra, third theme is often reserved for the soloist.
      d. The themes typically do not modulate in exposition 1; modulation occurs instead in exposition 2.
      e. The recapitulation becomes a composite of expositions 1 and 2.
   4. Mozart’s movement is a thematic tour de force in the “galant” style.
WordScore Guide™: **Mozart** Piano Concerto no. 17 in G Major
K. 453 (1784)

**MOVEMENT I** *Double Exposition form*

**Exposition I**

**Theme 1**
Elegant, chipper theme heard in the violins

![Mozart Piano Concerto no. 17 in G Major Theme 1](image)

Bridge Theme
Bold, energetic theme surrounded by much activity; notice that the music is *not* modulatory, instead we are headed for a cadence in G Major

![Mozart Piano Concerto no. 17 in G Major Bridge Theme](image)

**Cadence Material**
Consists of three distinct melodic units

Unit 1 avoids cadence to G by moving to E-flat!

Unit 2 (bridge theme)
A long “G” pedal underlies Unit 2

**Exposition II: “Soloist Exposition”**

**Theme 1**
The piano takes its turn with the theme, gently ornamenting it

![Mozart Piano Concerto no. 17 in G Major Theme 1](image)

**Bridge Theme**
Initially in violins and flute, then joined and extended by the piano

Note that the Bridge now becomes modulatory, the music is finally moving away from G Major

![Mozart Piano Concerto no. 17 in G Major Bridge Theme](image)

**Theme 3**
Light, graceful theme heard *exclusively* in the piano

![Mozart Piano Concerto no. 17 in G Major Theme 3](image)

Brief extension in winds
Theme 2
Lyric theme begins initially in e minor, moves toward G Major; note that move to e minor is unexpected and creates a sudden change of harmonic direction

Music heads toward another G Major cadence . . .

Unit 3 (cadence theme)

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

The piano boldly enters with an ascending figure

G Major

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

139 Theme 2
piano winds

a a¹

b minor / D Major

153 Solo Excursion
Scales, arpeggios, passage work in the piano is accompanied by the orchestra; ends with a trill

171 Cadence Material
Units 2 and 3, played forte by all

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

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

1) Long, triplet arpeggios in the piano

2) Cadence Material Unit 1 in winds:

Recapitulation: A combination of Expositions I and II

Theme 1
In violins

Bridge Theme
Non-modulatory; remains in G Major

G Major (as in Exposition I)

Theme 3
solo piano piano/strings/winds

G Major (as in Exposition II)

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

Cadenza
Part 2: Quiet piano tremolo and repeated notes in oboes

Part 3: Opening phrase of Theme 1 sequenced in the piano

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

Theme 2
piano winds
a a₁
e minor / G Major
(as in Exposition II)

Solo Excursion
(as in Exposition II)

trill ~~~

Cadence Material: Units 2 and 3

Unit 2: Unit 3:
G pedal Cadence, final and unambiguous, to G Major

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Lecture Twenty-Eight
Classical-Era Opera—
The Development of Opera Buffa

Scope: Lecture 28 explores the development of Classical-era opera buffa. Opera buffa is discussed as the ideal operatic genre for the Classical era, which rejected the magnificence and overblown characters and emotions of Baroque opera seria in favor of more realistic plots, more “natural” music, and more common characters. This lecture describes the formulaic nature of late Baroque opera seria and the domination of these operas by singers and virtuosic singing. The relevance of these operas to the age of the Enlightenment was questioned by many contemporaries, in particular Jean-Jacques Rousseau. We will consider Rousseau’s objections to Baroque opera seria and his unqualified support of a new type of opera (opera buffa), then emerging from Italy, as the ideal opera for the Enlightenment. Finally, we will sample a portion of Giovanni Battista Pergolesi’s opera La Serva Padrona (1733), a work embraced by Rousseau in the early 1750s as a model for the operas of the future.

Outline

I. We begin with a review of Baroque-era opera
   A. Opera was invented c. 1600 in Florence, Italy. During the 17th century it evolved from courtly entertainment to (debased) popular spectacle.
   B. Opera seria represented an early 18th century effort to reform opera.
      1. These opera seria were elaborate, often grandiose productions.
      2. They were based on ancient history and/or mythological characters.
      3. They were often meant to glorify the patron/royalty paying for the production.
   C. By 1740, opera seria had been given its standard form by Pietro Metastasio, the Italian poet/librettist most responsible for standardizing the form of the libretti.
      1. Metastasio wrote hundreds of libretti, almost all in his standard formula.
      2. Musical interest in this sort of opera rested solely in the arias (and the singers who sang them).
      3. Singers exploited their importance, helping to debase opera as a dramatic genre. Artistic irresponsibility was the result.
   D. The relevance of Metastasian opera seria to the Age of Enlightenment was increasingly questioned by artists, writers, philosophers, and composers. Operatic reform, bent on returning dramatic coherence to opera, began in Italy during the 1730s.
II. The operatic reform that began during the 1730s reflected the new influence of middle-class ideas and was spearheaded by Jean-Jacques Rousseau (1712–78)
   A. Rousseau was a hugely influential anti-establishment French intellectual at the cutting edge of the Enlightenment.
   B. He rejected Baroque opera seria as artificial (“unnatural”) and elitist.
   C. He embraced a new sort of opera then emerging in Italy—opera buffa—as the ideal opera for the new, enlightened age.

III. Specifically, Rousseau and his followers embraced Giovanni Battista Pergolesi’s *La Serva Padrona* as the new operatic ideal.
   A. The extraordinarily talented Pergolesi died at the tender age of 26.
   B. *La Serva Padrona* represented a conscious effort to reform opera by making it more natural.
   C. Like other Baroque *opere buffe*, *La Serva Padrona* has the following characteristics.
      1. It is melodically simpler and more “popular” than Baroque opera seria.
      2. It has a typically small cast requiring a minimum of staging/scenery.
      3. Everyday characters and plots are based on real-life situations.
      4. Although *opere buffe* are not always comic per se, they usually have at least one comic character.

IV. Featured Music:
    Pergolesi, *La Serva Padrona* (The Maid as Mistress), Recitativo obligato and aria, “*Son imbriolato io*” (1733)
   A. *La Serva Padrona* was embraced by Rousseau as the “opera of the future.”
   B. The music is lively and catchy.
   C. It has a small cast (three!).
   D. The plot revolves around a ruse by a servant girl to trick her master into marriage.
   E. Pergolesi introduces accompanied (or instrumental) recitative. Uberto’s recitative and aria are delivered in “patter” style.
   F. The naturalistic, real-life focus of *La Serva Padrona* (and of J.S. Bach’s *Coffee Cantata*) marks, perhaps, the advent of the Classical style.
   G. Even as it evolved, opera buffa continued to use character types drawn from the Italian commedia dell’arte.
      1. The plots of *opere buffe* pitted savvy, street-smart servants and members of the lower class against blundering, pompous aristocrats, doctors, lawyers, and merchants.
2. Thus opera buffa plots were highly politicized at a time when the relationship among the common, middle, and aristocratic classes was undergoing profound reexamination.

**La Serva Padrona** (1733)
—Giovanni Battista Pergolesi

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

Scope: This lecture discusses the operas of Mozart, with special attention to *Don Giovanni*. It begins with a brief but detailed account of the life of Lorenzo Da Ponte, the librettist for Mozart’s *The Marriage of Figaro*, *Don Giovanni* and *Cosi fan tutte*. We then discuss the nature and content of an opera buffa finale, an act-ending episode of continuous music which, in Mozart’s operas, is often upwards of twenty minutes in length. As an example of Mozart’s unparalleled ability to sustain a musical-dramatic line, this lecture features a hearing and discussion of Act I, scene 1 of *Don Giovanni*. Finally, we examine the Act II finale of *Don Giovanni*, during which time the tragic music that initiated the overture returns with the entrance of the statue and the Don’s subsequent (and fiery) demise.

Outline

I. Mozart wrote the following mature operas (it don’t get any better than this, my friends).
   A. Opera seria—Italian
      1. *Idomeneo*, 1780
      2. *La Clemenza di Tito (The Mercy of Titus)*, 1791
   B. Singspiel—German
      1. *Die Entführung aus dem Serail (The Abduction from the Harem)*, 1782
      2. *Die Zauberflöte (The Magic Flute)*, 1791
   C. Opera Buffa—Italian
      1. *Le Nozze di Figaro (The Marriage of Figaro)*, 1786
      2. *Don Giovanni*, 1787
      3. *Cosi fan Tutte (Thus Do They All)*, 1789
   D. Lorenzo Da Ponte was the librettist of Mozart’s great opere buffe. He turned opera buffa into high literary art.
      1. He was born Jewish but was converted to Catholicism at age 14 by his father.
      2. One year later, Da Ponte entered the seminary, and at age 24 he was ordained a priest.
      3. After being run out of Venice for adultery in 1779, he moved eventually to Vienna, where he wrote libretti and pursued women. His first big success was his adaptation for Mozart of Beaumarchais’s “Marriage of Figaro.”
      4. To escape his creditors, Da Ponte moved in 1792 to London, and again in 1805 to New Jersey.
      5. The climax of his life in the United States was the production of *Don Giovanni* in New York City in 1825. He died in 1828 at age 89.
II. We noted in Lecture 25 the following features of Don Giovanni:
   A. The overture themes are comic and light.
   B. The introduction is dark and foreboding.
   C. The introduction presages events later in the opera.

III. We pause for a momentary diversion on the operatic ensemble, in which two or more characters sing simultaneously.
   A. An ensemble is continuous, aria-like music sung by a number of different characters.
   B. Mozart was arguably the great master of ensemble.
   C. Mozart’s most extraordinary ensembles are those that end acts.
      1. They are often over twenty minutes long.
      2. They combine the melodic fluency and power of aria with the dramatic momentum of recitative.

IV. Featured Music:
   Don Giovanni, 1787
   A. The music virtually creates and defines the characters.
   B. Act I, scene I
      1. Mozart creates a continuous dramatic flow.
      2. The mood changes from comedy to high tragedy to black comedy.
      3. There is no sense of formula, predictability, or manipulation.
      4. The characters include:
         a. Leporello—all fear and conscience.
         b. Don Giovanni—no fear or conscience.
         c. Donna Anna—the Don’s current love interest.
         d. The Commendatore—Donna Anna’s father.
      5. The scene begins with a comic aria by Leporello.
      6. The music becomes more dramatic as Donna Anna, Don Giovanni, and Leporello sing a trio.
      7. The third episode begins with the arrival of the Commendatore. The trio among the Don, Leporello, and the Commendatore concludes with the sword fight and the Commendatore’s death.
      8. Don Giovanni and Leporello conclude the scene with a secco recitative.
   C. Act II, scene V
      1. The ensemble finale is twenty-three minutes long.
      2. The music heard during the overture introduction returns as the statue of a man the Don has killed—the Commendatore—comes to take (drag!) Don Giovanni to hell.
      3. The finale is a tour de force of dramatic line, psychological insight, and compositional virtuosity.

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**Don Giovanni (1787)**  
—Wolfgang Mozart

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

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

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

<table>
<thead>
<tr>
<th>Doña Anna</th>
<th>Doña Anna</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non sperar, se non m’uccidi, Ch’io ti lasci fuggir mai!</td>
<td>There’s no hope, unless you kill me, That I’ll ever let you go!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Don Giovanni</th>
<th>Leporello (aside)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donna folle! indarno gridi, Chi son io tu non saprai!</td>
<td>Idiot! You scream in vain, You’ll never find out who I am!</td>
</tr>
<tr>
<td>Che tumulto! Oh ciel, che gridi! Il padron in nuovi guai.</td>
<td>What a racket! Heaven, what screams! My master’s in trouble again.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Doña Anna</th>
<th>Don Giovanni</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gente! Servi! Al traditore!</td>
<td>Help! Everyone! The betrayer!</td>
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<table>
<thead>
<tr>
<th>Don Giovanni</th>
<th>Leporello (aside)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taci e trema al mio furore!</td>
<td>Keep quiet! You don’t want to get me angry!</td>
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<table>
<thead>
<tr>
<th>Doña Anna</th>
<th>Don Giovanni</th>
</tr>
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<tbody>
<tr>
<td>Scellerato!</td>
<td>Rat!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Don Giovanni</th>
<th>Doña Anna</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sconsigliata!</td>
<td>Fool!</td>
</tr>
</tbody>
</table>
Leporello
Sta a veder che il libertino
Mi farà precipitar!

Doña Anna
Come furia disperata
Ti saprò perseguitar!

Don Giovanni
Questa furia disperata
Mi vuol far precipitar!

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

The Commandant
Lasciala, indegno!
Battiti meco!

Don Giovanni
Va, no mi degno
Di pugnar teco.

The Commandant
Così pretendi da me fuggir?

Leporello
Potessi almeno di qua partir!

Don Giovanni
Misero, attendi, se vuoi morir!

(The fight and THE COMMANDANT is mortally wounded.)

The Commandant
Ah, soccorso! son tradito!
L’assassino m’ha ferito,

E dal seno palpitante
Sento l’anima partir.

Don Giovanni
Ah, già cade il sciagurato

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Affannosa e agonizzante. And he gasps for air.
Già dal seno palpitante From his heaving body I already
Veggo l’anima partir. See his soul departing.

Leporello

Qual misfatto! qual eccesso! What a misdeed! What a crime!
Entro il seno dallo spavento I can feel my heart
Palpitar il cor mi sento! Beating hard from fright!
Io non so che far, che dir. I don’t know what to do or say.

(THE COMMANDANT dies)

Don Giovanni
Leporello, ove sei?
Son qui, per mia disgrazia, e voi?
Son qui.
Chi è morto, voi o il vecchio?
Che demanda da bestia! Il vecchio.

Don Giovanni
Son qui.
Leporello
Chi è morto, voi o il vecchio?
Don Giovanni
Che demanda da bestia! Il vecchio.

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

Don Giovanni
L’ha voluto, suo danno.

Leporello
Ma Donn’ Anna, cosa ha voluto?
Don Giovanni
Ma Donn’ Anna, cosa ha voluto?

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

Leporello
Non vuò nulla, signor, non parlo

Don Giovanni
Leporello, where are you?
Leporello
I’m here, unfortunately, and you?
Don Giovanni
Over here.
Leporello
Who’s dead, you or the old man?
Don Giovanni
What an idiotic question! The old man.

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

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

Leporello
And Doña Anna, did she ask for it too?
Don Giovanni
Keep quiet and don’t bother me.
Now come along, unless you’re anxious for a little of what the Commandant got yourself!

Leporello
No problem here, sir, I said nothing.
più.

(The exit. DOÑA ANNA returns accompanied by DON OTTAVIO and servants.)
Lecture Thirty
The French Revolution and
An Introduction to Beethoven

Scope: This lecture discusses the life of Ludwig van Beethoven and the revolutionary times in which he lived. Beginning with a comparison between Haydn’s Symphony No. 88 and Beethoven’s Symphony No. 5, this lecture emphasizes the fact that Beethoven’s symphony does not reflect a period style but is, rather, a self-referential art work. Beethoven’s willingness—indeed, his need—to flout authority is discussed as a function of his personality and of his cultural and political environment. We explore Beethoven’s early life and progressive hearing disability with the aim of understanding the sources of his rage, alienation, and independence. We also explore the elements of heroism, radical change, revolution, and Napoleon that helped to inspire Beethoven’s music and allowed for its acceptance.

Outline

I. Musical Comparison:
   Haydn, Symphony No. 88, first movement (1788)
   Beethoven, Symphony No. 5, first movement (1808)
   A. Haydn’s piece is bright (in a major key), decorative, and amusing; Beethoven’s is dark (in a minor key), brooding, and vicious.
   B. Haydn’s piece is tuneful; Beethoven’s is supremely non-vocal—a mosaic-like assembly of motives.
   C. Haydn’s melodic phrases are balanced and poetic; Beethoven’s are open-ended and prose-like.
   D. Haydn’s piece has a steady, dance-like beat; Beethoven’s has a discontinuous beat.
   E. Haydn’s rhythm is indivisible from pitch; Beethoven’s rhythm is the essential aspect of the thematic motive.
   F. Haydn’s piece represents the Viennese Classical style; Beethoven’s is completely self-referential.

II. One of the main external influences upon Beethoven’s music was the French Revolution.
   A. On July 14, 1789, a Parisian mob stormed the Bastille.
   B. In 1792 France was proclaimed a republic, and the country rallied against German invaders bent on returning Louis XVI to the throne.
   C. On January 1793 the deposed Louis XVI was guillotined.
   D. In 1793 a young artillery lieutenant, Napoleon Bonaparte, began his rise through the ranks.
   E. The new order ushered in by the French Revolution seemed to fulfill the promise of the Enlightenment.
F. Beethoven was nineteen years old at the start of the French Revolution. His ideas and attitudes were strongly shaped by the sense of change and individuality that the Revolution represented to him.

III. We begin by examining Beethoven’s childhood and early youth in Bonn, 1770-1780.
   A. He was born in 1770 in Bonn.
   B. The three major players in Beethoven’s early life were his paternal grandfather Ludwig van Beethoven, his father Johann van Beethoven (a mediocre tenor and music teacher who overshadowed and psychologically abused his son), and his mother, the unhappy Maria Magdalena. Beethoven identified psychologically with his grandfather, not with his father.
   C. His two younger brothers were Casper Anton Carl and Nikolaus Johann.
   D. A lonely and withdrawn child, Beethoven was put under tremendous pressure by his father to emulate the prodigious feats of the young Mozart.
   E. Beethoven’s “family romance” illuminates his complicated feelings about his parents and himself.

IV. During his second decade (1780-1789, also spent in Bonn), Beethoven emerged from his emotional shell via his musical talent.
   A. He began studying organ and composition with Bonn court organist Christian Gottlob Neefe.
   B. His trip to Vienna in early 1787 was cut short by his mother’s death.
   C. At age 16, Beethoven became, by necessity, head of the Beethoven household.

V. In November 1792 Beethoven traveled again to Vienna, ostensibly to take lessons from Haydn. His amazing pianism helped gain him entry into Vienna’s musical life.
   A. Beethoven’s lessons with Haydn were a travesty and ended within fourteen months, due to Beethoven’s duplicity.
   B. Following the termination of these lessons, Beethoven studied with Johann Albrechtsberger and Antonio Salieri, with equally limited success.
   C. First as a pianist and then as a composer, Beethoven rapidly became the darling of the Austro-Hungarian aristocracy.

VI. Beethoven’s gradual hearing loss caused him great emotional suffering.
   A. The hearing loss began around 1796 and worsened dramatically after 1812 or so.
   B. By 1818 Beethoven was deaf in one ear and had only limited hearing in the other.
C. Beethoven poured out his suicidal despair in his “Heiligenstadt Testament” (composed in October 1802). The composition of this Testament provided a catharsis by which Beethoven recreated himself in a new heroic guise.

VII. Beethoven was a man and product of his time. His music combines:

A. The spirit of the Enlightenment (individuality), plus
B. The spirit of revolution (change), plus
C. The turmoil of the Napoleonic era (the end of the old order), plus
D. Beethoven’s personality (egotistic and self-reliant), plus
E. Frustration and turning inward for inspiration (hearing disability), all of which equals
F. Beethoven’s mature ideas about music:
   1. Music is a self-expressive art.
   2. The composer is hero and creator.
   3. Originality is an artistic goal to be cultivated.
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**Fidelio**

String Quartets nos. 7–11

**Missa Solemnis**

Piano Sonatas nos. 28–32, String Quartets nos. 12–16
Lectures Thirty-One and Thirty-Two
Beethoven’s
Symphony No. 5 in C Minor, Op. 67

Scope: These lectures describe Beethoven’s mature compositional innovations and artistic beliefs through the example of his Symphony No. 5 in C Minor, Op. 67 (1808). Beethoven’s four compositional periods are described and discussed, as are his great compositional innovations. These innovations—contextual use of form, motivic development, dramatic progression of movements, use of rhythm—are all a function of Beethoven’s essential artistic tenet that music composition is self-expression above all. These innovations give voice to Beethoven’s belief that the forms and aesthetic rules of the past (the Classical era) apply only to the point that the composer deems them useful. Ultimately, according to Beethoven, form must follow expressive content. As an example of Beethoven’s extraordinary compositional innovations and his self-expressive view of music, these lectures rapidly but vigorously examine his Symphony No. 5, paying special attention to his idiosyncratic use of Classical-era musical form and his remarkable motivic development.

Outline

1. Music historians have divided Beethoven’s output into four compositional periods.
   A. Beethoven’s juvenilia were composed in Bonn up until 1791.
   B. During his Viennese period (1792–1802), Beethoven absorbed and mastered the Viennese Classical style. His compositional output included:
      1. Symphonies nos. 1 and 2
      2. Piano sonata nos. 1–20
      3. Piano concerti nos. 1–3
   C. During his “heroic” period (1803–14), Beethoven found his mature voice. His compositional output included:
      1. Symphonies nos. 3–8
      2. Piano sonatas nos. 21–27
      3. Piano concerti nos. 4 and 5
      4. Violin concerto
      5. Fidelio
      6. String quartets nos. 7–11
   D. His late period (1816–27) was a time of reflection and transcendence:
      1. Symphony No. 9
      2. Missa Solemnis
      3. Piano sonata nos. 28–32
      4. String quartets nos. 12–16

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II. Beethoven was responsible for a number of compositional innovations.
   A. These innovations rested upon a central creative belief—that music should serve as a vehicle for the composer's self-expression.
   B. Beethoven's mature compositional innovations—all of which are on display in Symphony No. 5—include:
      1. Contextual use of form to fit the composer's expressive needs.
      2. Motivic development.
      3. Ongoing dramatic narrative from movement to movement.
      4. Rhythm as a primal, personal element divorced from melody.

II. We will take a two-fold approach to Beethoven’s Symphony No. 5, examining it as:
   A. An absolute piece of music.
   B. An expressive, literary, and metaphorical document.

III. The first movement of this symphony is in “sonata” form.
   A. The exposition is emblematic of creation and turmoil.
      1. Theme 1 is turgid, minor, and characterized by the four-note “fate” motive.
      2. Theme 2 is gentle, lyric, and major. It nevertheless grows out of Theme 1 via motivic development.
   B. In the development, the motivic material so carefully nurtured during the exposition is broken down and destroyed.
   C. The recapitulation is emblematic of survival and rebirth. Particularly notable is the shocking appearance of C major (as opposed to the expected C minor) during Theme 2.
   D. The coda represents a “development of the development”—a blasted landscape seems to come back to life.
   E. C minor is victorious at the conclusion of the movement, but C Major has played a galvanizing and surprisingly powerful role during the recapitulation.
   F. The harmonic conflict between darkness (as represented by C minor) and light (C major) is an essential part of the ongoing dramatic narrative of this symphony.

IV. The second movement is in free double variation form.
   A. Theme A is quiet and lyric. It is a harmonically stable theme in A♭ major.
   B. Theme B is also quiet and lyric. It is also initially in A♭ major, although it features a sudden and unexpected appearance of triumphant, fortissimo C major.
   C. The movement ends powerfully in A♭ major.
V. The third movement is a scherzo.
   A. The scherzo is Beethoven’s answer to minuet and trio form.
      1. It retains the large-scale A B A form of minuet and trio
      2. The internal structure of the minuets and trio is replaced by freely
         composed sections which adhere to no *a priori* form.
      3. The tempo is extremely fast, belying no debt to dance.
   B. Scherzo I is in C minor. Phrase “b” recalls the “fate” motive of the first
      movement.
   C. The buoyant, polyphonic, C major music of the trio thumbs its nose at
      the darker mood of the scherzo.
   D. Scherzo II is shrunken and ominous. C minor has lost its ability to
      dominate.
   E. The movement ends with a false cadence, initiating a transition to the
      fourth movement.

VI. The fourth movement is in sonata-allegro form.
   A. It represents a brilliant affirmation of C major.
   B. Themes 1 and 2 in the exposition are cut from the same motivic cloth.
   C. During the development, one additional thematic idea arises from the
      baseline that supports Theme 2. Ironic and ghostlike, the “fate” motive
      theme from the scherzo returns in C minor near the conclusion of the
      development.
   D. The recapitulation and coda provide a giddy reaffirmation of C major
      and the brilliance and optimism it represents.

VII. Beethoven’s artistic temperament represents a combination of musical
     styles.
     A. In training and technique, he was a Classicist.
     B. In expressive range, he was a Romantic.
Beethoven  Symphony no. 5 in C Minor
op. 67  (1808)

MOVEMENT I  Thematic Relationships and Development

Exposition

Theme 1
Statement of Purpose
equals: (without repeated notes)

Theme 2
“Horn Call”
equals:

equals: (free inversion of “Horn Call”)

Development

Death of “Horn Call”
becomes:

becomes:

becomes:
Beethoven  Symphony no. 5 in C Minor
op. 67 (1808)

MOVEMENT IV  Thematic Relationships and Development

Exposition

Theme 1

Jostling, falling groups

Theme 2

Bass Figure

Cadence Theme
WordScore Guide: **Beethoven** Symphony no. 5 in C Minor

**op. 67** (1808)

**MOVEMENT I** Sonata-Allegro form

"Allegro con brio (d = 108)" duple meter (2/4)

**Exposition**

The music grows from skeletal, melodic minimalism to lyric triumph

**Theme 1**

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

\[ \text{C minor} \]

**Theme 2**

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

**Cadence Material**

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

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

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

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

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

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

As the theme progresses, four-note "fate motives" rise from the low strings, propelling the music forward; the mood is one of strength and approaching triumph, not one of tragedy and angst as was the opening of the movement.
Development  The melodic/lyric growth and transformation of the Exposition is crushed by harmonic dissonance and melodic fragmentation!

Part 1: "Statement of Purpose" opening has been altered; the 2nd half (Dbk ♯ C) is filled with an ominous forbidding—the triumph of the Exposition’s end is instantly forgotten!

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

Part 3: Two “Horn Calls” thunder forth defiantly from the violins

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

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

The pathetic, isolated “chords of despair” resume; the rhythmic, melodic and tonal elements of this movement are as close to death as they can get!
Part 2: The texture thickens as more and more instruments join the fray; the intensity builds!

Note: “Fate motives” in various permutations are now overlapping in imitative polyphony

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

\[ \text{C} \quad \text{C}^\# \quad \text{D} \quad \text{E} \quad \text{F}^\# \]

\[ (\text{C}^7 \quad \text{C}^6^7 \quad \text{G}^m4 \quad \text{E}^7 \quad \text{D}^5 ) \]

Part 4: Dissolution, destruction and disintegration

A third “Horn Call” begins but is brutally cut short The dismemberment of the “Horn Call” continues; now only the middle two notes are heard!

\[ \text{ff} \]

\[ \text{etc.} \]

Part 5: Retransition

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

\[ \text{ff} \]
Recapitulation

Theme 1
“Statement of Purpose.”
Powerfully intoned by
orchestral unison

c minor

ff

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

a

p

< f

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

(GD)

ff

Theme 2
“Horn Call” again heralds the
arrival of Theme 2

Note: This recapitulatory “Horn
Call” is scored for two bassoons; the
unvalved, natural horns of
Beethoven’s day being incapable of
playing in the key of “C” after
having been in “Eb”

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

C Major

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

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

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

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

Part 2: A downward series of "fate motives" bring this extraordinary Recapitulation to its conclusion; the movement would seem, for this moment at least, to be filled with hope and triumph
Coda  The Coda is, in reality, a second development section, which throws the processes of dissolution, destruction and disintegration of the first Development into reverse, nourished by the hope provided by "C Major" in the Recapitulation, life returns to the shattered musical landscape.

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

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

Part 3: New life from what before led to disintegration! A third "Horn Call" begins but is cut short.

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

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

Recapitulation #2 (or Coda Part 6?) "Statement of Purpose": most powerful version yet! We would seem to be back to the beginning of the movement!
Part 2: Two “Horn Calls” thunder forth in low strings and bassoons, under upwards sweeping violins

\[ \text{c minor} \]

\[ \text{f} \]

Note: These “Horn Calls,” which use the pitches of the movement opening “Statement of Purpose,” are analogous to the two “Horn Calls” heard in Part 3 of the Development

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

\[ \text{c minor} \]

\[ \text{f} \]

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

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

\[ pp \]

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

\[ \text{c minor} \]
MOVEMENT II quasi Double Variations form
"Andante con moto (\( \dot{q} = 92 \))" triple meter (3/8)

Theme A “dolce”
Lilting, lyric, dotted-rhythm filled theme in the unexpected key of Ab major

[Music notation]

low strings

\( \text{Ab Major} \)

\( p \)

[10]
A lengthy cadential section brings the theme to a gentle conclusion

A

winds/upper strings

\( (b) \)

Wow! the G\( ^{b} \) turns into an F\( ^{\#} \), the Ab\( ^{7} \) chord turns into a German\( ^{6} \), and we are suddenly and powerfully headed toward ... 

\( \text{ff} \)

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

\( \text{tutti} \)

\( a' \)

C Major

\( \text{ff} \)
Theme B
Offers a slight contrast with the opening Theme A

A mysterious and hesitant phrase follows as the top voice moves up to a Gb, forming an Ab7 chord. Where is this going?

Note: Delicate triplet accompaniment in violas

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

pp

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Variation 1

Theme A / Variation 1
Theme is now embellished: its dotted rhythms are replaced by smoothly flowing sextuplets (groups of six notes) per measure

Cadential passage, much as before

CLOSED

low strings winds/upper strings

Ab Major

Theme B / Variation 1
Much as before, although faster 32nd notes have replaced the delicate triplets in the accompaniment

clarinet/bassoon

Ab Major

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

Theme A / Variation 2
Extended considerably

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

Lowest strings (cello and bass) play elaborated theme underneath throbbing, tutti accompagnement

Ab Major

(theme 2)

Ab Major

Ab Major

ff

Theme B / Variation 2
Theme B (and C Major) return without the preliminary, Ab version in this most magnificent version yet!

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

C Major

ff

p

pp

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

**Theme B**
Brilliant and magnificent again, C major would seem to represent a mood—a world—of triumph and joy

tutti

a`

C Major

\[ \text{ff} \rightarrow \text{pp} \leftarrow \text{ff} \]

An altogether extraordinary passage... 

Strings... 

Smooth, gliding winds in doubled thirds; again we wait... modulatory →

P "modulatory →"

123 Mysterious, heartbeat-like Eb7 chord throbs alone eight times; we wait...

127 Solo winds (clarinet, bassoon, flute, oboe) play an "early version" of Theme A (as it appeared in Beethoven's sketchbooks)

133 Ab Major → modulatory

166 **Theme A / Mini-Variation**
Quiet, almost elfin passage (plucked strings and staccato winds); features the first use of any key other than Ab major or C Major in the movement

Winds

\[ \text{a} \]

\[ \text{p} \]

\[ \text{g} \]

Minor

176 Theme virtually evaporates into a series of (mostly) upwards reaching scales in winds and strings

\[ \text{cresc.} \]
Variation 3 (Recapitulatory)

[185]

**Theme A / Variation 3**
A powerful and confident version of this heretofore lyric theme restores the dotted rhythms of the opening
tutti
\[ a^4 \]
\[ A^b \text{ Major} \]

\[ f f \]

Cadenza passage
winds/upper strings
(b)

Coda

[229]

**Theme A**
Quiet
Arpeggios
Quickly pick up
\[ A^b \text{ Major} \]
Momentum

\[ p p \]

\[ \text{cresc. \ldots \ldots \ldots} \]

A surprisingly vigorous and powerful conclusion for an ostensibly “lyric” movement
(What’s gotten into \( A^b \)
Major? Is this the influence of C Major???)

\[ f f \]

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Early sketchbook version of Theme A returns in bassoon accompanied by absolutely jaunty strings!

Three powerful, upward sweeping gestures

\[ < < < \text{ff} > \]

\[ p \text{ ff} \]

Theme A

winds/upper strings

\[ f \]

Ab Major

\[ \text{cadence} \]
MOVEMENT III  (Scherzo)

"Allegro \( \frac{d}{4} = 96 \)"  triple meter (3/4)

Part I: (Scherzo)

(It's back! ... C minor is back! ... And it's not happy at all with the lyricism and "false hope" of Movement II, with its C Major episodes and powerful Ab Major conclusion!)

\[
\begin{align*}
\text{Phrase 1: Ascending c minor arpeggio} & \quad \text{Phrase 2: Another foul, nasty c minor ascent, slightly longer than the first. After the glories of the 2nd movement, we know this quiet darkness cannot bode well!} \\
\text{Ominous opening passage resumes} & \quad \text{Blaing "H H of H" again shivers our timbers; the expressive effect of this terrifying music is extraordinary. How will we ever escape its dark grip?} \\
\end{align*}
\]
Arg! It’s all back! Blaring “Hunting Horns of Hades” (“H H of H”) viciously announce a dramatic, c minor theme clearly based on the Movement I “fate motive”

Phrase 1:
Combines elements of “a” (ascending arpeggios) and “b” (repeated notes)
c minor

Phrase 2: Low strings continue to play a version of the arpeggio as upper strings intone a newish sounding melody, which builds toward ...

“Cadenza,” one last blaring version of the “H H of H” theme before the “Scherzo” quiets and ends
c minor

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Part 2: (Trio)

(How will the music respond, in the Trio, to the seemingly overwhelming darkness of the Scherzo? Simple! With humor, dance-like energy and, of course, an instant shift to C Major)

\[ \begin{align*}
\text{C Major} & \quad \rightarrow \quad \text{G Major}
\end{align*} \]

This fast, fugue-like passage is both brilliant (for its dance-like rhythmic energy and C Major hue) and furtive (by starting the fugue/dance in the cellos and basses, the music takes on a comic, dancing elephant-type character — and also obliterates the ominous low strings of the Scherzo opening)

\[ \begin{align*}
&\text{C Major} \\
&\text{G Major}
\end{align*} \]

Part 3: (Scherzo)

(And how will the strutting and blaring c minor Scherzo react to the physical energy and comic joy of the C Major Trio?)

\[ \begin{align*}
\text{Phrase 1:} & \quad \text{Phrase 2:} \\
\text{Ominous,} & \quad \text{The strings} \\
c \text{ minor} & \quad \text{are now} \\
\text{ascending} & \quad \text{plucked} \\
\text{arpeggio,} & \quad \text{and even} \\
\text{much as in} & \quad \text{more hushed} \\
\text{the} & \quad \text{than before.} \\
\text{beginning} & \quad \text{What does} \\
c \text{ minor} & \quad \text{this mean?}
\end{align*} \]

\[ \begin{align*}
&\text{Well, well, well, Mr.} \\
&\text{Tough-Guy-C-Minor-} \\
&\text{In-Your-Face is} \\
&\text{reduced here to an} \\
&\text{insectile little ugly,} \\
&\text{stripped completely} \\
&\text{by the trio of its} \\
&\text{bluster and power} \\
&\text{clarinet/bassoon/pizz. strings}
\end{align*} \]
An extended version of the fugue-like passage, this time starting in the violins.

C Major

The fugue-like music resumes, ascends and becomes increasingly quiet, ultimately melting away to nothing!

Phrase 1: Rising arpeggio

Phrase 2: Low strings continue to play a version of the arpeggio as upper strings and winds intone their "newish" melody.

Codetta; one last icky, slimy version of the formerly blaring "H H of H" theme.

Transition A slow and extraordinary transition from darkness to light, a passage equated by one writer as Orpheus’s journey from the underworld to light. Slowly the harmonic haze clears, melodic ideas congeal, and the harmonic resolution denied by the deceptive cadence approaches.
MOVEMENT IV  Sonata-Allegro form

"Allegro (½ = 84)"  duple meter (4/4)

Exposition  The three trombones, piccolo and contra-bassoon, sitting in wait since the symphony began, enter together with the rest of the orchestra at the onset of the movement; the physical impact of their entrance is palpable!

Theme 1

Part 1: Triumphant, martial theme played by everybody: the celebration has begun — C Major has been attained, at last!

Jostling groups of falling four-note motives dash past in orchestral unison

C Major

Theme 2

Consists of rising/falling groups of four notes:

strings

a

G Major

ff  a'  p
Part 2: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings

Note: Underneath the descending portion of Theme 2, the following, for-now-unobtrusive "bass figure."

Modulating Bridge
Grows directly out of Theme 1, Part 2

Cadence Theme
Yet another permutation of the four-note motive

Extension and buildup

strings  tutti  Extended and modulatory

G Major  $f$  $<fff$  C Major
Development

Part 1: Continuation of the forward momentum that characterized the end of the Exposition

modulatory → modulatory

Part 2:

Theme 2

strings

A Major

f

Theme 2 further explored; modulatory strings/winds

Note: The gradual emergence of the "bass figure" from Theme 2 of the Exposition

Part 4: Incredible passage, dominated by three alternating elements:

1) Two-note motives drawn from the "bass figure," in the strings

2) Rising four-note motive from Theme 2, in the winds

3) Groups of four repeated notes in brass and timpani

This is dramatic and imposing music!

ff

ff

Recapitulation

Just in time, triumphant C Major returns, the Movement III quote but a memory, and not a current reality

Part 1:

Triumphant, martial theme

tutti

C Major

ff

Part 2: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings

ff

232

Modulating Bridge Grows directly out of Theme 1, Part 2

207

Theme 1

Part 1:

Triumphant, falling groups of four notes dash past in orchestral unison

ff

240
Part 3: Strings continue to play the descending portion of Theme 2; the "bass figure" begins to rise to the surface of the music.

"Bass Figure," powerfully intoned in the trombones, horns and trumpets, overpowers the remnants of Theme 2.

The music is building toward a HUGE climax — surely an event of signal importance is about to follow!

Part 6: Instead of the expected entrance of a monumental passage ... Say what? Quiet ticking in the violins leads to ... A quiet, ghostly appearance of the "H H of H" theme from Movement III! In 3/4 time! In c minor! Is it a bad dream? Time stands still ...

\[ pp \]

Theme 2

\[ \begin{array}{c}
\text{Extension and buildup} \\
\text{C Major}
\end{array} \]

Cadence Theme

\[ \begin{array}{c}
\text{strings} \\
\text{tutti} \\
\text{Extended and modulatory}
\end{array} \]

\[ \begin{array}{c}
\text{C Major}
\end{array} \]
Coda

Part 1: Strings and winds play the descending portion of Theme 2 over the “bass figure” over “G” (dominant) pedal

Part 2: Joyous, celebratory violins play an elaborate, filligree-like embellishment over the “bass figure” in winds and brass

Part 3: A motive drawn from Theme 1, Part 2, is heard three times:

1st 2nd 3rd bassoon horn winds

Part 4: “Sempre piu allegro” (faster and faster)
Like a runaway train, the music becomes, gradually, faster and louder...

Part 5: “Presto (, = 112)”
Cadence Theme changes to the front; more and more instruments join in as the momentum and energy continue to build...

Part 6: Almost giddily with excitement, the brass and winds, fanfare-like, intone Theme 1, Part 1 in C Major (from here on out)

Part 7: Rip-roarin’, fire snor...n’ cadence features nothing but dominant and tonic harmonies for 40 measures!

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Timeline

500 B.C.E........................................Pythagoras publishes his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.

408 B.C.E........................................Euripides writes *Orestes* around this time. The Stasimon Chorus offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


1st century C.E.................................The “Epitaph of Seikelos,” a *skolion*, or drinking song, of great brilliance, beauty, and humanism is written around this time. These drinking songs became a convention in 18th- and 19th-century Italian opera.

313 ..................................................Constantine issues the Edict of Milan, granting Christianity rights equal to those enjoyed by other religions in the Roman Empire. Christian churches later became major controlling forces in the development of musical styles.

476 ..................................................Traditional date given for the fall of the Roman Empire, which opened the way for the Age of Theocracy.

590–604 ..........................................The reign of Pope Gregory the First, in whose honor the Gregorian chant was created.

600 ..................................................The beginning of the Age of Theocracy, or the absolute authority of the Roman Catholic Church, including control of musical form and content.

700 ..................................................The well-known and oft-referenced plainchant hymn *Ave Maris Stella* is written around this time.

1090–1290 ......................................The Crusades.

1200 ................................................Leonin writes the *Alleluia Pascha Nostrum*.

1300 ................................................Birth of Guillaume de Machaut.
1304 ................................................Birth of Francesco Petrarch.
1374 ................................................Death of Francesco Petrarch.
1377 ................................................Death of Guillaume de Machaut.
1400 ................................................The end of the Age of Theocracy.
1440 ................................................Birth of Josquin des Prez.
1450 ................................................The printing press is invented.
1500 ................................................Josquin writes his *Petite Camusette* and his
Ave Maris Stella Mass, a paraphrasing of the ancient Ave Maris Stella plainchant.
1521 ................................................Death of Josquin des Prez.
1525 ................................................Birth of Giovanni de Palestrina.
1546–1648 ......................................The Protestant Reformation, launched by
Martin Luther’s 1517 protest against aspects of the Catholic Church.
1540s–1550s ...................................The Counter-Reformation, or the Catholic
Church’s response to the Protestant Reformation.
1546 ................................................Birth of Giulio Caccini.
1550 ................................................Philip Nicolaï writes the Lutheran church
choral *The Sacred Bridal Song*; Bach’s
Cantata No. 140 harmonized this melody.
1555 ................................................Palestrina composes his *Pope Marcellus Mass* to demonstrate that polyphony could
be made compatible with the sober, conservative musical doctrines of the
Counter-Reformation.
1557 ................................................Gioseffe Zarlino writes his book on
harmonic techniques.
1594 ................................................Death of Giovanni de Palestrina.
1596 ................................................Tsai-Yu of China describes the principle of
equal temperament, though traditionally,
Andreas Werckmeister is credited with
inventing this concept in 1700.
1600 ................................................Opera is invented in Florence, Italy.
1600–1750 ......................................The Baroque Era
1607 Monteverdi publishes his first opera, Orfeo, which is generally considered to be the first great operatic masterpiece.
1618 Death of Giulio Caccini.
1632 Birth of Jean-Baptiste Lully.
1638 The first public opera house opens in Venice, Italy.
1643–1715 Reign of King Louis XIV of France (the “Sun King”).
1660 Advent of the aria; Jacopo Peri composes the opera Euridice, believed to be the first complete opera to survive to modern times.
1660 Birth of Jean-Baptiste Lully.
1668 Birth of Johann Sebastian Bach; birth of George Frederick Handel.
1687 Death of Jean-Baptiste Lully.
1700 According to conventional Western history, Andreas Werckmeister invents the concept of equal temperament.
1709 Bartolomeo Cristofori develops the first working drawings for a piano.
1714 Birth of Christoph Willibald Gluck.
1732 Birth of Franz Joseph Haydn.
1739 Opera seria is adopted as the standard form from Italian poet-librettist Pietro Metastasio.
1740s–1750s The Enlightenment; Baroque opera style begins to fall out of favor.
1741 Death of Antonio Vivaldi.
1748 The first public subscription concert hall is built in Oxford, England.
1750 Death of Johann Sebastian Bach.
1750–1827 The Classical Era.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1752</td>
<td>Rousseau’s opposition to French opera begins “War of the Buffoons,” a pamphlet and verbal battle over the form that opera should take. Rousseau and his supporters embraced Pergolesi’s <em>La Serva Padrona</em> as the ideal form for opera.</td>
</tr>
<tr>
<td>1756</td>
<td>Birth of Wolfgang Amadeus Mozart.</td>
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<tr>
<td>1759</td>
<td>Death of George Frederick Handel.</td>
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<tr>
<td>1769</td>
<td>The first periodical targeted to amateurs—<em>The Musical Dilettante</em>—appears.</td>
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<td>1770</td>
<td>Birth of Ludwig van Beethoven.</td>
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<td>1782</td>
<td>Giovanni Paisiello and Giuseppe Petrosellini are the first to turn <em>The Barber of Seville</em> by Beaumarchais into an opera.</td>
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<tr>
<td>1787</td>
<td>Death of Christoph Willibald Gluck.</td>
</tr>
<tr>
<td>1788</td>
<td>The French Revolution begins.</td>
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<tr>
<td>1791</td>
<td>Death of Wolfgang Amadeus Mozart.</td>
</tr>
<tr>
<td>1801</td>
<td>Birth of Vincenzo Bellini.</td>
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<td>1803</td>
<td>Birth of Hector Berlioz.</td>
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<tr>
<td>1809</td>
<td>Death of Franz Joseph Haydn.</td>
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<td>1810</td>
<td>Birth of Frederic Chopin.</td>
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<td>1811</td>
<td>Birth of Franz Liszt.</td>
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<tr>
<td>1813</td>
<td>Birth of Giuseppe Verdi.</td>
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<tr>
<td>1827</td>
<td>Death of Ludwig van Beethoven.</td>
</tr>
<tr>
<td>1833</td>
<td>Birth of Johannes Brahms.</td>
</tr>
<tr>
<td>1835</td>
<td>Death of Vincenzo Bellini.</td>
</tr>
<tr>
<td>1837</td>
<td>Birth of Mily Balakirev.</td>
</tr>
<tr>
<td>1849</td>
<td>Death of Frederic Chopin.</td>
</tr>
</tbody>
</table>
1862 ................................................Ludwig von Koechel publishes a chronological catalogue of Mozart's music; birth of Claude Debussy.

1869 ................................................Death of Hector Berlioz.

1874 ................................................Birth of Arnold Schönberg.

1882 ................................................Birth of Igor Stravinsky.

1886 ................................................Death of Franz Liszt.

1896 ................................................Death of Tchaikovsky.

1897 ................................................Death of Johannes Brahms.

1901 ................................................Death of Giuseppe Verdi.

1910 ................................................Death of Mily Balakirev.

1918 ................................................Death of Claude Debussy.

1951 ................................................Death of Arnold Schönberg.

1971 ................................................Death of Igor Stravinsky.
Glossary

**Aria**: Originally a song sung by a single voice with or without accompaniment. Now taken to mean a lyric song for solo voice generally having two contrasting parts, ending with a literal or elaborated repeat of part I. The aria first developed into this form in the early operas; the arias found in an opera, cantata, or oratorio usually express intense emotion.

**Bel canto**: A style of singing that emphasizes the beauty of sound throughout the entire voice range. Specifically, an elegant Italian vocal style characterized by florid melodic lines delivered by voices of great agility, smoothness, and purity of tone.

**Cadence**: A harmonic or melodic formula that occurs at the end of a phrase, section, or composition that conveys a momentary or permanent conclusion; in other words, a musical punctuation mark.

**Canon**: Strict counterpoint in which each voice exactly imitates the previous voice at a fixed distance.

**Cantata**: A poem set to music to be performed by voices and instruments; usually has several movements, airs, recitatives, and choruses.

**Chord**: The simultaneous sounding of three or more different pitches.

**Closed cadence**: Equivalent to a period or exclamation mark; such a cadence ends on the tonic and gives a sense of rest and resolution.

**Coda**: The closing few measures of a composition; usually not a part of the main theme groups of the standard form of a composition but a finishing theme added to the end to give the composition closure.

**Concert overture**: Music preceding an opera or play, often played as an independent concert piece.

**Conjunct**: Refers to a melodic contour that generally features steps between notes; such a melody will usually sound smooth and controlled.

**Deceptive/false cadence**: Equivalent to a colon or semicolon; such a cadence does bring resolution but not to the expected tonic harmony.

**Disjunct**: Refers to a melodic contour that generally features leaps between notes; such a melody will usually sound jagged and jumpy.

**Dominant**: The note and chord five notes above a given tonic note/chord; the dominant harmony is the chord most closely related to the tonic chord in a given key; the dominant chord will almost always immediately precede an appearance of the tonic chord.

**Duplum**: In 12th-century organum, the duplum was the part immediately above the tenor. If a third part was present, it was called the triplum. In the 13th century, the duplum came to be known as the motetus.
**Frequency**: The rate of vibration of a string, column of air, or other sound-producing body.

**Fugue**: Important Baroque musical procedure, in which a theme (or subject) is developed by means of various contrapuntal techniques.

**Functional harmony**: Harmonic usage that was standardized and codified into a fully coherent system during the Baroque period. This method is still used by modern arrangers and orchestrators. The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups. These groups derive their names from the three important roots of the traditional harmonic system: the tonic, dominant, and subdominant. In this way, they are comparable to the three primary colors used by the artist: red, yellow, and blue.

**Fundamental frequency**: The rate of vibration of the full length of a sound-producing body and the sound created by that full-length vibration.

**Gesamtkunstwerke**: Wagner’s projected all-inclusive art form.

**Hocket**: A medieval practice of composition in which two voices would move in such a manner that one would be still while the other moved and vice versa. Sometimes, this was achieved by breaking a single melody into short, one- or two-note phrases, then dividing the phrases between the two voices so that a quick back-and-forth movement of the melody would be heard.

**Homophonic texture/monophony**: Texture in which one melodic line predominates; all other melodic material is heard as being secondary or accompanimental.

**Idée fixe**: A recurring theme that appears in many movements of the same composition.

**Intermezzi/Intermedi**: (1) An instrumental interlude between the acts of a performance. (2) A comic play with music performed between the acts, popular in the 16th and 17th centuries in France and Italy. (3) A short, lyric composition, often for the piano. (4) In the old dance suite, this term refers to two to four short dance movements between the sarabande and the gigue.

**Isorhythm**: A medieval principal of construction that was used most often in motets. This construction is based on a repeating rhythmic pattern in one or more of the voices.

**K. numbers**: Koechel numbers, named after Ludwig von Koechel, who catalogued Mozart’s works.

**Klangfarbenmelodie**: A term coined by composer Arnold Schönberg to describe a style of composition that employs several different kinds of tone colors to a single pitch or to multiple pitches. This is achieved by distributing the pitch or melody among several different instruments.
**Leitmotif:** A recurring motif in a composition (usually an opera) that represents a specific person, idea, or emotion. This term was first applied to the operas of Richard Wagner.

**Madrigal:** A vocal music form that flourished in the Renaissance, originating in Italy. The madrigal is generally written for four to six voices that may or may not be accompanied (in modern performance, madrigals are usually presented a cappella). Madrigals are usually set to short love poems, though the words are occasionally about death, war, or other topics; they were extremely popular in England and Italy and were also produced in France, Germany, and Spain. The madrigal is characterized by word painting and harmonic and rhythmic contrast. In the madrigal, each line has its own tune, rather than the entire composition having a single tune with harmonic accompaniment.

**Melisma:** A group of many notes (usually at least five or six) sung melodically to a single syllable. Melismas are found especially in liturgical chant.

**Melody:** Any succession of pitches.

**Minuet:** Seventeenth- and eighteenth-century dance, graceful and dignified, in moderately slow, three-quarter time.

**Monophonic texture/monophony:** Texture consisting of only a single, unaccompanied melody line (Gregorian chant, for example).

**Motet:** A polyphonic vocal style of composition. The motet was popular in the Middle Ages, when it consisted of a tenor foundation on which other tunes were added. The texts of these voices could be sacred or secular, Latin or French, and usually had little to do with each other, with the result that the composition lacked unity and direction. During the 14th century, isorhythm and other rhythmic refinements came into use, somewhat unifying the sound and texture of the motet. By the Renaissance, the separate voices of the motet had adopted the same text (by this time, the texts were religious almost without exception), and each voice was considered a part of the whole rather than a whole in itself, thus finally giving the motet unity and grace.

**Motive/motif:** A brief succession of pitches from which a melody grows through the processes of repetition, sequence, and transformation.

**Musica reservata:** “Serious music,” emphasizing clearly articulated words to ensure that the expressive message of a piece of music is understood by the audience.

**Note:** A sound with three properties: a single, singable fundamental frequency; timbre; and duration.

**Octatonic scale:** A scale of eight pitches per octave arranged by alternating half steps and whole steps. There are only three different arrangements of this scale.

**Open cadence:** Equivalent to a comma; such a cadence pauses on the dominant harmony without resolving the tonic harmony, creating tension and the need to continue.
**Oratorio**: Large-scale dramatic composition originating in the 17th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment and are similar to operas but without costumes, scenery, or action.

**Organum**: Term referring to the earliest kind of polyphonic music. Organum developed from the practice of adding voices above a plainchant (*Cantus Firmus*); at first, these added voices ran parallel to the plainchant at an interval of a fourth or fifth. Later, they began to move about more freely. Organum was in use from the 12th through the 13th centuries.

**Pentatonic scale**: A scale of five tones. It is used in African, Far Eastern, and Native American music. The pentatonic scale has been used in 20th-century compositions, as well.

**Pitch**: A sound with two properties: a single, singable fundamental frequency and timbre.

**Plagal cadence**: So-called “Amen” cadence; when used, a plagal cadence will generally occur as a musical postscript following a closed cadence.

**Plainchant**: Also called the Gregorian or Old Roman chant, this is one of the earliest surviving styles of music in Western Europe, attributed to Pope Gregory the Great. In reality, Gregory probably had little to do with the chant we know today, because the chants that survive in manuscripts date from the 11th to the 13th centuries, and Gregory died in the year 604. The surviving chants are modal with monophonic melodies and freely flowing, unmeasured vocal lines. Most chants belong to the Mass or to the daily offices.

**Polyphonic texture/polyphony (contrapuntal texture or counterpoint)**: Texture consisting of two or more simultaneous melody lines of equal importance.

**Pythagorean comma**: The discrepancy between the opening pitch and the last pitch in a circle of fifths, making the final pitch about an eighth of a tone sharp.

**Schmerz**: German; pain or sorrow, angst.

**Singspiel**: German-language musical comedy, usually romantic or farcical in nature, with spoken dialogue. Popular in the 18th century.

**Sonata**: Piece of music, typically in three or four movements, composed for a piano (piano sonata) or a piano plus one instrument (violin sonata, for instance).

**Sprechstimme**: A vocal style in which the melody is spoken at approximate pitches rather than sung on exact pitches. The *sprechstimme* was developed by Arnold Schönberg.

**Sturm und Drang** (“Storm and Stress”): Pre-Romantic artistic movement bent on expressing great personal feelings and emotions.
**Texture:** The number of melodies present and the relationship between those melodies in a given segment of music; the three textures discussed in this course are monophony, polyphony (counterpoint), and homophony.

**Theme:** The primary musical subject matter in a given section of music.

**Timbre:** Tone color.

**Tonal/Tonality:** The sense that one pitch is central to a section of music, as opposed to atonal/atonality.

**Tone poem:** Also called a symphonic poem. A one-movement orchestral genre that develops a poetic idea, suggests a scene, or creates a mood. The tone poem is generally associated with the Romantic era.

**Tonic:** The home note and chord of a piece of tonal music. Think of the term as being derived from tonal center (*tonic*). For example, if a movement is in C, the note C is the tonic note, and the harmony built on C is the tonic chord.

**Trio:** (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical-era symphony.

**Triple meter:** A metrical pattern having three beats to a measure.

**Tune:** A generally singable, memorable melody with a clear sense of beginning, middle, and end.
Biographical Notes

The Ancient World/The Early Church

Aristoxenus (364–304 B.C.E.): Greek philosopher and writer on music and rhythm; discovered harmonic elements in 320 B.C.E.

Pietro Bembo (1470–1547): Statesman and poet who brought about a revival of Petrarch.

Euripides (480–406 B.C.E.): Greek playwright; the Stasimon Chorus in his Orestes offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


Leonin (1159–1201): The first known significant composer of polyphony organum; also, the earliest composer known to have signed his work. Acknowledged for the Alleluia Pascha Nostrum.

Martin Luther (1483–1546): Began the Protestant Reformation with his protests against aspects of the Catholic Church.

Guillaume de Machaut (1300–1377): Renaissance composer and poet considered representative of the Ars Nova, or the music of the 14th century, characterized by isorhythm. Known for his isorhythmic motet Quant en Moy.


Giovanni de Palestrina (1525–1594): Renaissance composer considered to be the “savior” of Roman Catholic Church music. Prolific composer of Masses, motets, and other sacred works, as well as madrigals. According to legend, Palestrina composed one of his most well known works, the Pope Marcellus Mass, to demonstrate that polyphony was compatible with the musical doctrines of the Counter-Reformation.

Francesco Petrarch (1304–1374): Italian poet whose work was considered the ideal for early madrigalists. One of Petrarch’s sonnets was used as the text for Cipriano de Rore’s well-known Datemi Pace.

Josquin des Prez (1440–1521): One of the most influential composers of the Renaissance period. Known for his Petite Camusette, composed around 1500, and his Ave Maris Stella Mass, a paraphrasing of the ancient Ave Maris Stella plainchant.

Pythagoras (560–480 B.C.E.): Greek philosopher known for his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.
Cipriano de Rore (1516–1565): Flemish composer considered to be a premier madrigalist. Used a Petrarchan sonnet as the text for his madrigal Datemi Pace, composed in 1557.

Seikelos: Greek composer, known for the “Epitaph of Seikelos,” a skolion, or drinking song, written around the 1st century C.E.

Thomas of Celano (1200–1255 C.E.): Thirteenth-century Franciscan monk believed to have composed the Dies Irae around 1225.

Thomas Weelkes (1575–1621): English madrigalist known for As Vesta Was from Latmos Hill Descending, published in 1601.

Tsai-Yu: Ming dynasty prince who described the principle of equal temperament in 1596, though traditionally Andreas Werckmeister is credited with inventing this concept in 1700.

The Baroque Era (1600–1750)

Johann Sebastian Bach (1685–1750): Considered by many to be the greatest composer in the history of Western music, Bach’s main achievement lies in his synthesis and advanced development of the primary contrapuntal idiom of the late Baroque era and in the basic tunefulness of his thematic material. He is also known for the numerical symbolism and mathematical exactitude that many people have found in his music.

Giulio Caccini (c. 1546–1618): Italian composer credited with being the inventor of the stile recitativo, one of the foundations of operatic style. A member of the Florentine Camerata, a Renaissance “intellectual club.”

Emilio de’ Cavalieri (c. 1550–1602): Roman-born composer whose dramatic works were forerunners of opera and oratorio. His Dalle Più Alte Sfere (1589) highlights madrigal effects and virtuoso techniques for the solo singer. A member of the Florentine Camerata, a Renaissance “intellectual club.”

Arcangelo Corelli (1653–1713): Italian composer and violinist who eschewed virtuosity and strove for complete control of tonality, though not all movements are tonally closed. The implications of fully systematized tonality were first realized in the concerto compositions of Corelli and his contemporaries.

Bartolomeo Cristofori (1655–1731): Developed the first working drawings of the piano in 1709.

George Frederick Handel (1685–1759): German composer whose works are characterized by grandeur and sustained power, simple melodies, and breadth and clarity of harmonic structures. Some of Handel’s most well known works include Water Music (1717) and his English-language oratorio The Messiah (1742).

Louis XIV of France (1638–1715): King of France (1643–1715); his palace at Versailles is an architectural example of Baroque extravagance and control.
Jean-Baptiste Lully (1632–1687): Composer to Louis XIV’s court who exerted tremendous influence on French opera. In addition to many operas, including The Temple of Peace (1685), Lully composed ballets, sacred vocal pieces, and incidental music for the theater.

Pietro Metastasio (1698–1782): Italian poet/librettist most responsible for standardizing the form of the libretto in Baroque-era opera.

Claudio Monteverdi (1657–1643): Key proponent of the seconda prattica, the concerted music characteristic of the early Baroque period; also key to development of the new form of opera that sprang from the combination of music and rhetoric in the art of Italian monody, as shown in his opera Orfeo (1607).

Erdmann Neumeister (1671–1756): Influential Lutheran theologian and poet who helped to shape the nature and content of the Lutheran Church cantata.

Johann Pachelbel (1653–1706): German composer and organist who was a dominant figure in late 17th-century keyboard music. His repertory is the stylistic ancestor of Bach’s, particularly his technique of chorale variation.

Giovanni Battista Pergolesi (1710–1736): Italian composer whose La Serva Padrona was embraced by intellectuals toward the end of the Baroque era as the new operatic ideal.

Jacopo Peri (1561–1633): Along with Giulio Caccini and Emilio de’ Cavalieri, strove for a type of singing style between speech and song (stile rappresentativo). A member of the Florentine Camerata, a Renaissance “intellectual club.” Peri’s opera Euridice (1660) is the first complete opera to survive.


Jean-Jacques Rousseau (1712–1778): Anti-establishment French intellectual at the cutting edge of the Enlightenment. Rousseau led the rejection of Baroque opera seria in favor of opera buffa, with Giovanni Battista Pergolesi’s La Serva Padrona as the operatic ideal.

William Shakespeare (1564–1616): Traditionally said to be the greatest English-speaking playwright. Shakespeare’s works provided subjects for many composers.

Antonio Vivaldi (1678–1741): Italian composer and violinist. His importance lies in his concertos, for their boldness and originality and for their central place in the history of concerto form.

The Classical Era (1750–1827)

Ludwig van Beethoven (1770–1827): German composer and pianist who radically transformed every musical form in which he worked. Considered a key transitional figure between the Classical and Romantic eras because of his

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Classical training and technique and Romantic range of expression. His music combined the spirit of the Enlightenment, the spirit of revolution, and the turmoil of the Napoleonic era with his own personality.

**Franz Joseph Haydn** (1732–1809): Austrian-born composer whose music is notable for its solid structure, which was an important part of the Classical era, though his music long failed to exert as powerful a sway over the public as that of Mozart and Beethoven. He is regarded as the “father” of the symphony, orchestra, and string quartet. Over the course of his life, Haydn was also instrumental in the development of the sonata cycle and helped to establish the tradition of modern orchestral playing.

**Ludwig von Koechel** (1800–1877): In 1862, von Koechel published a chronological and thematic register of the works of Mozart. It is sometimes known today as “the Koechel catalogue,” and the so-called “K numbers” are still used to refer to Mozart’s works.

**Wolfgang Amadeus Mozart** (1756–1791): Austrian composer, keyboard player, violinist, violist, and conductor. Mozart’s sense of form and symmetry seems to have been innate and was allied to an infallible craftsmanship, which was partly learned and partly instinctive. His operas not only displayed hitherto unequalled dramatic feeling but widened the boundaries of the singer’s art through contact with some of the greatest talents of his day. Mozart’s insight into human nature, at once perceptive and detached, created characters on the stage who may be claimed in their context as the equal of Shakespeare’s. His music combined Italian, French, Austrian, and German elements. Not by revolutionary deliberation but by the natural superiority of the music he wrote, he changed the course of the symphony, the string quartet, the sonata, and much more.

**Lorenzo da Ponte** (1749–1838): The librettist of Mozart’s great *opera buffa*: *The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Thus Do They All* (1789).

**Gioacchino Rossini** (1792–1868): Italian composer who published three dozen or so operas. Probably the most well known is *The Barber of Seville*, a treatment of the first play of the Figaro trilogy by Beaumarchais, on which Mozart had drawn 30 years before in Vienna. A leading bel canto composer.

**The Romantic Era (1827–1848)**

**Vincenzo Bellini** (1801–1835): One of the most important composers of Italian opera in the early 19th century, considered a leading bel canto composer, though his influence was not confined to opera. Chopin owes much to him, particularly in his handling of melody.

**Franz Benda** (1709–1786): Composer and violinist in the court of Prussia’s Frederick the Great. Significant works demonstrating Romantic trends include *Symphony in C* (c. 1750).
**Hector Berlioz** (1803–1869): French composer who introduced the idea of an idée fixe, a single melody that unites an entire work but is gradually transformed throughout the course of the symphony. Also the first composer to closely associate his symphonies with extra-musical “programmes.”

**Johannes Brahms** (1833–1897): German composer whose compositions continued in the progressive direction of waning Romanticism. In his later works, however, Brahms synthesized Classical forms with the slowly unraveling sense of tonality almost forgotten from early Romanticism. Considered a master of the German lieder.

**Frederic Chopin** (1810–1849): French/Polish composer who devoted himself exclusively to the piano, defining what sort of music the then-new instrument was capable of producing.

**Gaetano Donizetti** (1797–1848): Italian composer who played an invaluable role in the development of Italian opera, planting the seeds that enabled opera to flourish in the latter half of the 19th century. Donizetti, to a much greater extent than Rossini and Bellini, was to exert a tremendous influence on the operas of Giuseppe Verdi.

**Mikhail Glinka** (1804–1857): Commonly regarded as the founder of Russian nationalism in music. His Russian operas offered a synthesis of Western operatic form with Russian melody.

**Christoph Willibald Gluck** (1714–1787): Czech composer who left an indelible impact on French opera, helping to move the genre out of the Baroque world and into the Classical one. Following his reforms, French Romantic operas remained spectacular, with three main forms: grand opera, opera comique, and lyric opera.

**Johann Wolfgang von Goethe** (1749–1832): Leading German-language writer who epitomized the concept of Sturm and Drang. Schubert, in particular, based many of his compositions on Goethe’s poems.

**Franz Liszt** (1811–1886): Austrian composer known for his work in creating the symphonic poem, which attempts to translate into musical terms the greatest works of literature. As a pianist, he had no equal, and as a composer, he suggested to a younger generation of musicians the new course that music was to take.

**Gustav Mahler** (1860–1911): Bohemian composer whose output consists almost entirely of late-Romantic–style symphonies and lieder. Although tending to use the Classical forms of sonata and scherzo, his themes typify the anxious fin-de-siècle mood that took hold of Europe during his era. While drawing closer to the world of new music—atonality—he expanded the Romantic orchestra to its breaking point.

**Felix Mendelssohn** (1809–1847): German composer, pianist, organist, and conductor who combined a Classical upbringing with Romantic inclination, imparting to his work a poetic elegance that has caused it to be regarded as
superficial because of its lack of impassioned features. However, his music now is valued for its craftsmanship, restraint, poetry, inventive orchestration, and melodic freshness.

**Alexander Sergeyevich Pushkin** (1799–1837): Preeminent Russian nationalist poet and author who, through the model of his own work, provided a literary heritage for the Russian language, which spilled over into Russian opera.

**Franz Schubert** (1797–1828): Austrian composer considered to be one of the masters of the *lieder*. Altogether, wrote more than 600 songs, of which about 200 are different settings of poems, particularly those by Goethe and Schiller. He ranks among the greatest of composers in all forms except opera.

**Robert Schumann** (1810–1856): German composer, pianist, conductor, and critic. Schumann was noted for his poetic works, in which Classical structure and Romantic expression are combined. His songs, particularly his song-cycles, are among the glories of *lieder*.

**Bedrich Smetana** (1824–1884): Bohemian composer who holds an important place in the development of musical nationalism, a key trend in Romantic music. Among his most significant works was *Ma Vlast* (1878).

**Richard Strauss** (1864–1949): German composer who shone in two major areas: tone poem and opera. Almost single-handedly, he carried the Wagnerian opera tradition and the Romantic Lisztian tone poem into the 20th century. He is also one of the great composers of *lieder*.

**Peter Ilyich Tchaikovsky** (1840–1893): Russian composer and conductor, whose music is characterized by extreme tunefulness and emotional fervor, typical of Romantic musical trends. Among his significant works are the ballets *Romeo and Juliet* and *The Sleeping Beauty*.

**Giuseppe Verdi** (1813–1901): Prolific Italian composer whose career practically constitutes the history of Italian opera between 1850 and 1900. Verdi’s style evolved slowly and almost entirely eliminates the differentiation between aria and recitative, elevating the orchestra and favoring characterization and dramatic truth over the vocal prettiness of the bel canto style.

**Richard Wagner** (1813–1883): German composer who brought German Romantic opera to its culmination. Some of his most influential musical innovations included continuous music and *leitmotifs*, that is, motives associated with a person, object, idea, or feeling. Also, in Wagnerian opera, the orchestra is a full partner with the voices.

**Carl Maria von Weber** (1786–1826): A cousin of Mozart’s wife, von Weber’s work blended many of the ingredients typical of German Romanticism: simple peasant virtues mingling with the magic and latent evil of the forest. He won a lasting reputation with the first important Romantic German opera, *Der Freischütz*. 
Hugo Wolf (1860–1903): Austrian composer who furthered the expressive power of the German lied.

Romanticism to Modernism (1848–1913)

Mily Balakirev (1837–1910): Self-appointed leader of a group of five post-Glinka Russian dilettante composers who banded together for the stated mission of glorifying the spirit and music of Mother Russia through their concert works.

Alexander Borodin (1833–1887): One of the five composers in Balakirev’s group.

Caesar Cui (1835–1918): One of the five composers in Balakirev’s group.

Claude Debussy (1862–1918): French composer who was the founder and most important representative of the Impressionist movement in music, marking a significant break with the German musical tradition of his time.

Modest Mussorgsky (1839–1881): One of the five composers in Balakirev’s group.

Nicolai Rimsky-Korsakov (1844–1908): One of the five composers in Balakirev’s group.

Arnold Schönberg (1874–1951): Austro-Hungarian composer who developed the concept of “emancipation of dissonance,” through which he attempted to “free” his music from the shackles of traditional tonality. Pierre Lunaire (1912) was the capstone to Schönberg’s freely atonal period.

Igor Stravinsky (1882–1971): Russian-born composer particularly renowned for such ballet scores as The Firebird (1910), Petrushka (1911), The Rite of Spring (1913), and Orpheus (1947). His works are marked by nationalism and innovative use of rhythm.
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Giuseppe Verdi—

Richard Wagner—
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Dear Tom,

The reading list is enclosed. Compared to some of your other courses, the reading list is somewhat spare. One reason for its brevity is my avoidance of overly technical books, which constitute the great majority of music texts (technical meaning that a working knowledge of music notation is called for). I have also chosen to recommend but a few composer biographies of outstanding merit; there is enough biographical information in the “Books of General Interest” to satisfy all but the most curious reader/listener.

Another reason why I’ve kept the reading list short is that I believe that folks should go out and spend their money on concerts and recordings. Which brings us to another issue, one which I’ve thought about at some length; that is whether or not we should provide a list of recommended works of which our students/clients should buy recordings. I have decided (albeit unilaterally; your feedback is welcome here) not to provide such lists. First of all, a list of recommended recordings would be a waste of time. Particular recordings go in and out of print so rapidly and are unavailable in so many geographic locations that such a list would be obsolete by January. Second, a list of recommended repertoire (even an abbreviated one) would be so long as to be positively daunting to all but the most hardcore music fan. We might, somewhere in the booklet, suggest that the novice listener start their collection by simply acquiring recordings of the works featured in the course. It’s a good way to start, and once they’ve decided what they like best, they can go out and buy more of the same.

Best,
Bob Greenberg

Dear Student/Client,

I took his advice both for this booklet and for my own listening.

Tom Rollins
How to Listen to and Understand Great Music
Part V
Nineteenth-Century Romanticism
Professor Robert Greenberg
Robert Greenberg, Ph.D.
San Francisco Conservatory of Music

Robert Greenberg has composed over forty works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his Child’s Play for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg’s awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.” Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg’s work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc. magazine, and the San Francisco Chronicle. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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How to Listen to and Understand Great Music

Part V

Nineteenth-Century Romanticism

Scope:
The 19th century, known as the Romantic era, is the focus of part V of this series. The first lectures discuss the post-Beethoven expressive revolution and Romantic era trends and their impact on the musical form, style, and expressive content of early Romantic era music. Subsequent lectures capture the Romantic era’s fascination with music and literature as epitomized by the music of Berlioz. The growth of Italian bel canto opera and German Romantic opera are discussed in depth, with special attention paid to the operas of Verdi and Wagner.

Music featured in this part includes works by:

- Schubert, Chopin, Berlioz’s *Symphonie Fantastique*
- Rossini’s *Barber of Seville*
- Verdi’s *Aida*
- Weber’s *Der Freischütz*
- Wagner’s *Tristan und Isolde*
Lecture Thirty-Three
Introduction to Romanticism

**Scope:** This lecture introduces the Romantic era, a not altogether easy task as the progression from Classicism to Romanticism is an evolutionary, not a revolutionary, one. As this lecture points out, the ultimate difference between Classicism and Romanticism has to do with expressive content, as Romantic era composers attempted to express ever more in their music. For many Romantic era composers, music became an inclusive art, a composite art, as they sought to paint pictures, describe increasingly complex emotions, and tell stories in purely instrumental terms. This lecture also examines the legacy of Beethoven and the profound effect of Beethoven’s vision of music as self-expression on the music of the 19th century. Finally, it introduces and examines four essential Romantic trends that will be studied in detail over the next few lectures: the Romantic cultivation of heightened and personalized emotional expression; nationalism; the Romantic fascination with nature, particularly the wilder aspects of nature; and the Romantic fascination with the supernatural and the macabre.

**Outline**

I. There are great difficulties in separating Classicism from Romanticism.
   A. There is great continuity of musical language from 1770 to 1900.
   B. The period from the Classical era to the Romantic era marks an evolutionary, not revolutionary, change as many aspects of Classicism can be found in some of the most radical Romantic era works.

II. What is meant by “romanticism” or “romantic”?
   A. Romantic art is boundless, fantastic, and beyond the everyday.
   B. The term was first applied to the poetry of early 19th century English poets.
   C. Only later was it applied to the music of the 19th century as well.

III. Classical and Romantic music can best be distinguished in terms of their expressive content.
    **Musical Comparison:**
    Mozart, G Minor Symphony, fourth movement (1788)
    Beethoven, Symphony No. 6, fourth movement, “Storm” (1808)
    A. The Mozart G Minor Symphony is absolute music.
    B. Beethoven’s Symphony No. 6 is descriptive (program) music.

IV. The historical inevitability of musical Romanticism from the Baroque era to the Romantic era.
   A. Baroque opera recognized the musical validity of individual human emotion.
B. Classical era homophonic forms and genres adapted the dramatic, essentially homophonic, elements of Baroque opera to the instrumental sphere.

C. Beethoven pushed the expressive envelope to next level—music as self-expression. The Romantic era lionized Beethoven as a heroic, god-like figure.

D. Ultimately, what differentiates Romantic era music from Classical era music is an ever-growing expressive palette—longer melodies, more complex harmonies, bigger pianos and orchestras—used in the service of expanding expressive content.
   1. In the Classical era, form shaped expressive content.
   2. In the Romantic era, expressive content increasingly shaped form.

E. In the 19th century, music became the “ultimate” Western art form. Its remoteness, boundlessness, and ephemeral and non-tactile nature made it the ideal Romantic era art form. It is characterized by:
   1. Heightened and personalized emotional expression and self-expression.
   2. Increasing pictorial and literary descriptiveness.
   3. The increasing adaptation of form to the expressive content of the music.

V. We will study and observe the following Romantic era trends.
   A. The first trend is heightened and often extreme emotional expression.
      Musical Comparison:
      Haydn, Symphony No. 88, first movement (1788)
      Tchaikovsky, Romeo and Juliet, “Love” Theme, 1869 (revised 1880)
   B. The second trend is nationalism: self-expression and identification through the use of ethnic folk or folk-like music and subjects in concert works.
      Musical Comparison:
      Benda, Symphony in C (c. 1750)
      Smetana, “Vlatava” from Ma Vlast (1878)
   C. The third trend is Romantic fascination with nature, particularly the wilder aspects of nature.
      1. Europe’s population explosion during the 19th century was concentrated in the cities. The growing population of urbanites idealized nature.
      2. Nature—and the kinship between nature and the artist—was celebrated.
   D. The fourth trend was Romantic fascination with the macabre, Gothic, and supernatural.

VII. We turn, finally, to personal or self-expression in Romantic era music.
   A. Composers sought a “personal” sound and style.
B. With Beethoven, the emphasis in Western music shifted from “period” style to “personal” style.

**Musical Comparison:**
Beethoven, Symphony No. 5, first movement—a personal, self-referential piece of music.
Lecture Thirty-Four

Formal Challenges and Solutions in Early
Romantic Music—Miniatures—Lieder and Chopin

Scope: This lecture explores a paradox encountered by many early Romantic composers: the spontaneity and creative freedom of the composer was at odds with the notion of preordained musical form. During the early Romantic era, some composers continued to use the Classical era forms, others used them contextually, while still others abandoned them altogether. This lecture discusses the formal solutions embraced by those composers who chose to abandon Classical era form. It focuses specifically on two sorts of miniatures: Lieder (German language songs) and instrumental miniatures. Works by Franz Schubert and Frédéric Chopin are used, respectively, to illustrate these compositional genres.

Outline

I. The spontaneity, individuality, and creative freedom treasured in the Romantic era were at odds with the idea of strictly preordained forms.
   A. Beethoven’s response—the contextual use of form—presented several problems.
      1. Few composers were talented enough to manipulate form while maintaining a coherent dramatic and structural line.
      2. The forms provided a “given” for both composer and audience; without them, a new “given” was required.
   B. New formal approaches were adopted during the early Romantic era.
      These included:
      1. Miniature compositions, which, due to their brevity, did not deal with the issues of contrast and return.
      2. Grandiose compositions: huge, multimedia works employing texts, orchestras, choruses, solo singers, and even narrators.
      3. Program music: instrumental music based on literary stories.
   C. Romantic composers sought to give their works structural coherence and unity by using certain themes throughout a work.

II. Miniatures I: Schubert and Lied
   A. A Lied (Lieder, plural) is a German song(s).
   B. Ballades—long and story-like poems—became the ideal literary vehicle for early 19th century composers of lieder.
   C. German lied and lied cycles become an important 19th century Romantic compositional genre.
   D. Masters of German lieder included:
      1. Franz Schubert (1797–1828)
      2. Robert Schumann (1810–1856)
      3. Johannes Brahms (1833–1897)
4. Hugo Wolff (1860–1903)
5. Gustav Mahler (1860–1911)

E. Featured Music:
Schubert, *Erlkönig* (1815)
1. Goethe’s text displays the sort of supernatural content favored by 19th century composers.
2. Four characters are projected in the text: the narrator, the father, the elf king, and the little boy.
3. Horses’ hooves and a dark environment are provided by the piano.
4. As the drama builds, the music changes accordingly. The hoof-beat music unifies this through-composed piece.

III. Miniatures II: Chopin and the Romantic Piano

A. The modern, metal-harped piano emerged during the 1820s and 1830s.
B. Along with Franz Liszt, Frédéric Chopin (1810–49) defined what sort of music these new pianos were capable of producing.
C. With a few exceptions, Chopin’s compositional output was entirely in the form of miniatures for solo piano. In Joseph Kerman’s words, each represents a single “whiff of emotion.”

D. Featured Music:
1. Its form is A A₁ A A²
2. Its mood is furious and turbulent, as expressed by the minor mode and the sweeping left-hand arpeggios.

E. Featured Music:
Chopin, Mazurka in A Minor Op. 17, No. 4
1. Its form is A B A
2. Its mood is exquisite melancholy.
3. The piano plays a bel canto line.

F. Featured Music:
Chopin, Etude in Gᵇ Op. 10, No. 5
1. Its form is A A₁ B A²
2. Its mood is brilliant and energetic.
Erlkonig (1815)
—Franz Schubert

Wer reitet so spät, durch Nacht und Wind?
Who rides so late through the night and wind?
Es ist der Vater mit seinem Kind;
It is the father with his child;
Er hat den Knaben wohl in dem Arm, He holds the boy tightly in his arm,
Er fasst ihn sicher, er hält ihn warm.
Grasps him securely, keeps him warm.
“Mein sohn, was birgst du so bang dein Gesicht?”
“Son, what makes you afraid to look?”
“Siehst, Vater, du den Erlkönig nicht?
The king of the elves there?
Den Erlenkönig mit Kron’ und Schweif?”
“I don’t see, father, the elf king?
The king of the elves with his crown and tail?”
“Mein Sohn, est ist ein Nebelstreif.”
“Son, it’s only a streak of mist.”
“Du liebes Kind, komm, geh mit mir!
I will play the finest of games with you;
Gar schöne Spiele spiel’ ich mit dir;
Many lovely flowers grow by the shore;
Manch bunte Blumen sind an dem Strand;
My mother has many golden robes.”
Meine Mutter hat manch’ gülden Gewand.”

“Mein Vater, mein Vater, und hörest du nicht
What the elf king is softly promising me?”
Was Erlenkönig mir leise verspricht?”
“Father, father, do you not hear
“Sei ruhig, beibe ruhig, mein Kind:
“Calm yourself, be calm, my son:
In dürren Blättern säuselt der Wind.”
The dry leaves are rustling in the wind.”
“Willst, feiner Knabe, du mit mir gehn?
“Will you fine boy, won’t you come with me?
Meine Töchter sollen dich warten schön.
My daughters will wait upon you.
Meine Töchter führen den nächtlichen Reihn
My daughters lead the nightly dance,
Und wiegen und tanzen und singen dich ein!”
They will rock you, dance for you, sing you to sleep!”
“Mein Vater, mein Vater, und siehst du nich dort?
“Father, father, do you not see
Erlkönigs Töchter am düstern Ort?”
The elf king’s daughters there in the dark?”
“Mein Sohn, mein sohn, ich seh es genau:
“My son, my son, I see only too well:
Es scheinen die alten Weiden so grau.”
“It is the gray gleam in the old willow trees.”
“Ich liebe dich, mich reizt deine schöne Gestalt,
“I love you, your beauty attracts me,
Und bist du nicht willig, so brauch’ ich Gewalt.”
And if you’re not willing, then I shall use force.”
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erkönig hat mir ein Loids getan!"
Dem Vater grauset’s, er reitet geschwind.
Er hält in Armen das ächzende Kind;
Erreicht den Hof mit Mühl und Not;
In seinen Armen das Kind war tot.

“Father, father, now he is seizing me!
The elf king is hurting me!”
Fear grips the father; he rides like the wind.
He holds in his arms the moaning child;
With effort and toil he reaches the house;
The child in his arms was dead.

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**Selected Miniatures**
– Frédéric Chopin

**Etude in C Minor Op. 10, No. 12 (“Revolutionary Etude”)**

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**Mazurka in A Minor Op. 17, No. 4**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A¹</th>
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</table>
| a a’ b a | c c’ c² c³ | a coda (b’)

**Etude in Gᵇ Major Op. 10, No. 5 (“Black Note Etude”)**

<table>
<thead>
<tr>
<th>A</th>
<th>A¹</th>
<th>B</th>
<th>A²</th>
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<tbody>
<tr>
<td>Measures:</td>
<td>1-8</td>
<td>9-16</td>
<td>17-49</td>
</tr>
</tbody>
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Lectures Thirty-Five and Thirty-Six
Formal Challenges and Solutions
In Early Romantic Music—
The Program Symphony—
Berlioz's Symphonie Fantastique

Scope: These lectures explore the life, times, and music of one of the great Romantic originals—Hector Berlioz. Neither a child prodigy nor a particularly gifted adolescent, Berlioz grew up in the French countryside and was sent to medical school in Paris at the age of 18. Having quit medical school, he rather late in life pursued a career in music unhindered by the sort of early musical training that might have constrained his imagination. He entered the Paris Conservatory at the age of 23 and graduated at age 27 in 1830. In that year he wrote his Symphony Fantastique, a work that combines his four great loves: the dramatic power of Shakespeare, the musical storytelling of opera, the symphonic genre of Beethoven, and himself. As these lectures point out, Berlioz’s own unrequited love for a Shakespearean actress named Harriet Smithson was the inspiration for the Symphonie Fantastique. We examine the gestation of the symphony, the fixed melodic idea that is heard in each movement and which represents the “beloved image,” and the final two movements of this five movement symphony, “March to the Scaffold” and “Dream of a Witches’ Sabbath.”

Outline

I. The governing principles of musical form evolved between the Middle Ages and the Romantic era.
   A. Until c. 1300, musical form was governed by plainchant.
   B. During the 14th century, musical form was governed by isorhythm.
   C. During the Renaissance, clear articulation of words and their pictorial and literary meaning governed form.
   D. During the Baroque, abstract principles governed musical form.
   E. In the Classical era, Baroque era forms were adapted and new homophonic forms based on abstract processes were invented.
   F. Romantic era instrumental program music hearkened back to Renaissance tone-painting, in which words determined musical form, but these words were now unspoken and merely implied.

II. Hector Berlioz (1803–69) was determined to make music into an inclusive art form—a combination of literature and instrumental music combined into a singularity.
   A. Berlioz’s Memoirs reveal both his sense of self-importance and his extraordinary sense of humor.
   B. He grew up in post-revolutionary, Napoleonic France.
C. He inherited Beethoven’s legacy of music as self-expression.
D. Not a child prodigy, he was essentially self-taught as a composer.
E. After abandoning his medical studies, he attended the Paris Conservatory between 1826 and 1830.
F. He completed the *Symphonie Fantastique* in 1830; Berlioz’s works combined four of his great loves:
   1. Shakespeare
   2. Beethoven’s symphonies
   3. Opera
   4. Himself

III. We now examine the gestation of the *Symphonie Fantastique*.
   A. A Shakespeare revival swept across Europe during the 19th century.
      1. Shakespeare’s plays were well suited to the artistic temper of the 19th century.
      2. Berlioz himself fell for Shakespeare’s plays as well.
      4. Berlioz nourished a mad and hopeless love for Smithson.
   B. Berlioz provided a written program for his audiences which describes the dramatic content of the *Symphonie Fantastique*.
   C. *Symphonie Fantastique* is about a young artist hopelessly in love with someone who does not return that love; each movement deals with some other aspect of this hopeless love.
   D. *Symphonie Fantastique* embodies Berlioz’s artistic belief that the future of music lay in the creation of a composite art form, one that combined music and literature.

IV. Berlioz’s beloved is represented by the *idée fixe* (Fixed Idea).
   A. The *idée fixe* is a unifying element—a single melody that represents “her,” the beloved image.
      **Featured Music:**
      Berlioz, *Symphonie Fantastique*, first movement, fixed idea
   B. The first movement is entitled “Reveries-Passions.”
      1. Read text
      **Featured Music:**
      Berlioz, *Symphonie Fantastique*, first movement, fixed idea
   C. The second movement is entitled “A Ball.” The fixed idea appears in triple meter in the midst of a joyous waltz.
      1. Read text
      **Featured Music:**
      Berlioz, *Symphonie Fantastique*, second movement, fixed idea
D. The third movement is entitled “Scene in the Country.” The artist’s doubts about his beloved (represented again by the fixed idea) are reflected in the musical storm that occurs at the center of this movement.
   1. Read text

   **Featured Music:**
   Berlioz, *Symphonie Fantastique*, third movement, fixed idea

E. The fourth movement is entitled “March to the Scaffold.” The fixed idea appears as the artist’s last thought before the guillotine blade falls.
   1. Read text

   **Featured Music:**
   Berlioz, *Symphonie Fantastique*, fourth movement, fixed idea

F. The fifth movement is entitled “Dream of a Witches’ Sabbath.” The beloved has been transformed into an obscene and hideous witch.
   1. Read text

   **Featured Music:**
   Berlioz, *Symphonie Fantastique*, fifth movement, fixed idea

V. The fourth movement—“March to the Scaffold”—is the most famous of the five movements.
   A. It is in sonata-allegro form, although the dramatic line is more coherent than is the formal shape.
   B. Theme 1 (the interior theme) portrays the terror felt by the condemned lover.
      1. It consists of a violent descending minor scale.
      2. In the development, this theme is played as a *Klangfarbenmelodie*—i.e., with divided orchestration.
   C. Theme 2 (the external theme) is a riotous march describing the progress of the cart bearing the condemned lover toward the scaffold.

VI. The ghoulish introduction to the fifth movement—“Dream of a Witches’ Sabbath”—owes much to the music of the opera house.
   A. The melody of the *Dies Irae*—the Catholic plainchant for the dead—lies at the heart of Berlioz’s Witches’ Sabbath.

   **Featured Music:**
   Thomas of Celano, *Dies Irae*, c. 1225
   Berlioz, *Symphonie Fantastique*, fifth movement, *Dies Irae*

   C. This movement is a brilliant example of:
      1. Pictorial “program” music, and
      2. Romantic era fascination with Gothic, supernatural horror.
Berlioz *Symphony Fantastique*

op. 14 (1830)

**MOVEMENT I** *Idée Fixe (fixed idea)*

*Allegro agitato e appassionato assai*

\[\text{Musical notation image}\]
—Program—

Part One

Reveries—Passions

The author imagines that a young musician, afflicted with that moral disease that a well-known writer calls the vague des passions, sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls desperately in love with her. Through an odd whim, whenever the beloved image appears before the mind’s eye of the artist it is linked with a musical thought whose character, passionate but at the same time noble and shy, he finds similar to the one he attributes to his beloved.

This melodic image and the model it reflects pursue him incessantly like a double idée fixe. That is the reason for the constant appearance, in every moment of the symphony, of the melody that begins the first Allegro. The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its movements of fury, of jealousy, its return of tenderness, its tears, its religious consolations—this is the subject of the first movement.
MOVEMENT IV, “March to the Scaffold”  Quasi Sonata form

Exposition

Introduction
Incredible passage sees distantly thrumming drums slowly approach; the cart bearing the condemned nears

Note: Syncopated brass and winds play the opening notes of what will become Theme 2

Development

Theme 1
Violent, dramatic theme consists of a falling minor scale

low strings violins inversion (rising) strings

a  a'  a''
g minor (Note: Staccato bassoon)

timpani continue

Recapitulation

Theme 1
Massive, tutti version of the theme inverted, ascending version

Note entrance of cymbals and bass drum

a  a' extended...
g minor

Coda

“Guillotine chords;” descendent string scales depict the artist’s head being lowered onto the chopping block

Descending string fanfares burst over a dented rhythm string ostinato; we have arrived at the scaffold!
“March to the Scaffold”

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing his own execution. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without transition to the noisiest clamor. At the end of the march, the first four measures of the idée fixe reappear like a last thought of love interrupted by the fatal blow.

Theme 2: Scaffold March

Brilliant and terrifying, the scaffold march is unleashed in brass, winds and drums

Note: Strings are used only for brief exclamations; this is truly scored for a huge marching band

B-flat Major

SUDDENLY!

the condemned has one last thought of his beloved—a solo clarinet intones the opening of the idée fixe!

"dolce ed appassionato"

ALAS! The fatal blow interrupts this last reverie!

A drum and brass fanfare celebrates the demise of the "author"
**Movement V, “Dream of a Witches’ Sabbath”**

**Introduction**

Weird, horrific sound-effect music perfectly evokes the evil scene: a mist-shrouded, broken graveyard; a ruined church; a moonless night.

**Note:** Rumbling low strings and bass drum; squeaky, rat-like string motives; pathetic, sighing winds; tension-filled tremolos; Melody? Harmony? No! This is pictorial music.

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**Dies Irae**

\[86\] \[102\]

**Introduction**

Chimneys ring out from offstage: the witching hour tolls... the funeral rite for the dead “author” is about to begin...

---

**Dies Irae (“Day of Wrath”)**

The holiest chant in the Catholic liturgy is sung by the night creatures; each of the three phrases of the chant are sung three times: slow-faster-fastest, the fastest version each time resembling the obscene jig danced by the beloved in the **Introduction**.
“Dream of a Witches’ Sabbath”

He sees himself at the sabbath in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath. A roar of joy at her arrival. She takes part in the devilish orgy. Funeral knell, burlesque parody of the Dies irae, sabbath round-dance.

The sabbath round and the Dies irae combined.¹

¹Hymn sung in the funeral rites of the Catholic Church.

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<table>
<thead>
<tr>
<th>Phrase 1</th>
<th>Phrase 2</th>
<th>Phrase 3</th>
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</thead>
<tbody>
<tr>
<td>Slow</td>
<td>Slow</td>
<td>Slow</td>
</tr>
<tr>
<td>Faster</td>
<td>Faster</td>
<td>Faster</td>
</tr>
<tr>
<td>Fastest</td>
<td>Fastest</td>
<td>Fastest</td>
</tr>
</tbody>
</table>

| tuba     | tuba,     | tuba,    |
| horns    | horns,    | horns,   |
| and      | and      | and     |
| winds    | winds,    | winds,   |
| and      | and      | and     |
| bassoons | bassoons, | bassoons,|
| bones    | bones,    | bones,   |
| strings  | strings,  | strings, |
| pizz.    | pizz.    | pizz.    |
| low      | low      | low      |
| trombones| trombones| trombones|
| strings  | strings  | strings  |
| s        | s        | s        |
| f        | f        | f        |

---

Swirling, demoniac music would seem to depict witches on broomsticks, and frenzied goblins flying about the awful scene.

---

Sudden explosion

as all the assembled ghouls greet the “beloved” melody

Idée Fixe

She has arrived; she dances an obscene jig to the burps and groans of the assembled nasties; real halloween stuff this!

Note: Berlioz has scored the idée fixe for E-flat soprano clarinet, thus ensuring a squeaky, shrill effect.

---

“chimes” continue
Sabbath Round

Introduction
Upward moving motives quickly accumulate into a series of massive, repeated chords

"Witches' Round Dance"
A ghoulish, demonic figure depicts the dance of the evil throng around the casket of the deceased "author"

Note vicious brass punctuations

Winds enter the fray

Developmental episode of sorts:
Fanfares followed by wind and string descents

(4x)

Recapitulation

"Dies Irae and Witches' Round Dance together"
Incredible example of non-imitative polyphony

Witches' Round Dance: strings versus

Dies Irae: brass and winds

Dies Irae
continues in brass and winds accompanied by fast string filigree

Suddenly quiet:
another buildup begins

Coda

Weird, gimpy, offbeat strings, winds and brass awkwardly ascend into . . .

Dies Irae
One last time, in low brass

Note incredible roll in bass drum; corresponding tremolos in strings
The music quiet;
bite of the sabbath round flit by

 Bits of the Dies Irae in the horns

328 348 363 407

A huge cresc. begins
Note how more and more instruments enter, and the presence of the bass drum

Sabbath round theme in the strings

444

“Skeleton Dance”
Trilly version of Sabbath Round Dance is accompanied by striking col legno
violins and violas

Staccato winds give way to . . .
Explosive tutti chords
Wind arpeggio

496

“Finale”
Frenzied, rip-roarin’ music brings the devilish orgy, and the symphony, to an energized conclusion
Lecture Thirty-Seven
Nineteenth-Century Italian Opera—
Bel Canto Opera

Scope: This lecture begins a four-lecture examination of 19th century opera. In this lecture, early 19th century Italian opera is examined as a popular art, the product of a highly profitable media industry. The style of this opera is called bel canto, and its essential composers were Gaetano Donizetti, Vincenzo Bellini, and Gioacchino Rossini. Rossini’s opera Il Barbieri de Siviglia (The Barber of Seville) is used as an example of the bel canto style. During this lecture we will examine two different versions of the cavatina “Una voce poco fa.”

Outline

I. This and the following several lectures will focus on Italian and German opera.
   A. They are the most influential and enduringly popular of the many extant 19th century opera traditions.
   B. 19th century Italian and German opera contrast marvelously—one is grounded on tradition, the other on innovation.

II. Following the reforms of Christophe Willibald Gluck, French Romantic operas remained spectacular. There are three main 19th century French operatic types:
   A. Grand opera developed c. 1820-1850 as a spectacular form of entertainment for the growing French middle class.
   B. Opéra comique is lighter in spirit and smaller in cast and staging than grand opera, and it uses spoken dialogue.
   C. Lyric opera combines elements of grand opera and opéra comique—it is spectacular but uses spoken dialogue (e.g., Bizet’s Carmen).

III. We now examine the nature of early 19th century Italian opera.
   A. Within Italy, opera became a universally popular entertainment by the early 19th century. Much of this popularity was due to the rise of opera buffa.
   B. Italian opera became a conservative, highly commercial enterprise.
   C. A new bel canto (“beautiful singing”) style of Italian opera emerged by c. 1810. This style stressed simple, song-like melodic and harmonic material, and it cultivated a highly decorous style of singing.
   D. Leading bel canto composers were:
      1. Gaetano Donizetti (1797–1848)
      2. Vincenzo Bellini (1801–1835)
      3. Gioacchino Rossini (1792–1868)
E. Business considerations encouraged very rapid production of Italian bel canto operas.
   1. Composers were expected to turn out an opera in only a few weeks’ time.
   2. In order to meet deadlines, composers frequently borrowed from previous operas.

IV. We turn now to the gestation and performance background of Rossini’s *The Barber of Seville* (1816).

   **Featured Music:**
   Rossini, *The Barber of Seville*, Rosina’s cavatina, “Una voce poco fa,”
   Act 1, scene II

   A. *The Barber of Seville* is a masterpiece of comic bel canto opera.

   B. Rosina’s cavatina, “Una voce poco fa,” Act 1, scene II.
      1. A *cavatina* is a slow, lyric aria meant to show off a singer’s breath, line, and beauty of tone.
      2. This cavatina perfectly illustrates Rossini’s melodic flair, wit, and comic depiction, and it also tells us much about Rosina—she is both coquettish and tough.
      3. Read text.
      4. The cavatina is in two parts:
         a. The *andante* is in the style of an accompanied recitative.
         b. The *moderato* is a song-like aria with simple harmonies and a popular content and style.

   5. Singers expected, in bel canto style, to improvise ornaments and embellishments, leading in some cases to vocal abuses and tastelessness.
<table>
<thead>
<tr>
<th><strong>Il barbiere di Siviglia (1816)</strong></th>
<th><strong>The Barber of Seville</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>—Giacchino Rossini</td>
<td>—Giacchino Rossini</td>
</tr>
<tr>
<td><strong>Rosina</strong></td>
<td><strong>Rosina</strong></td>
</tr>
<tr>
<td>Una voce poco fa</td>
<td>A voice a short while ago</td>
</tr>
<tr>
<td>Qui nel cor mi risuonò.</td>
<td>here rang in my heart.</td>
</tr>
<tr>
<td>Il mio cor ferito è già,</td>
<td>My heart is already wounded,</td>
</tr>
<tr>
<td>E Lindor fu che il piagò.</td>
<td>and Lindoro is the culprit.</td>
</tr>
<tr>
<td>Si, Lindoro mio sarà,</td>
<td>Yes, Lindoro will be mine</td>
</tr>
<tr>
<td>Lo giurai la vincerò</td>
<td>I swore that I would win,</td>
</tr>
<tr>
<td>Il tutor ricuserò,</td>
<td>the guardian I shall refuse.</td>
</tr>
<tr>
<td>Lo l’ingegno aguzzzerò.</td>
<td>I shall sharpen my wits.</td>
</tr>
<tr>
<td>Alla fin s’acchetterà,</td>
<td>In the end he will have to let me go,</td>
</tr>
<tr>
<td>E contenta io resterò.</td>
<td>and I shall be happy.</td>
</tr>
<tr>
<td>Sì, Lindoro mio sarà...</td>
<td>Yes, Lindoro will be mine...</td>
</tr>
<tr>
<td>I am docile, I am respectful,</td>
<td></td>
</tr>
<tr>
<td>Sono obbediente, dolce amorosa;</td>
<td>I am obedient, sweetly loving;</td>
</tr>
<tr>
<td>Mi lascio reggere, mi fo guidar.</td>
<td>I let myself be governed, to be led.</td>
</tr>
<tr>
<td>Ma se mi toccano dov’è il mio debole,</td>
<td>But if they touch my weaker side,</td>
</tr>
<tr>
<td>Sarò una vipera, e cento trappole</td>
<td>I can be a viper, and a hundred</td>
</tr>
<tr>
<td>Prima di cedere farò giocar!</td>
<td>tricks,</td>
</tr>
<tr>
<td>I’ll play before I give in!</td>
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Lecture Thirty-Eight
Nineteenth-Century Italian Opera—
Giuseppe Verdi

Scope: This lecture continues the examination of 19th century Italian opera begun in Lecture 37, with an examination of the life and music of Giuseppe Verdi. Verdi’s career constitutes practically the history of Italian opera for fifty years, from 1850 to 1900. He was not an innovator or reformer, rather, his operatic style evolved slowly as he sought ever greater refinement of dramatic line, singing technique, and literary truth. To those ends, he did away almost entirely with the differentiation between aria and recitative by the 1850s, elevated the role of the orchestra, and favored characterization and dramatic truth over the vocal prettiness of the bel canto style. The final scene from Verdi’s opera *Aida* is heard and discussed as an example of his mature compositional style.

Outline

I. The career of Giuseppe Verdi (1813–1901) practically constitutes the history of Italian opera between 1850 and 1900.
   A. Verdi composed twenty-six operas.
      1. His first opera was *Oberto* (1839).
      2. His last opera was *Falstaff* (1893).
   B. Verdi dominated Italian opera during the second half of the 19th century.
   C. Verdi was not an operatic reformer or innovator by design. His artistic aim was refinement of dramatic line, singing technique, and literary truth.
   D. Verdi’s biography is briefly reviewed.
      1. He was born on October 10, 1813, in Parma.
      2. He showed modest early musical talent and ultimately received his musical education under the patronage of a rich local merchant, Antonio Barezzi, whose daughter he subsequently married.
      3. His first opera, *Oberto*, was well received and brought him the “La Scala commission” for three new operas.
      4. Between August 1838 and October 1839, Verdi’s entire family succumbed to illness, and the premier of his opera *Un Giorno di Regno* was a fiasco.
      5. Verdi’s next opera, *Nabucco*, secured his fame as a composer.

III. Although Verdi’s early operas were well within the bel canto style, his constant search for ever greater dramatic clarity and line led him, eventually, to create a very different sort of opera.
   A. The bel canto tradition in which Verdi was schooled was characterized by operatic formulas of all kinds, and by the traditional divisions of recitative, aria, and ensemble.
B. With the operas *Rigoletto*, *La Traviata*, and *Il Trovatore*, Verdi began to break the mold of formula and predictability by merging recitative, aria, and ensemble. He wanted clear dramatic continuity and line in his operas.

C. By the time he composed *Aida* (1871), Verdi had essentially done away with the divisions of aria and recitative, preferring a more dramatically continuous, orchestrally accompanied operatic texture.

IV. Characteristics of Verdi’s operas include:

A. Reliance on human emotions and psychological insights for the essential story line

B. Increasing de-emphasis on bel canto divisions in favor of continuous music.

C. Carefully composed and highly integrated musical entities.

D. Orchestra plays a much more important role than in a typical bel canto opera.

E. Use of good libretti, often based on genuine Romantic literature.

V. *Aida*

A. Plot and characters

1. Radames is tricked into revealing the Egyptian army’s battle plan to the Ethiopian slave Aida, whom he loves.
2. Amneris, who loves Radames, eavesdrops and reports Radames to the authorities.
3. Radames is sentenced to die via suffocation by the all-powerful priesthood of Ptah.
4. Aida decides to share his fate, and they sing an exquisitely beautiful duet, “O Terra, Addio.”

B. This opera is an excellent example of the characteristics of Verdi’s mature style.

1. It deals with the feelings of its human characters.
2. There is no obvious distinction between aria and recitative.
3. The melodic material is direct, refined, and utterly accessible.

C. Read text

**Featured Music:**
Verdi, *Aida*, Tomb Scene, Act IV, scene II (1871)

VI. Verdi had three major artistic periods:

A. His early period ran from 1839 (*Oberto*) through 1853 (*Il Trovatore* and *La Traviata*). During this time, Verdi suppressed the distinctions between aria, recitative, and ensemble.

B. His middle compositional period ran from 1854 to 1871 (*Aida*).

C. His late period began with *Otello* (1887) and ended with *Falstaff* (1893).
**Aida** (1871)

By Giuseppe Verdi

**RECITATIVE:** Radames alone, then Aida

**Part 1:** Quiet orchestral introduction (strings) sets the deathly mood. Radames sings his first three lines in a monotone *Accompaniment slow and halting*

**Radames**

La fatal pietra sovra me si chiuse;  
Ecco la tomba mia.  
Del di la luce più non vedro....  
Non rivedrò più Aida.  
Aida, ove sei tu? possa tu almeno  
Viver felice, e la mia sorte orrenda  
Sempre ignorar!  

**Radames**

The fatal stone closes over me;  
This is my tomb.  
I’ll never see the light of day again....  
I’ll never see Aida.  
Aida, where are you?  
Live happily, and never know  
Of my terrible death!

**Part 2:** Radames hears a sound *Accompaniment: the rhythm picks up*

**Radames**

Qual gemito--una larva--un vision?...  
No! forma umana è questa...Ciel, Aida!  
Aida  
Son io...  
Aida  
Tu, in questa tomba!  

**Radames**

What sound was that? a ghost? a vision?  
No! A human form...Aida!  
Yes...  
Aida  
You, in this tomb!

**Part 3:** Aida explains *Accompaniment: mournful low notes.*

**Aida**

Presago il core della tua condanna,  
In questa tomba che per te s’apriva  
lo penentrai furtiva,  
E qui lontana da ogni umano sguardo  
Nelle tue braccia desiai morire.  

**Aida**

I knew in my heart, even before your sentence; this tomb awaited you—  
I hid secretly in it,  
And here, far from anyone’s gaze,  
I wanted to die in your arms.

**ARIOSO I**

**Radames reacts in despair “Con passione”—passionately**

**Radames**

Morir! si pura e Bella!  
Morir per me d’amore,  
Degli anni tuo nel fiore,  
Degli anni tuo nel fiore fuggir la vita!  
T’avea in cielo per l’amour creato,  
Ed io t’uccido per averti amata!  
No, non morrai, troppo t’amai, troppo sei bella!  

**Radames**

Dying, so innocent and beautiful!  
Dying, for love of me,  
So young,  
so young to give up life!  
You were made in heaven for love,  
And I have killed you by loving you!  
You cannot die! you are too beautiful, I love you too much!
ARIOSO II
Aida, almost in a trance Ethereal high strings

Aida
Vedi? di morte l’angelo
See? the angel of death
Radiante a noi s’appressa,
Approaches us in radiance,
Ne adduce a eterni gaudii
Leading to eternal joys
Sovra i suoi vanni d’or.
On his golden wings.
Già veggo il ciel dischiudersi;
I see the heavens open;
Ivi ogni affano cessa,
Here pain ceases,
Ivi commincia l’estasi
Here begins the ecstasy
D’un immortal amor.
Of immortal love.

CHORUS (on the upper stage) with interjections by Radames and Aida
Modal harmonies, harp, and flute

Chorus
Immenso Ftha, the world’s creative spirit,
del mondo spirito animator
we invoke thee.

Aida
Triste canto!
Mournful chant!

Radames
Il tripudio dei sacerdoti...
The priestly rites...

Aida
Il nostro inno di morte.
Our funeral hymn.

Radames
Nè le mie forti braccia smuovere ti
All of my strength cannot
potranno, o fatal pietra!
Move that fatal stone!

Aida
Invan—tutto e finito
In vain—all is finished
Sulla terra per noi.
For us on earth.

Radames
È vero, è vero!
True, it is true.

DUET: First Aida, then Radames with Aida
With quiet high strings

Aida and Radames
O terra, addio, addio, valle di pianti,
Farewell to earth, vale of tears, dream
Sogno di gudio che in dolor svani,
of happiness which vanishes in grief,
A noi si schiude il ciel, si schiude il
The heavens open, and our fleeing
ciel e l’ alme erranti
souls
Volano al raggio dell’ eterno di.
Escape to the rays of eternal day.
CHORUS (on the upper stage) singing with Aida and Radames
DUET continues: Aida and Radames together
with Amneris and the Chorus

O terra, addio, addio, valle di pianti,
Sogno di gaudio che in dolor svani,
Farewell to earth, vale of tears,
Dream of happiness which vanishes in
grief;

A noi si schiude il ciel, si schiude il ciel
e l’ alme erranti
Volano al raggio dell’eterno di.
The heavens open, and our fleeing souls
Escape to the rays of eternal day.

Chorus

Immenso Ftha,
del mondo spirito animator,
noi t’in vocchiamo.
Great Ptah,
the world’s creative spirit,
we invoke thee.

Amneris

Pace t’imploro, salma adorata,
Isi placata, Isi placata ti schiuda il ciel,
pace t’imploro, pace....
I beg you for peace, beloved spirit;
May Isis, placated, welcome you to
heaven ... peace, peace....

Ends with violins playing “O terra” tune, Amneris singing “pace, pace,” and the
Chorus repeating “Immenso Ftha!”
Lecture Thirty-Nine
Nineteenth-Century German Opera—
Nationalism and Experimentation

Scope: This lecture continues our four-lecture traversal of 19th-century opera with an examination of early 19th century German opera. German opera developed rather late as compared to Italian and French opera. Genuine German opera—in terms of singing style and the nature of its plots—developed late because it evolved from native German roots, not by imitating and adapting Italian operatic plots and singing style. The lecture discusses the rise of both German literature and musical theater in the late 18th century in the hands, respectively, of Goethe and Mozart. It examines 19th-century German opera as an experimental tradition, using as an example Carl Maria von Weber’s Der Freischütz.

Outline

I. German-language opera came into being only in 1791, much later than French or Italian opera. Why did it take so long for a distinctly German operatic school to evolve?
   A. The overblown and improbable nature of Italian opera seria did not resonate with the more serious and logical nature of the German artistic and intellectual community.
   B. The vowel-laden Italian language defined the nature of operatic singing and drama during the Baroque era.

II. Romantic era German opera grew out of a German musical theater tradition called singspiel—literally, “sing-play” or “play with singing.”
   A. Singspiel is a partly sung and partly spoken German theatrical genre that had its roots in popular culture.
   B. Mozart elevated singspiel to the level of high art in his “The Rescue From the Harem” and “The Magic Flute.”

III. Nineteenth-century Romanticism in literature was foreshadowed by an 18th-century German literary movement called Sturm und Drang.
   A. This movement flourished during the 1770s and early 1780s.
   B. It arose as a revolt against Classical era restraint, and it drew inspiration from Rousseau’s emphasis on emotionalism and free expression.
   C. The leading Sturm und Drang author was Johann Wolfgang von Goethe.
      1. Goethe was arguably the German language’s greatest author.
      2. He was a dramatist and poet of incredible influence.
      3. Through his own example, he became an advocate for the expressive and artistic possibilities of the German language.

IV. German opera had almost no Baroque-era or Classical era antecedents.
A. Prior to 1770, very little opera was written in the guttural, comparatively harsh, non-Romance German language.

B. The half sung, half spoken operatic genre of singspiel reached its climax with Mozart’s *Magic Flute* of 1791.

C. Due greatly to rising German nationalism and Goethe’s and Mozart’s examples, more and more composers of quality begin to write German-language vocal music during the early 19th century.

V. The definitive work that established German Romantic era opera was Carl Maria Von Weber’s *Der Freischütz* (1821).

A. The lack of a German operatic tradition meant that 19th century German opera lent itself well to experimentation.

B. Carl Maria von Weber’s *Der Freischütz* was the definitive early 19th century German Romantic opera.

C. *Der Freischütz* exemplifies many characteristics of German Romantic opera.
   1. Plots are drawn from medieval legend, history, and fairy tale.
   2. The story involves supernatural beings and happenings.
   3. They emphasize a background of nature, wild and uncontrolled.
   4. Supernatural incidents are essential plot elements.
   5. Human characters are intimately intertwined with supernatural ones.
   6. The triumph of good over evil is often interpreted in terms of salvation or redemption.

VI. *Der Freischütz* (1821) illustrates brilliantly the trends and content of pre-Wagner German Romantic opera.

A. The story features four characters: Samiel, Max, Agathe, and Caspar.

B. Featured Music:
   1. Read text
   2. This scene is an incredible depiction of supernatural horror. It still startles audiences today.
   3. Particularly notable in this scene is melodrama—a genre of musical theater that combined spoken dialogue with background music.
   4. Weber had tremendous impact on later Romantic era composers such as Mendelssohn, Berlioz, Liszt, and especially Wagner.
   5. Can we imagine Berlioz’s symphonic Witches’ Sabbath without the operatic example of the “Wolf’s Glen Scene”? Nah.
Der Freischütz (1821)
– Carl Maria Von Weber

(A frightful glen with a waterfall. A pallid run moon. A storm is brewing. In the foreground a withered tree shattered by lightning seems to glow. In other trees, owls, ravens, and other wild birds. Caspar, without a hat or coat, but with hunting pouch and knife, is laying out a circle of black fieldstones, in the center of which lies a skull. A few steps away are a hacked-off eagle wing, a ladle, and bullet molds.)

CHORUS OF INVISIBLE SPIRITS
Milch des Mondes fiel auf's Kraut
Uhui! Uhui!
Spinnweb' ist mil Blut bethaut!
Uhui! Uhui!
Ist sie todt, die zarte Braut!
Uhui! Uhui!
Eh' noch wieder Abend graut,
Ist das Opfer dargebracht!

(A clock in the distance strikes twelve. The circle of stones is completed.)

CASPAR
Samiel! Samiel! erschein!
Bei des Zaub'rers Hirngeben!
Samiel! Samiel! erschein!

SAMIEL (steps out of a rock)
Was rufst du mich?

CASPAR
(throws himself at Samiel's feet)
Du weissst, dass meine Frist
Schier abgelaufen ist.

SAMIEL
Morgen!

CASPAR
Verläng're sie noch einmal mir!

SAMIEL
No!

CASPAR
Ich bringe neue Opfer dir.

SAMIEL
Welche?
Mein Jagdgesell, er naht, er, Der noch nie dein dunkles Reich betrat.

Was sein Begehr?

Freikugeln sind’s, auf die er Hoffnung baut.

Sechse trennen, sieben äffen!

Die siebente sei dein!
Aus seinem Rohr lenk’ sie nach seiner Braut!
Dies wird ihn der Verzweiflung weih’n,
Ich, und den Vater.

Noch hab’ ich keinen Teil an ihr.

Genügt er dir allein?

Das findet sich!

Doch schenkest du Frist,
Und wieder auf drei Jahr, Bring ich ihn dir zu Beute dar!

Es sei! Bei den Pforten der Hölle!
Morgen, Er oder Du!

(Trefftlich, bedient!)

(Gesegn’ es Samiel!
Er hat mir warm gemacht! Aber wo bleibt denn Max?
Sollte er wortbrüchig werden?
Samiel hilf!

My hunting companion–he’s coming–who has never before set foot in your dark kingdom.

What does he want?

Magic bullets, in which he puts his hopes.

Six strike, seven deceive!

The seventh is yours!

That will drive him insane,
both he and his father.

I side with neither party.

Will he be sufficient for you?

Perhaps.

If you will grant me grace for another three years, I will bring him to you as prey.

So be it. By the gates of hell, Tomorrow: he or you!

Splendidly served.

Thank you, Samiel.

It warms my heart. But what is keeping Max?

Would he break his word?

Help, Samiel!
(Caspar puts more wood on the coals and blows at it. Owls and other birds flap their wings, as if they wanted to fan the fire. The fire smokes and crackles.)

**MAX**
(appears on top of a rock, opposite the waterfall; he looks down into the glen)

Ha! Furchbar gähnt der düst’re Abgrund!
Welch’ ein Grau’n! Das Auge wähnt
In einen Höllenpfuhl zu schau’n!
Wie dort sie Wetterwolken ballen,
Der Mond verliert von seinem Schein,
Gespenst’ge Nebelbilder wallen,
Belebt ist das Gestein, und hier
Husch! Husch! fliegt Nachtvögelp
Auf in Busch! Rotgräue, narb’ge Strecken nach mir die Riesenfaust!
Nein! Ob da Herz auch graust...
Ich muss...ich trotz alten Schrecken.

**CASPAR** (aside)
Dank, Samiel! die Frist is gewonnen.

Kommst du endlich, Kamerad? Ist das euch recht, mich so allein zu lassen
Siehst du nicht, wie mir’s saurer wird?

(He fans the fire with the eagle’s wing.)

**MAX** (staring at the wing)
Ich schoss den Adler aus hoher Luft,
Ich kann nicht rückwärts, mein Schicksal ruft!
(He climbs a few steps, then stands still, gazing fixedly at the opposite rock.)

Weh mir!

**CASPAR**
So komm doch, die Zeit eilt!

**MAX**
Ich kann nicht hinab!

**CASPAR**
Hasenherz! Klimmst ja sonst wie eine Gemse!

Sie dorthin, sieh!

(He points to the moonlit rock. A white and worn-out female form becomes evident, raising her hands.)
Was dort sich weist, is meiner Mutter Geist
So lag sie im Sarg, so ruht sie im Grab.
Sie fleht mil warnendem Blick,
Sie winkt mir zurück!

CASPAR (to himself)
Hilf, Samiel!

Alberne Fratzen! Ha ha ha ha!
Sieh noch einmal hin, damit du die Folgen deiner feigen Thorheit erkennst!

MAX
Agathe! Sie Springt in den Fluss!
Hinab! Hinab!
Ich muss! Agathe! Hinab ich muss!
Hinab! Ich muss!

(The vision disappears. Agathe’s form now is apparent, her hair disheveled and adorned with leaves and straw. She acts like a madwoman about to throw herself into the abyss.)

CASPAR (jeering, to himself)
Ich denke wohl auch, du musst!

MAX (forcefully to Caspar)
Hier bin ich! Was hab ich zu thun?

CASPAR
Zuerst trink einmal! Die Nachtluft ist kühl und feucht. Willst du selbst giessen?

MAX
Nein! das ist wider die Abrede.

CASPAR
Fasse Mut! Was du auch hören und sehen magst, verhalte dich ruhig. Kämme vielleicht ein Unbekannter, uns zu helfen, was kümmert’s dich? Kommt was andres, was thut’s? So etwas sieht ein Gescheidter gar nicht!

MAX
O, wie wird das enden!

CASPAR (to himself)
Help, Samiel!

(although)
Silly fools! Ha ha ha ha!
Look once more, and recognize your faint-hearted folly.

(Max darkens. The apparition evaporates. Max climbs down)

CASPAR (jeering to himself)
I think likewise, you must.

MAX (forcefully to Caspar)
Here I am. What do I have to do?

CASPAR
First drink. The night air is cold and damp. Do you want to cast the bullets yourself?

MAX
No, that was not the agreement.

CASPAR
Courage! Whatever you hear or see, stay calm. Should a stranger come to help us, don’t let it bother you. Whatever happens, don’t be afraid. If you are wise, you will pay no attention.

MAX
How will this ever end?
Umsonst ist der Tod! Nicht ohne Widestand schenken verborgene Naturen den Sterblichen ihre Schätze. Nur du mich selbst zittern siehst, dann komm mir zu Hilfe und rufe, was ich rufen werde, sonst sind wir beide verloren.

(Max starts to raise an objection.)

Still! Die Augenblicke sind kostbar!

(The moon is barely visible. Caspar seizes the crucible.)

Merk' auf, was ich hineinwerren werde, damit du die Kunst lernst.

(He takes the ingredients from his pouch and throws them in one by one.)

Hier erst das Blei. Ewas gestossenes Glas von zerbrochenen Kirchenfenstern, das findet sich. Etwas Quecksilber. Drei Kugeln, die schon einmal getroffen. Das rechte Auge eines Wiedehopfs, das linke eines Luchses-

Probalum est! Und nun den Kugelsegens!

Melodrama

Schütze, der im Dunkel wacht, Samiel! Samiel! Hab' acht!
Steh mir bei in dieser Nacht, Bis der Zauber is vollbracht!
Salbe mir so Kraut als Blei, Segn' es sieben, neun und drei,
Dass die Kugel tuchtig sei!

(Samiel! Samiel! Herbe!

(The material in the crucible begins to hiss and bubble, sending forth a greenish flame. A cloud passes over the moon, obscuring the light.)

(casts the first bullet, which drops in the pan)

EINS! ONE!

(The echo repeats: EINS! Nightbirds crowd around the fire.)

ZWIE!! TWO!

(The echo repeats: ZWEI! A black boar passes; startled, Caspar counts.)
DREI! THREE!
*(Echo: DREI! A storm starts to rage; Caspar continues to count anxiously)*

VIER! FOUR!
*(Echo: VIER! Cracking of whips and the sound of galloping horses is heard; Caspar grows more and more alarmed.)*

FÜNF! FIVE!
*(Echo: FÜNF! Dogs barking and horses neighing are heard: the devil’s hunt.)*

Wehe! Das wilde Heer!  Woe is me! The wild chase!

**CHORUS**
Durch Berg und Thal,  Through hill and dale,
Durch Schlucht und Schacht,  through glen and mire,
Durch Thau und Wolken,  through dew and cloud,
Sturm und Nacht!  storm and night!

Durch Höhle, Sumpf und Erdenkluft,  Through marsh, swamp, and chasm,
Durch Feuer, Erde, See und Luft,  through fire, earth, sea, and air,

**CASPAR**
SECHS! SIX!
*(Echo: SECHS! Deepest darkness. The storm lashes with terrific force.)*

Samiel! Samiel! Samiel! Hilf!  Samiel! Samiel! Samiel! Help!

**SAMIEL (appears) SAMIEL**
Hier bin ich!  Here I am!
*(Caspar is hurled to the ground.)*

**MAX**
(Nearly losing his balance from the impact or the storm; he jumps out of the magic circle and grips a dead branch, shouting.)

Samiel!  Samiel!
*(The storm suddenly dies down. Instead of the dead tree, the black hunter appears before Max, grabbing his hand.)*

**SAMIEL**
Hier bin ich!  Here I am.
*(Max makes the sign of the cross as he is thrown to the ground. The clock strikes one. Dead silence. Samiel has disappeared. Caspar remains motionless, face to the ground. Max rises convulsively.)*

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Lecture Forty
Nineteenth-Century German Opera—
Richard Wagner

Scope: We continue our review of 19th century German opera with an examination of the life, ideas, and music of Richard Wagner. Where Verdi was an evolutionary, Wagner was a revolutionary who sought to radically reinterpret the function and substance of music drama in the mid-19th century. This lecture first explores Wagner’s early life and his paternity, an issue of great importance to Wagner’s emotional development. It then observes Wagner’s ideas regarding opera, music drama, and Gesampkunstwerke. The lecture then turns to the overture and Act I of Wagner’s Tristan und Isolde as an example of Wagner’s use of the orchestra, leitmotif, and the impact of the ideas of philosopher Arthur Schopenhauer on his own vision of music drama.

Outline

I. Richard Wagner (1813–83) was the outstanding composer of German opera.
   A. He brought German Romantic opera to its culmination, as Verdi did for Italian Romantic opera.
   B. Wagner’s doubts about his paternity created an inferiority complex that governed many of his actions as an adult.
   C. His two great musical influences were Beethoven’s Symphony No. 9 and Weber’s Der Freischütz.
   D. Wagner created a new form: “music drama,” a through-composed work in which voices and orchestra are completely intertwined and interdependent.
   E. While in exile in Switzerland, Wagner took a six-year hiatus from composing in order to reassess his craft. By 1840 he had come to see French and Italian operas as “degenerate art forms.” He resolved to transform opera into a comprehensive art form.
   F. Wagner’s projected all-inclusive art form was called Gesampkunstwerk.

II. Tristan und Isolde (1859) is the epitome of Wagner’s mature style.
   A. It is one of the most influential works of the 19th century.
   B. Among the many plot elements, two stand out:
      1. Unrequited/unconsummated love.
      2. The transcendence of true love over time and mortality.
   C. In order to create a musical metaphor for the same sense of unsatisfied longing felt by the lead characters, Wagner relies heavily upon:
      1. Areas of seemingly suspended tonality
      2. Deceptive cadences
      3. Areas of almost constant modulation

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4. These features are all emblematic of Tristan and Isolde’s unconsummated earthly relationship.

**Featured Music:**
Wagner, *Tristan und Isolde*, Overture

D. This work illustrates some of Wagner’s most important musical innovations.
1. It is continuous music: there are no breaks in the texture.
2. It features leitmotifs: motives associated with a person, object, idea or feeling. Specific leitmotifs discussed include:
   a. Tristan’s honor motive
   b. Drink/potion motive
   c. Mutual longing motive
   d. Unconsummated love motive
3. The orchestra is a full partner with the voices.

**Featured Music:**
Wagner, *Tristan und Isolde*, Act 1, scene V

F. *Tristan und Isolde* was powerfully influenced by the ideas of Arthur Schopenhauer, a 19th century German philosopher.
1. Schopenhauer claimed that only instrumental music could express the full range of human emotions and impressions that underlie the “phenomenal” world—i.e., that lie beneath surface appearances.
2. This belief that only instrumental music can reveal ultimate truths and touch “the will” helped Wagner to shape his new concept of leitmotif and the orchestra.
Wagner  *Tristan und Isolde*

op. 67 (1868)

**Leitmotifs**

**Tristan**

\[ \text{Tristan's honor} \]

**Isolde**

\[ \text{Ich trink' sie dir!} \]

(after Isolde has drunk)

(they look fixedly at each other with longing)
Tristan und Isolde (1859)

--Richard Wagner

SAILORS (outside) SAILORS
Auf das Tau! Haul the line!
Anker ab! Drop the anchor!

TRISTAN (starting wildly) TRISTAN
Los den Anker! Drop the anchor!
Das Steuer dem Strom! Stern to the current!
Den Winden Segel und Mast! Sail and mast to the wind!

(He takes the cup from Isolde)
Wohl kenn’ ich Irlands Königin, Well know I Ireland’s Queen,
Und ihrer Künste Wunderkraft: and her art’s magic:
Den Balsam nützt’ich, The balsam I used
Den sie bot: that she brought:
Den Becher nehm’ ich nun, The goblet I now take
Dass ganz ich heut’ genese. so that I might altogether today recover.
Und achte auch And heed also
Des Sünne eid’s, the oath of atonement,
Den ich zum Dank dir sage. which I thankfully made to you.
Tristans Ehre, Tristan’s honor,
Höchste Treu! highest truth!
Tristans Elend, Tristan’s anguish,
Kühnster Trotz! brave defiance!
Trug des Herzens! Betrayal of the heart!
Traum der Ahnung: Dream or presentiment:
Ew’ger Trauer eternal sorrow,
Ein’gel Trost: unique solace,
Vergessens güt’ger Trank, forgetting’s kindly drink,

(He sits and drinks)

ISOLDE
Bertug auch hier? Betrayed even in this?
Mein die Hälfte! The other half is mine!

(She wrests the cup from his hand)
Verräter! Ich trink’ sie dir! Traitor! I drink to you!

(She drinks and then throws away the cup. Both, seized with shuddering, gaze at each other with deepest agitation, still with stiff demeanor as the expression of defiance of death fades into a glow of passion. Trembling grips them. They convulsively clutch their hearts and pass their hands over their brows. Then they seek each other with their eyes, sink into confusion, and once more turn with renewed longing toward each other.)
ISOLDE (with wavering voice)
Tristan!

TRISTAN (overwhelmed)
Isole!

ISOLDE (sinking on his chest)
Treuloser Holder!

TRISTAN
Seligsle Frau!
(He embraces her with passion. They remain in silent embrace.)

ALL THE MEN
(outside)

Heil! Heil!
König Marke!
König Marke, Heil!

BRANGÄNE
(With averted face full of confusion and horror, Brangäne had leaned over the side; she turns to see the pair sunk into a love embrace and hurls herself, wringing her hands, into the foreground.)

Wehe! Weh!
Unabwendbar
Ew’ge Not
Für kurzen Tod!
Tör’ger Treue
Trugvolles Werk
Blüht nun jammerd empor!

(They break from their embrace)

TRISTAN (bewildered)
Was träumte mir
Von Tristans Ehre?

ISOLDE
Was träumte mir
Von Isole’s Schmach?

TRISTAN
Du mi verloren?

ISOLDE
Du mich verstossen?

TRISTAN
Trügenden Zaubers Tückische List!

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ISOLDE
Törigen Züren Eitles Draü’n!

TRISTAN
Isolde! Süssetste Maid!

ISOLDE
Tristan! Trautester Mann!

BOTH
Wie sich die Herzen wogend erheben
Wie alle Sinne wonnig erbeben!
Schnender Minne
Schwellendes Blühen,
Schmachtender Liebe
Seliges Glühen!
Jach in der Brust
Jauchzende Lust!
Isolde! Tristan!
Tristan! Isolde!
Welten entronnen
Du mir gewonnen!
Du mir einzig bewusst,
Höchste Liebslust!

How, heaving, our hearts are uplifted!
How all our senses blissfully quiver!
Longing, passion
Swelling, blooms,
languishing love,
blessed glow!
Precipitate in the breast
Exulting desire!
Isolde! Tristan!
Tristan! Isolde!
Escaped from the world,
you have won me.
You, my only thought,
highest love’s desire!

(IsThe curtains are now drawn wide apart. The entire ship is filled with knights and sailors who joyfully signal the shore from aboard. Nearby is seen a cliff crowned by a castle. Tristan and Isolde remain lost in mutual contemplation, unaware of what is taking place.)
Timeline

500 B.C.E........................................Pythagoras publishes his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.

408 B.C.E........................................Euripides writes *Orestes* around this time. The Stasimon Chorus offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


1st century C.E.........................The “Epitaph of Seikelos,” a *skolion*, or drinking song, of great brilliance, beauty, and humanism is written around this time. These drinking songs became a convention in 18th- and 19th-century Italian opera.

313 ..................................................Constantine issues the Edict of Milan, granting Christianity rights equal to those enjoyed by other religions in the Roman Empire. Christian churches later became major controlling forces in the development of musical styles.

476 ..................................................Traditional date given for the fall of the Roman Empire, which opened the way for the Age of Theocracy.

590–604 ..........................................The reign of Pope Gregory the First, in whose honor the Gregorian chant was created.

600 ..................................................The beginning of the Age of Theocracy, or the absolute authority of the Roman Catholic Church, including control of musical form and content.

700 ..................................................The well-known and oft-referenced plainchant hymn *Ave Maris Stella* is written around this time.

1090–1290 .................................The Crusades.

1200 .............................................Leonin writes the *Alleluia Pascha Nostrum*.

1300 .............................................Birth of Guillaume de Machaut.

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1304 ................................................Birth of Francesco Petrarch.
1374 ................................................Death of Francesco Petrarch.
1377 ................................................Death of Guillaume de Machaut.
1400 ................................................The end of the Age of Theocracy.
1440 ................................................Birth of Josquin des Prez.
1450 ................................................The printing press is invented.
1500 ................................................Josquin writes his *Petite Camusette* and his *Ave Maris Stella* Mass, a paraphrasing of the ancient *Ave Maris Stella* plainchant.
1521 ................................................Death of Josquin des Prez.
1525 ................................................Birth of Giovanni de Palestrina.
1546–1648 ......................................The Protestant Reformation, launched by Martin Luther’s 1517 protest against aspects of the Catholic Church.
1540s–1550s ...................................The Counter-Reformation, or the Catholic Church’s response to the Protestant Reformation.
1546 ................................................Birth of Giulio Caccini.
1550 ................................................Philip Nicolai writes the Lutheran church chorale *The Sacred Bridal Song*; Bach’s Cantata No. 140 harmonized this melody.
1555 ................................................Palestrina composes his *Pope Marcellus Mass* to demonstrate that polyphony could be made compatible with the sober, conservative musical doctrines of the Counter-Reformation.
1557 ................................................Gioseffe Zarlino writes his book on harmonic techniques.
1594 ................................................Death of Giovanni de Palestrina.
1596 ................................................Tsai-Yu of China describes the principle of equal temperament, though traditionally, Andreas Werckmeister is credited with inventing this concept in 1700.
1600 ................................................Opera is invented in Florence, Italy.
1600–1750 ......................................The Baroque Era

1607 ................................................. Monteverdi publishes his first opera, Orfèo, which is generally considered to be the first great operatic masterpiece.

1618 ................................................. Death of Giulio Caccini.

1632 ................................................. Birth of Jean-Baptiste Lully.

1638 ................................................. The first public opera house opens in Venice, Italy.

1643–1715 ......................................... Reign of King Louis XIV of France (the “Sun King”).

1660 ................................................. Advent of the aria; Jacopo Peri composes the opera Euridice, believed to be the first complete opera to survive to modern times.

1678 ................................................. Birth of Antonio Vivaldi.

1685 ................................................. Birth of Johann Sebastian Bach; birth of George Frederick Handel.

1687 ................................................. Death of Jean-Baptiste Lully.

1700 ................................................. According to conventional Western history, Andreas Werckmeister invents the concept of equal temperament.

1709 ................................................. Bartolomeo Cristofori develops the first working drawings for a piano.

1714 ................................................. Birth of Christoph Willibald Gluck.

1732 ................................................. Birth of Franz Joseph Haydn.

1739 ................................................. Opera seria is adopted as the standard form from Italian poet-librettist Pietro Metastasio.

1740s–1750s ....................................... The Enlightenment; Baroque opera style begins to fall out of favor.

1741 ................................................. Death of Antonio Vivaldi.

1748 ................................................. The first public subscription concert hall is built in Oxford, England.

1750 ................................................. Death of Johann Sebastian Bach.

1750–1827 ......................................... The Classical Era.
1752 ................................................Rousseau’s opposition to French opera begins “War of the Buffoons,” a pamphlet and verbal battle over the form that opera should take. Rousseau and his supporters embraced Pergolesi’s La Serva Padrona as the ideal form for opera.
1756 ................................................Birth of Wolfgang Amadeus Mozart.
1759 ................................................Death of George Frederick Handel.
1769 ................................................The first periodical targeted to amateurs—

1770 ................................................Birth of Ludwig van Beethoven.
1782 ................................................Giovanni Paisiello and Giuseppe Petrosellini are the first to turn The Barber of Seville by Beaumarchais into an opera.
1787 ................................................Death of Christoph Willibald Gluck.
1788 ................................................The French Revolution begins.
1791 ................................................Death of Wolfgang Amadeus Mozart.
1801 ................................................Birth of Vincenzo Bellini.
1803 ................................................Birth of Hector Berlioz.
1809 ................................................Death of Franz Joseph Haydn.
1810 ................................................Birth of Frederic Chopin.
1811 ................................................Birth of Franz Liszt.
1813 ................................................Birth of Giuseppe Verdi.
1827 ................................................Death of Ludwig van Beethoven.
1833 ................................................Birth of Johannes Brahms.
1835 ................................................Death of Vincenzo Bellini.
1837 ................................................Birth of Mily Balakirev.
1849 ................................................Death of Frederic Chopin.
1862 ................................................Ludwig von Koechel publishes a
chronological catalogue of Mozart’s music;
birth of Claude Debussy.
1869 ................................................Death of Hector Berlioz.
1874 ................................................Birth of Arnold Schönberg.
1882 ................................................Birth of Igor Stravinsky.
1886 ................................................Death of Franz Liszt.
1896 ................................................Death of Tchaikovsky.
1897 ................................................Death of Johannes Brahms.
1901 ................................................Death of Giuseppe Verdi.
1910 ................................................Death of Mily Balakirev.
1918 ................................................Death of Claude Debussy.
1951 ................................................Death of Arnold Schönberg.
1971 ................................................Death of Igor Stravinsky.
Glossary

**Aria**: Originally a song sung by a single voice with or without accompaniment. Now taken to mean a lyric song for solo voice generally having two contrasting parts, ending with a literal or elaborated repeat of part I. The aria first developed into this form in the early operas; the arias found in an opera, cantata, or oratorio usually express intense emotion.

**Bel canto**: A style of singing that emphasizes the beauty of sound throughout the entire voice range. Specifically, an elegant Italian vocal style characterized by florid melodic lines delivered by voices of great agility, smoothness, and purity of tone.

**Cadence**: A harmonic or melodic formula that occurs at the end of a phrase, section, or composition that conveys a momentary or permanent conclusion; in other words, a musical punctuation mark.

**Canon**: Strict counterpoint in which each voice exactly imitates the previous voice at a fixed distance.

**Cantata**: A poem set to music to be performed by voices and instruments; usually has several movements, airs, recitatives, and choruses.

**Chord**: The simultaneous sounding of three or more different pitches.

**Closed cadence**: Equivalent to a period or exclamation mark; such a cadence ends on the tonic and gives a sense of rest and resolution.

**Coda**: The closing few measures of a composition; usually not a part of the main theme groups of the standard form of a composition but a finishing theme added to the end to give the composition closure.

**Concert overture**: Music preceding an opera or play, often played as an independent concert piece.

**Conjunct**: Refers to a melodic contour that generally features steps between notes; such a melody will usually sound smooth and controlled.

**Deceptive/false cadence**: Equivalent to a colon or semicolon; such a cadence does bring resolution but not to the expected tonic harmony.

**Disjunct**: Refers to a melodic contour that generally features leaps between notes; such a melody will usually sound jagged and jumpy.

**Dominant**: The note and chord five notes above a given tonic note/chord; the dominant harmony is the chord most closely related to the tonic chord in a given key; the dominant chord will almost always immediately precede an appearance of the tonic chord.

**Duplum**: In 12th-century organum, the duplum was the part immediately above the tenor. If a third part was present, it was called the triplum. In the 13th century, the duplum came to be known as the motetus.
**Frequency**: The rate of vibration of a string, column of air, or other sound-producing body.

**Fugue**: Important Baroque musical procedure, in which a theme (or subject) is developed by means of various contrapuntal techniques.

**Functional harmony**: Harmonic usage that was standardized and codified into a fully coherent system during the Baroque period. This method is still used by modern arrangers and orchestrators. The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups. These groups derive their names from the three important roots of the traditional harmonic system: the tonic, dominant, and subdominant. In this way, they are comparable to the three primary colors used by the artist: red, yellow, and blue.

**Fundamental frequency**: The rate of vibration of the full length of a sound-producing body and the sound created by that full-length vibration.

**Gesampkunstwerke**: Wagner’s projected all-inclusive art form.

**Hocket**: A medieval practice of composition in which two voices would move in such a manner that one would be still while the other moved and vice versa. Sometimes, this was achieved by breaking a single melody into short, one- or two-note phrases, then dividing the phrases between the two voices so that a quick back-and-forth movement of the melody would be heard.

**Homophonic texture/monophony**: Texture in which one melodic line predominates; all other melodic material is heard as being secondary or accompanimental.

**Idée fixe**: A recurring theme that appears in many movements of the same composition.

**Intermezzi/Intermedi**: (1) An instrumental interlude between the acts of a performance. (2) A comic play with music performed between the acts, popular in the 16th and 17th centuries in France and Italy. (3) A short, lyric composition, often for the piano. (4) In the old dance suite, this term refers to two to four short dance movements between the sarabande and the gigue.

**Isorhythm**: A medieval principal of construction that was used most often in motets. This construction is based on a repeating rhythmic pattern in one or more of the voices.

**K. numbers**: Koechel numbers, named after Ludwig von Koechel, who catalogued Mozart’s works.

**Klangfarbenmelodie**: A term coined by composer Arnold Schönberg to describe a style of composition that employs several different kinds of tone colors to a single pitch or to multiple pitches. This is achieved by distributing the pitch or melody among several different instruments.
Leitmotif: A recurring motif in a composition (usually an opera) that represents a specific person, idea, or emotion. This term was first applied to the operas of Richard Wagner.

Madrigal: A vocal music form that flourished in the Renaissance, originating in Italy. The madrigal is generally written for four to six voices that may or may not be accompanied (in modern performance, madrigals are usually presented a cappella). Madrigals are usually set to short love poems, though the words are occasionally about death, war, or other topics; they were extremely popular in England and Italy and were also produced in France, Germany, and Spain. The madrigal is characterized by word painting and harmonic and rhythmic contrast. In the madrigal, each line has its own tune, rather than the entire composition having a single tune with harmonic accompaniment.

Melisma: A group of many notes (usually at least five or six) sung melodically to a single syllable. Melismas are found especially in liturgical chant.

Melody: Any succession of pitches.

Minuet: Seventeenth- and eighteenth-century dance, graceful and dignified, in moderately slow, three-quarter time.

Monophonic texture/monophony: Texture consisting of only a single, unaccompanied melody line (Gregorian chant, for example).

Motet: A polyphonic vocal style of composition. The motet was popular in the Middle Ages, when it consisted of a tenor foundation on which other tunes were added. The texts of these voices could be sacred or secular, Latin or French, and usually had little to do with each other, with the result that the composition lacked unity and direction. During the 14th century, isorhythm and other rhythmic refinements came into use, somewhat unifying the sound and texture of the motet. By the Renaissance, the separate voices of the motet had adopted the same text (by this time, the texts were religious almost without exception), and each voice was considered a part of the whole rather than a whole in itself, thus finally giving the motet unity and grace.

Motive/motif: A brief succession of pitches from which a melody grows through the processes of repetition, sequence, and transformation.

Musica reservata: “Serious music,” emphasizing clearly articulated words to ensure that the expressive message of a piece of music is understood by the audience.

Note: A sound with three properties: a single, singable fundamental frequency; timbre; and duration.

Octatonic scale: A scale of eight pitches per octave arranged by alternating half steps and whole steps. There are only three different arrangements of this scale.

Open cadence: Equivalent to a comma; such a cadence pauses on the dominant harmony without resolving the tonic harmony, creating tension and the need to continue.
**Oratorio**: Large-scale dramatic composition originating in the 17th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment and are similar to operas but without costumes, scenery, or action.

**Organum**: Term referring to the earliest kind of polyphonic music. Organum developed from the practice of adding voices above a plainchant (*Cantus Firmus*); at first, these added voices ran parallel to the plainchant at an interval of a fourth or fifth. Later, they began to move about more freely. Organum was in use from the 12th through the 13th centuries.

**Pentatonic scale**: A scale of five tones. It is used in African, Far Eastern, and Native American music. The pentatonic scale has been used in 20th-century compositions, as well.

**Pitch**: A sound with two properties: a single, singable fundamental frequency and timbre.

**Plagal cadence**: So-called “Amen” cadence; when used, a plagal cadence will generally occur as a musical postscript following a closed cadence.

**Plainchant**: Also called the Gregorian or Old Roman chant, this is one of the earliest surviving styles of music in Western Europe, attributed to Pope Gregory the Great. In reality, Gregory probably had little to do with the chant we know today, because the chants that survive in manuscripts date from the 11th to the 13th centuries, and Gregory died in the year 604. The surviving chants are modal with monophonic melodies and freely flowing, unmeasured vocal lines. Most chants belong to the Mass or to the daily offices.

**Polyphonic texture/polyphony (contrapuntal texture or counterpoint)**: Texture consisting of two or more simultaneous melody lines of equal importance.

**Pythagorean comma**: The discrepancy between the opening pitch and the last pitch in a circle of fifths, making the final pitch about an eighth of a tone sharp.

**Schmerz**: German; pain or sorrow, angst.

**Singspiel**: German-language musical comedy, usually romantic or farcical in nature, with spoken dialogue. Popular in the 18th century.

**Sonata**: Piece of music, typically in three or four movements, composed for a piano (piano sonata) or a piano plus one instrument (violin sonata, for instance).

**Sprechstimme**: A vocal style in which the melody is spoken at approximate pitches rather than sung on exact pitches. The *sprechstimme* was developed by Arnold Schönberg.

**Sturm und Drang** (“Storm and Stress”): Pre-Romantic artistic movement bent on expressing great personal feelings and emotions.
Texture: The number of melodies present and the relationship between those melodies in a given segment of music; the three textures discussed in this course are monophony, polyphony (counterpoint), and homophony.

Theme: The primary musical subject matter in a given section of music.

Timbre: Tone color.

Tonal/Tonality: The sense that one pitch is central to a section of music, as opposed to atonal/atonality.

Tone poem: Also called a symphonic poem. A one-movement orchestral genre that develops a poetic idea, suggests a scene, or creates a mood. The tone poem is generally associated with the Romantic era.

Tonic: The home note and chord of a piece of tonal music. Think of the term as being derived from tonal center (tonic). For example, if a movement is in C, the note C is the tonic note, and the harmony built on C is the tonic chord.

Trio: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical-era symphony.

Triple meter: A metrical pattern having three beats to a measure.

Tune: A generally singable, memorable melody with a clear sense of beginning, middle, and end.
Biographical Notes

The Ancient World/The Early Church

Aristoxenus (364–304 B.C.E.): Greek philosopher and writer on music and rhythm; discovered harmonic elements in 320 B.C.E.

Pietro Bembo (1470–1547): Statesman and poet who brought about a revival of Petrarch.

Euripides (480–406 B.C.E.): Greek playwright; the Stasimon Chorus in his Orestes offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


Leonin (1159–1201): The first known significant composer of polyphony organum; also, the earliest composer known to have signed his work. Acknowledged for the Alleluia Pascha Nostrum.

Martin Luther (1483–1546): Began the Protestant Reformation with his protests against aspects of the Catholic Church.

Guillaume de Machaut (1300–1377): Renaissance composer and poet considered representative of the Ars Nova, or the music of the 14th century, characterized by isorhythm. Known for his isorhythmic motet Quant en Moy.


Giovanni de Palestrina (1525–1594): Renaissance composer considered to be the “savior” of Roman Catholic Church music. Prolific composer of Masses, motets, and other sacred works, as well as madrigals. According to legend, Palestrina composed one of his most well known works, the Pope Marcellus Mass, to demonstrate that polyphony was compatible with the musical doctrines of the Counter-Reformation.

Francesco Petrarch (1304–1374): Italian poet whose work was considered the ideal for early madrigalists. One of Petrarch’s sonnets was used as the text for Cipriano de Rore’s well-known Datemi Pace.

Josquin des Prez (1440–1521): One of the most influential composers of the Renaissance period. Known for his Petite Camusette, composed around 1500, and his Ave Maris Stella Mass, a paraphrasing of the ancient Ave Maris Stella plainchant.

Pythagoras (560–480 B.C.E.): Greek philosopher known for his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.
**Cipriano de Rore** (1516–1565): Flemish composer considered to be a premier madrigalist. Used a Petrarchan sonnet as the text for his madrigal *Datemi Pace*, composed in 1557.

**Seikelos**: Greek composer, known for the “Epitaph of Seikelos,” a *skolion*, or drinking song, written around the 1st century C.E.

**Thomas of Celano** (1200–1255 C.E.): Thirteenth-century Franciscan monk believed to have composed the *Dies Irae* around 1225.

**Thomas Weelkes** (1575–1621): English madrigalist known for *As Vesta Was from Latmos Hill Descending*, published in 1601.

**Tsai-Yu**: Ming dynasty prince who described the principle of equal temperament in 1596, though traditionally Andreas Werckmeister is credited with inventing this concept in 1700.

**The Baroque Era (1600–1750)**

**Johann Sebastian Bach** (1685–1750): Considered by many to be the greatest composer in the history of Western music, Bach’s main achievement lies in his synthesis and advanced development of the primary contrapuntal idiom of the late Baroque era and in the basic tunefulness of his thematic material. He is also known for the numerical symbolism and mathematical exactitude that many people have found in his music.

**Giulio Caccini** (c. 1546–1618): Italian composer credited with being the inventor of the *stile recitativo*, one of the foundations of operatic style. A member of the Florentine Camera, a Renaissance “intellectual club.”

**Emilio de’ Cavalieri** (c. 1550–1602): Roman-born composer whose dramatic works were forerunners of opera and oratorio. *His Dalle Più Alte Sfere* (1589) highlights madrigal effects and virtuoso techniques for the solo singer. A member of the Florentine Camera, a Renaissance “intellectual club.”

**Arcangelo Corelli** (1653–1713): Italian composer and violinist who eschewed virtuosity and strove for complete control of tonality, though not all movements are tonally closed. The implications of fully systematized tonality were first realized in the concerto compositions of Corelli and his contemporaries.

**Bartolomeo Cristofori** (1655–1731): Developed the first working drawings of the piano in 1709.

**George Frederick Handel** (1685–1759): German composer whose works are characterized by grandeur and sustained power, simple melodies, and breadth and clarity of harmonic structures. Some of Handel’s most well-known works include *Water Music* (1717) and his English-language oratorio *The Messiah* (1742).

**Louis XIV of France** (1638–1715): King of France (1643–1715); his palace at Versailles is an architectural example of Baroque extravagance and control.
Jean-Baptiste Lully (1632–1687): Composer to Louis XIV’s court who exerted
tremendous influence on French opera. In addition to many operas, including
The Temple of Peace (1685), Lully composed ballets, sacred vocal pieces, and
incidental music for the theater.

Pietro Metastasio (1698–1782): Italian poet/librettist most responsible for
standardizing the form of the libretto in Baroque-era opera.

Claudio Monteverdi (1657–1643): Key proponent of the seconda prattica, the
concerted music characteristic of the early Baroque period; also key to
development of the new form of opera that sprang from the combination of
music and rhetoric in the art of Italian monody, as shown in his opera Orfeo
(1607).

Erdmann Neumeister (1671–1756): Influential Lutheran theologian and poet
who helped to shape the nature and content of the Lutheran Church cantata.

Johann Pachelbel (1653–1706): German composer and organist who was a
dominant figure in late 17th-century keyboard music. His repertory is the stylistic
ancestor of Bach’s, particularly his technique of chorale variation.

Giovanni Battista Pergolesi (1710–1736): Italian composer whose La Serva
Padrona was embraced by intellectuals toward the end of the Baroque era as the
new operatic ideal.

Jacopo Peri (1561–1633): Along with Giulio Caccini and Emilio de’ Cavalieri,
strived for a type of singing style between speech and song (stile
rappresentativo). A member of the Florentine Camerata, a Renaissance
“intellectual club.” Peri’s opera Euridice (1660) is the first complete opera to
survive.

Henry Purcell (1659–1695): Leading English composer, known for his opera
Dido and Aeneas, published in 1689.

Jean-Jacques Rousseau (1712–1778): Anti-establishment French intellectual at
the cutting edge of the Enlightenment. Rousseau led the rejection of Baroque
opera seria in favor of opera buffa, with Giovanni Battista Pergolesi’s La Serva
Padrona as the operatic ideal.

William Shakespeare (1564–1616): Traditionally said to be the greatest
English-speaking playwright. Shakespeare’s works provided subjects for many
composers.

Antonio Vivaldi (1678–1741): Italian composer and violinist. His importance
lies in his concertos, for their boldness and originality and for their central place
in the history of concerto form.

The Classical Era (1750–1827)

Ludwig van Beethoven (1770–1827): German composer and pianist who
radically transformed every musical form in which he worked. Considered a key
transitional figure between the Classical and Romantic eras because of his
Classical training and technique and Romantic range of expression. His music combined the spirit of the Enlightenment, the spirit of revolution, and the turmoil of the Napoleonic era with his own personality.

Franz Joseph Haydn (1732–1809): Austrian-born composer whose music is notable for its solid structure, which was an important part of the Classical era, though his music long failed to exert as powerful a sway over the public as that of Mozart and Beethoven. He is regarded as the “father” of the symphony, orchestra, and string quartet. Over the course of his life, Haydn was also instrumental in the development of the sonata cycle and helped to establish the tradition of modern orchestral playing.

Ludwig von Koechel (1800–1877): In 1862, von Koechel published a chronological and thematic register of the works of Mozart. It is sometimes known today as “the Koechel catalogue,” and the so-called “K numbers” are still used to refer to Mozart’s works.

Wolfgang Amadeus Mozart (1756–1791): Austrian composer, keyboard player, violinist, violist, and conductor. Mozart’s sense of form and symmetry seems to have been innate and was allied to an infallible craftsmanship, which was partly learned and partly instinctive. His operas not only displayed hitherto unequalled dramatic feeling but widened the boundaries of the singer’s art through contact with some of the greatest talents of his day. Mozart’s insight into human nature, at once perceptive and detached, created characters on the stage who may be claimed in their context as the equal of Shakespeare’s. His music combined Italian, French, Austrian, and German elements. Not by revolutionary deliberation but by the natural superiority of the music he wrote, he changed the course of the symphony, the string quartet, the sonata, and much more.

Lorenzo da Ponte (1749–1838): The librettist of Mozart’s great opera buffa: The Marriage of Figaro (1786), Don Giovanni (1787), and Thus Do They All (1789).

Gioacchino Rossini (1792–1868): Italian composer who published three dozen or so operas. Probably the most well known is The Barber of Seville, a treatment of the first play of the Figaro trilogy by Beaumarchais, on which Mozart had drawn 30 years before in Vienna. A leading bel canto composer.

The Romantic Era (1827–1848)

Vincenzo Bellini (1801–1835): One of the most important composers of Italian opera in the early 19th century, considered a leading bel canto composer, though his influence was not confined to opera. Chopin owes much to him, particularly in his handling of melody.

Franz Benda (1709–1786): Composer and violinist in the court of Prussia’s Frederick the Great. Significant works demonstrating Romantic trends include Symphony in C (c. 1750).
Hector Berlioz (1803–1869): French composer who introduced the idea of an idée fixe, a single melody that unites an entire work but is gradually transformed throughout the course of the symphony. Also the first composer to closely associate his symphonies with extra-musical “programmes.”

Johannes Brahms (1833–1897): German composer whose compositions continued in the progressive direction of waning Romanticism. In his later works, however, Brahms synthesized Classical forms with the slowly unraveling sense of tonality almost forgotten from early Romanticism. Considered a master of the German lieder.

Frederic Chopin (1810–1849): French/Polish composer who devoted himself exclusively to the piano, defining what sort of music the then-new instrument was capable of producing.

Gaetano Donizetti (1797–1848): Italian composer who played an invaluable role in the development of Italian opera, planting the seeds that enabled opera to flourish in the latter half of the 19th century. Donizetti, to a much greater extent than Rossini and Bellini, was to exert a tremendous influence on the operas of Giuseppe Verdi.

Mikhail Glinka (1804–1857): Commonly regarded as the founder of Russian nationalism in music. His Russian operas offered a synthesis of Western operatic form with Russian melody.

Christoph Willibald Gluck (1714–1787): Czech composer who left an indelible impact on French opera, helping to move the genre out of the Baroque world and into the Classical one. Following his reforms, French Romantic operas remained spectacular, with three main forms: grand opera, opera comique, and lyric opera.

Johann Wolfgang von Goethe (1749–1832): Leading German-language writer who epitomized the concept of Sturm and Drang. Schubert, in particular, based many of his compositions on Goethe’s poems.

Franz Liszt (1811–1886): Austrian composer known for his work in creating the symphonic poem, which attempts to translate into musical terms the greatest works of literature. As a pianist, he had no equal, and as a composer, he suggested to a younger generation of musicians the new course that music was to take.

Gustav Mahler (1860–1911): Bohemian composer whose output consists almost entirely of late-Romantic–style symphonies and lieder. Although tending to use the Classical forms of sonata and scherzo, his themes typify the anxious fin-de-siècle mood that took hold of Europe during his era. While drawing closer to the world of new music—atonality—he expanded the Romantic orchestra to its breaking point.

Felix Mendelssohn (1809–1847): German composer, pianist, organist, and conductor who combined a Classical upbringing with Romantic inclination, imparting to his work a poetic elegance that has caused it to be regarded as
superficial because of its lack of impassioned features. However, his music now is valued for its craftsmanship, restraint, poetry, inventive orchestration, and melodic freshness.

Alexander Sergeyevich Pushkin (1799–1837): Preeminent Russian nationalist poet and author who, through the model of his own work, provided a literary heritage for the Russian language, which spilled over into Russian opera.

Franz Schubert (1797–1828): Austrian composer considered to be one of the masters of the lieder. Altogether, wrote more than 600 songs, of which about 200 are different settings of poems, particularly those by Goethe and Schiller. He ranks among the greatest of composers in all forms except opera.

Robert Schumann (1810–1856): German composer, pianist, conductor, and critic. Schumann was noted for his poetic works, in which Classical structure and Romantic expression are combined. His songs, particularly his song-cycles, are among the glories of lieder.

Bedrich Smetana (1824–1884): Bohemian composer who holds an important place in the development of musical nationalism, a key trend in Romantic music. Among his most significant works was Ma Vlast (1878).

Richard Strauss (1864–1949): German composer who shone in two major areas: tone poem and opera. Almost single-handedly, he carried the Wagnerian opera tradition and the Romantic Lisztian tone poem into the 20th century. He is also one of the great composers of lieder.

Peter Ilyich Tchaikovsky (1840–1893): Russian composer and conductor, whose music is characterized by extreme tunefulness and emotional fervor, typical of Romantic musical trends. Among his significant works are the ballets Romeo and Juliet and The Sleeping Beauty.

Giuseppe Verdi (1813–1901): Prolific Italian composer whose career practically constitutes the history of Italian opera between 1850 and 1900. Verdi’s style evolved slowly and almost entirely eliminates the differentiation between aria and recitative, elevating the orchestra and favoring characterization and dramatic truth over the vocal prettiness of the bel canto style.

Richard Wagner (1813–1883): German composer who brought German Romantic opera to its culmination. Some of his most influential musical innovations included continuous music and leitmotifs, that is, motives associated with a person, object, idea, or feeling. Also, in Wagnerian opera, the orchestra is a full partner with the voices.

Carl Maria von Weber (1786–1826): A cousin of Mozart’s wife, von Weber’s work blended many of the ingredients typical of German Romanticism: simple peasant virtues mingling with the magic and latent evil of the forest. He won a lasting reputation with the first important Romantic German opera, Der Freischütz.
Hugo Wolf (1860–1903): Austrian composer who furthered the expressive power of the German *lied*.

**Romanticism to Modernism (1848–1913)**

Mily Balakirev (1837–1910): Self-appointed leader of a group of five post-Glinka Russian dilettante composers who banded together for the stated mission of glorifying the spirit and music of Mother Russia through their concert works.

Alexander Borodin (1833–1887): One of the five composers in Balakirev’s group.

Caesar Cui (1835–1918): One of the five composers in Balakirev’s group.

Claude Debussy (1862–1918): French composer who was the founder and most important representative of the Impressionist movement in music, marking a significant break with the German musical tradition of his time.

Modest Mussorgsky (1839–1881): One of the five composers in Balakirev’s group.

Nicolai Rimsky-Korsakov (1844–1908): One of the five composers in Balakirev’s group.

Arnold Schönberg (1874–1951): Austro-Hungarian composer who developed the concept of “emancipation of dissonance,” through which he attempted to “free” his music from the shackles of traditional tonality. *Pierre Lunaire* (1912) was the capstone to Schönberg’s freely atonal period.

Igor Stravinsky (1882–1971): Russian-born composer particularly renowned for such ballet scores as *The Firebird* (1910), *Petrushka* (1911), *The Rite of Spring* (1913), and *Orpheus* (1947). His works are marked by nationalism and innovative use of rhythm.
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Dear Tom,

The reading list is enclosed. Compared to some of your other courses, the reading list is somewhat spare. One reason for its brevity is my avoidance of overly technical books, which constitute the great majority of music texts (technical meaning that a working knowledge of music notation is called for). I have also chosen to recommend but a few composer biographies of outstanding merit; there is enough biographical information in the “Books of General Interest” to satisfy all but the most curious reader/listener.

Another reason why I’ve kept the reading list short is that I believe that folks should go out and spend their money on concerts and recordings. Which brings us to another issue, one which I’ve thought about at some length; that is whether or not we should provide a list of recommended works of which our students/clients should buy recordings. I have decided (albeit unilaterally; your feedback is welcome here) not to provide such lists. First of all, a list of recommended recordings would be a waste of time. Particular recordings go in and out of print so rapidly and are unavailable in so many geographic locations that such a list would be obsolete by January. Second, a list of recommended repertoire (even an abbreviated one) would be so long as to be positively daunting to all but the most hardcore music fan. We might, somewhere in the booklet, suggest that the novice listener start their collection by simply acquiring recordings of the works featured in the course. It’s a good way to start, and once they’ve decided what they like best, they can go out and buy more of the same.

Best,
Bob Greenberg

Dear Student/Client,

I took his advice both for this booklet and for my own listening.

Tom Rollins
How to Listen to and Understand Great Music
Part VI

From Romanticism to Modernism: 1848–1913

Professor Robert Greenberg
Robert Greenberg, Ph.D.
San Francisco Conservatory of Music

Robert Greenberg has composed over forty works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg’s work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his Child’s Play for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg’s awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer’s Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony’s “Discovery Series.” Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg’s work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc. magazine, and the San Francisco Chronicle. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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Part VI
From Romanticism to Modernism: 1848–1913

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How to Understand and Listen to Great Music
Part VI
From Romanticism to Modernism:
1848–1913

Scope:
The final section of this series completes the examination of the 19th century begun in Part V and moves into the early 20th century. The examination of 19th century music concludes with discussions of descriptive or “program” music and musical nationalism and exoticism, with special attention given to the life and music of Franz Liszt and the growth of Russian nationalism. We discuss seemingly revolutionary changes in Western music against a backdrop of a musical language exhausted by Romantic expressive excess as well as the scientific, technological, and intellectual changes at the turn of the 20th century. The great triumvirate of early 20th century modernist composers—Debussy, Stravinsky, and Schönberg—are examined individually; in all three cases, we note their debts to their musical past even as we examine their innovations.

Music featured in this part includes works by:

- Mendelssohn, Mahler, Brahms, and Glinka
- Debussy’s “Nuage” from *Three Nocturnes*
- Stravinsky’s *Firebird* and *Rite of Spring*
- Schönberg’s *Pierrot Lunaire*
Lectures Forty-One and Forty-Two
The Concert Overture

Scope: These lectures return to the realm of instrumental music, specifically late-19th century orchestral program music. After exploring the increasing specificity of 19th century orchestral program music, we will define and discuss the major genres of 19th century orchestral program music: the Program Symphony, the Concert or Symphonic Overture, and the Symphonic or Tone Poem. A discussion of Shakespeare’s importance to the music of the 19th century follows. These lectures then introduce the life and personality of Peter Ilyich Tchaikovsky, and they conclude with an in-depth examination of his Overture-Fantasy to Romeo and Juliet.

Outline

I. We begin with a brief review of program music.
   A. Program music is instrumental music that describes some extramusical content—a picture, story, poem, or play.
   B. During the 19th century, the content of program music became increasingly explicit.
      Featured Music:
      Mozart, Eine kleine Nachtmusik, second movement (1787)
      Beethoven, Symphony No. 6, fourth movement (1808)
      Tchaikovsky, Romeo and Juliet, “Love” Theme (1869)
      Mahler, Symphony No. 1, third movement (1888)
   C. These examples demonstrate increasingly explicit programs.
      1. The Mozart piece is an example of absolute music.
      2. The Beethoven piece is music as metaphor of a summer thunderstorm.
      3. The Tchaikovsky piece is music with an absolute emotional meaning with reference to two specific individuals.
      4. The Mahler piece has emotional, programmatic, and visual meaning.

II. There are several Romantic-era program music genres.
   A. A program symphony is a multi-movement work that tells a single story.
   B. A concert overture (or symphonic overture) is a single-movement work, organized in something resembling sonata-allegro form, which tells a story.
   C. A symphonic poem is typically a single-movement work in which the form is determined by the literary story being told.
   D. Tone poem is Richard Strauss’s name for a symphonic poem—a single-movement work without any predetermined form.
III. Shakespeare and the Romantics.
   A. A huge Shakespeare revival began in the early 19th century and continues to this day.
   B. Shakespeare’s plays, with their incredible emotional power, loose prose, and bold juxtapositions spoke powerfully to composers and audiences alike.
   C. A few 19th century works were based on Shakespeare’s plays:
      1. Opera
         a. Macbeth: Verdi
         b. Othello: Verdi
         c. Falstaff (Merry Wives of Windsor): Verdi
         d. Beatrice e Benedict (Love’s Labors Lost): Berlioz
      2. Grandiose and instrumental works
         a. Romeo and Juliet: Berlioz
         b. Romeo and Juliet: Tchaikovsky
         c. Hamlet: Tchaikovsky
         d. Overture to A Midsummer Night’s Dream: Mendelssohn
      Featured Music:
      Mendelssohn, Overture to A Midsummer Night’s Dream, “Bottom’s” Theme

IV. Peter Ilyich Tchaikovsky (1840–93)
   A. We begin with a brief biography.
      1. Tchaikovsky grew up in St. Petersburg.
      2. He entered the St. Petersburg conservatory—a repository of Germanic musical craft—at age 21 in 1861.
      3. Following graduation, he became a professor at the Moscow Conservatory.
      4. He was a nervous, neurotic, and unhappy man who feared throughout his life that his homosexuality would be discovered.
   B. His modest to large compositional output included:
      1. Six symphonies
      2. One violin concerto and three piano concerti
      3. Two operas
      4. Three ballets: Swan Lake, Sleeping Beauty, Nutcracker
      5. Various program works: Romeo and Juliet, 1812 Overture, Manfred Symphony, Hamlet
   C. Tchaikovsky had two important relationships with women.
1. His brief marriage in 1877 to Antonina Ivanova Miliukova was a fiasco.
2. Nadejda von Meck, a wealthy widow, served as Tchaikovsky’s financial patron for seventeen years, until in 1891 she cut him off without warning—probably because of her own straitened financial situation and mental disorders.

V. Tchaikovsky’s compositional style was an amalgamation of diverse international elements.
   A. It combined Tchaikovsky’s Russian cultural and emotional heritage with his Western/German-style musical training and his excessively emotional personal temperament.
   B. Tchaikovsky also showed a remarkable gift for melody.

VI. Overture-Fantasy to *Romeo and Juliet*, 1869 (revised 1880).
   A. This work is loosely written in sonata-allegro form.
   B. It follows the larger outline of the *Romeo and Juliet* story.
   C. The musical themes correspond to the literary themes Tchaikovsky seeks to set forward.
      1. The piece begins with the hymn theme—dramatic and religious in tone, it presages the tragic ending of the piece.
      2. Theme 1 is the vendetta theme—a brutal, powerful theme that represents the violent hatred between the Montagues and Capulets.
      3. Theme 2 is the love theme—a sweet, enthralling theme diametrically opposed to the vendetta theme; it represents the idealized love between Romeo and Juliet.
   D. Unlike the play, which ends in tragedy, Tchaikovsky’s *Romeo and Juliet* ends with transcendent love music, reflecting the 19th century notion of eternal love (see Wagner’s *Tristan und Isolde*).

**Featured Music:**
Tchaikovsky, *Romeo and Juliet*
Quasi Sonata form

Introduction “Andante”

The mood of the Introduction is one of quiet anguish and melancholy; musically it provides a long, steady buildup to the Exposition.

Part 1: Hymn Theme
Melancholy, rising chorale tune is prayerfully intoned by clarinets and bassoons in f-sharp minor.

Part 2: Half-note, “anguish” motives climb upward through the strings, leading directly into . . .
f-sharp minor → f minor

Part 6: Three rising “announcements” in the strings and winds are followed by upward strumming harp; this passage is longer and more fully orchestrated than the earlier version.

e minor

1x 2x 3x timpani roll

Exposition “Allegro giusto”

Theme 1: Vendetta Theme
Violent, dramatic theme at once portrays the feud between the Capulets and Montagues and the violent, deadly confrontation on which the drama hinges.

Theme
tutti h minor

Dramatic developmental episode features sequences of motives drawn from Vendetta Theme.

Explosive winds, brass, and percussion and 16th-note strings bring theme toward its climax.

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Part 3: Three rising "announcements" in flutes are followed by upward strumming harp (like the lute of a minstrel about to tell a sad tale!)

\[ \begin{align*}
&\text{1x} & \text{2x} & \text{3x} \\
\end{align*} \]

Part 4: Hymn Theme in winds is now accompanied by quiet string *pizzicato* in *f minor*.

Part 5: Half-note "anguish" motives climb upward through strings in *f minor*.

Part 7: Transition/buildup

"poco a poco stringendo accelerando"

Passage is based on "anguish" motives faster . . . *allegro* . . . slow . . . faster . . .

cresc. . . . *f* . . . cresc.

*a minor* (then modulatory . . .)

Climactic version of the *Vendetta Theme*

Transition Motives from the *Vendetta Theme* quietly dissipate the energy accumulated previously

Theme 2

Part 1: Love Theme

\[ \begin{align*}
\text{heard briefly; perhaps meant to represent Romeo and Juliet's first glance at each other} \\
\text{D-flat Major} \\
\text{English horn and violas} \\
\end{align*} \]
Part 2: “Sighing” motive creates a dreamy, slightly melancholy mood; the love that will doom Romeo and Juliet begins to grow...

strings (con son.do)

Development

Based entirely on the Vendetta Theme and Hymn Theme

Part 1: Ugly reality intrudes upon the reverie of the lovers as the Development returns the music to the dramatic, minor Vendetta Theme

Recapitulation

Theme 1: Vendetta Theme
Abbreviated; violent and dramatic

Theme 2: Love Theme

Developmental passage based on motives from the Love Theme
Part 3: Love Theme
"dolce e sensibile"
in the winds

Note: horn continues to play "sighing" motive (some heavy breathing going on here! The two have fallen in love!)

\[ a \quad b \quad a^\prime \]

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Part 6: Motives from the Vendetta Theme are heard, initially in the low strings

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Part 7: The Development reaches a thunderous climax as the Vendetta Theme rhythm is hammered home, followed by the explosive, swirling motion first heard in the Exposition

The Love Theme returns, but the ecstasy is cut short by . . . .

Following the "fateful thrust" in ms 471, the music slowly and miserably descends and quiets

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Part 1: A funereal pall is cast upon the music as muffled timpani and low pizz. accompany minor motives of the Love Theme; Romeo and Juliet die b minor.

Part 2: A gorgeous and melancholy chorale is heard in the winds; it combines the "sighing" motive with the mood and rhythm of the Hymn Theme to create a moving tribute—perhaps Friar Lawrence's last rites—to the doomed lovers.

Part 3: Strumming harp resumes under a shimmering major-ish version of the Love Theme; this gorgeous, ethereal music would seem to suggest that Romeo and Juliet's love has transcended the bonds of morality and continues in a higher place . . . *

*This vision of a timeless, transcendent love would seem to be a direct reference to and influence of Wagner's Tristan and Isolde.

Part 4: Monumental and shattering series of B Major chords powerfully conclude the piece.
Lecture Forty-Three
Romantic Nationalism—
Post-1848 Musical Nationalism

Scope: This lecture examines the trend of folkloric musical nationalism during the second half of the 19th century. It begins with a description of the extraordinary events of 1848, the so-called “year of failed revolutions.” With the destruction of the revolutionary movement assured, artistic nationalism became one of the few remaining modes of nationalist expression. A brief history of 19th century nationalism in music ensues, followed by a discussion of musical exoticism. Ultimately, the lecture turns to Franz Liszt, perhaps the most representative instrumental virtuoso/composer of the 19th century, and his composition Totentanz.

Outline

I. 1848 was the year of failed revolutions in Europe.
   A. Amid an insurrection in Paris on February 24, King Louis-Philippe abdicated and fled to England.
   B. On March 1, riots broke out in Vienna against the Habsburg government of Metternich.
   C. On March 3 in Hungary, Louis Kossuth gave a speech on the virtues of liberty, which was published almost immediately in Vienna.
   D. Amid insurrection in Vienna on March 13, Metternich resigned and fled.
   E. With the fall of Metternich, riots and outright revolutions broke out across Germany and the Austrian/Habsburg empire.
      1. March 15: Berlin
      2. March 15: Hungary
      3. March 18: Bohemia
      4. March 18: Milan
      5. March and April: Venice, Tuscany, Sardinia, etc.
   F. In June the revolutionary tide turned—the old governments were stunned but not broken.
   G. By autumn 1848 the revolutions had all been crushed.

II. Political nationalism having been crushed, nationalistic expression was now expressed only in the arts, including music.
   A. The revolutions of 1848 gave rise to musical nationalism.
   B. Musical nationalism featured the incorporation of folk music, literary themes, and stories into concert works and operas.
      1. Such music stirred strong emotions at home and made a strong ethnic impression abroad.
      2. Such nationalism allowed composers to assert at least an artistic independence over the Austrian/German musical ideal.
C. Some early examples of 19th century musical nationalism include:
Frederic Chopin (1810–49)
**Featured Music:**
Chopin, Polonaise Op. 40, No. 1 (1838)

Franz Liszt (1811–86)
**Featured Music:**
Liszt, Hungarian Rhapsody No. 2 (c. 1850)

D. By the 1860s, the “ethnic” sounds of European concert music had become part of a shared musical language, a composer’s country of origin notwithstanding.

E. Exoticism refers to the adoption by a composer of the musical nationalism of another nationality. Johannes Brahms (1833–97), for instance, incorporated Hungarianisms into many of his pieces.

**Featured Music:**
Brahms, Hungarian Dance No. 5 (c. 1868)
Brahms, Violin Concerto, third movement (1878)

III. Franz Liszt (1811–86) was arguably the most influential composer/virtuoso of the 19th century.

A. Liszt is the prototype for the new “secular hero,” the virtuoso/performer as god. He inspired, and society condoned, public behavior that a mere generation earlier would have been unthinkable.

B. There is no Romantic-era trend that Liszt did not indulge in.

**Featured Music:**
Liszt, *Totentanz* (1848)
1. This is a variations-type work for piano and orchestra.
2. The programmatic content is based on the Black Death of the 14th century.
3. The “theme” of the work is the Catholic prayer for the dead, the *Dies Irae*.

IV. The majority of active composers from about 1860 to 1940 were nationalist composers whose music was informed by their native or folk music. The nationalist music that emerged from this ethnic self-identification rapidly became a shared resource as composers of all nationalities borrowed from each other’s nationalism in an increasingly global musical environment.
Lecture Forty-Four

Russian Nationalism

Scope: In this lecture we turn to 19th century Russian musical nationalism. The lecture begins with a brief history of St. Petersburg, a city built by Czar Peter I as his window on the West, the most “modern” and Westernized city in 18th- and 19th century Russia. Russia’s entry into the greater European community as a result of the defeat of Napoleon and the Decembrist Revolution of 1825 are discussed, as is the growing conviction, during the 1820s and 1830s, that the Russian language and native Russian music were capable of the highest artistic expression, a conviction realized in the literature of Pushkin and the operas of Mikhail Glinka. The music and ideas of the “Russian Five”—Balakirev, Cui, Mussorgsky, Rimsky-Korsakov, and Borodin—are discussed and illustrated, with a special emphasis placed on Rimsky-Korsakov and his Russian Easter Overture.

Outline

I. We begin with an introduction to Russian musical nationalism.
   A. Russian musical nationalism was not so much a reaction to 1848 as a reaction to Russia’s entry into the European mainstream during the early 19th century.
   B. Western concert music in Russia had its beginnings during the reign of Czar Peter the Great.
      1. Peter built St. Petersburg from scratch as Russia’s window on the West beginning in 1703.
      2. The city was stocked with the best Western architects, artists, and musicians that rubles could buy.
      3. St. Petersburg was (and remains) the most Westernized city in Russia.
   C. Up until the 19th century, music in St. Petersburg consisted mainly of Italian opera, light Viennese- and Italian-style instrumental music, and aristocratic amateur concerts.
   D. Russia became part of the larger European community as a consequence of Napoleon’s defeat in 1812 and the Decembrist revolt in 1825.
   E. Certain Russian writers and musicians consciously decided c. 1825 to cultivate a uniquely “Russian” artistic tradition.
      1. Preeminent among these Russian nationalists was the poet and author Alexander Sergeyevich Pushkin (1799-1837).
      2. Through the model of his own work, Pushkin provided a literary heritage for the Russian language, which had theretofore been thought unfit for fine literature.
II. The dominant figure in the emergence of Russian music was Mikhail Glinka (1804–57).
   A. Glinka received a “classical” (Italian/German) music training.
   B. He was a professional civil servant; music was a hobby for him.
   C. In 1834 Glinka composed the Russian-language opera *A Life for the Czar*. The opera premiered before the imperial family in 1836 and was a big success.
   D. In 1842 Glinka composed the opera *Ruslan and Ludmilla*—his masterwork.
   **Featured Music:**
   Glinka, *Ruslan and Ludmilla*, Overture (1842)
   E. Glinka became the hero/god/role model for the next generation of Russian composers.

III. The Five
   A. “The Five” were a group of young, post-Glinka Russian dilettante composers who banded together and whose stated mission was to glorify the spirit and music of mother Russia through their concert works.
      1. Mily Balakirev (1837–1910)
      2. Caesar Cui (1835–1918)
      3. Modest Mussorgsky (1839–81)
      4. Nikolai Rimsky-Korsakov (1844–1908)
      5. Alexander Borodin (1833–87)
   B. The self-taught Five made a virtue of their technical ignorance, and they raised the flag of their dogmatic nationalism at every opportunity. They particularly scorned the music of Anton and Nicolai Rubinstein, who to The Five represented the Western European academic tradition.
   C. The Five created a characteristic “Russian” music based on Glinka’s model.
      1. It uses Russian folk melodies or melodies created to sound like folk melodies.
      2. It is essentially thematic with comparatively little development.
      3. It is emotionally powerful and often unrefined to ears accustomed to German/Italian music.
   **Featured Music:**
   Mussorgsky, *Pictures At an Exhibition*, promenade (1874)

   A. By the 1880s, Rimsky-Korsakov had become the most technically accomplished composer of The Five.
   B. In 1871 he accepted a teaching position at the St. Petersburg Conservatory. His work there allowed him to form the link between the
traditional European musical establishment and the amateurism of The Five.

C. He was an important teacher whose students included Glazunov and Stravinsky.

D. Rimsky-Korsakov is known in the West as the composer of many popular orchestra works. In his own time, as in Russia today, he was known mainly as an opera composer.

E. **Featured Music:**

Rimsky-Korsakov, *Russian Easter Overture* (1888)

1. This piece has extraordinary orchestration.

2. It is a concert/symphonic overture that tells the narrative story of a Russian Easter day.

3. It is nationalistic in both subject matter and use of preexisting Russian melodies merged with originally composed material. The seamless melding of preexisting melodic material with original music makes it virtually impossible to tell where one leaves off and the other begins.

4. The piece is based on religious melodies drawn from the *Obichod*—a 1772 collection of Russian religious music.
Quasi Sonata form

Introduction "Lento mistico"

Let God Arise
Prayerful, chant-like winds intone this morning hymn, imbuing it with an ancient, Gregorian quality d minor (natural minor)

4 Violins with low string pizzicato accompaniment
7 Litting, bright violin cadenza would seem to depict the first rays of morning light falling across the holy, church-dominated landscape

G Major

25 "tranquillo"
Winds, with string/pizz. accompaniment play the hymn

29 Flute cadenza D Major

An Angel Waived “dolce”
Played by solo clarinet

Note: ringing, incredibly delicate accompaniment in violins, flute, and harp

C Major

(Dramatic diminished harmonies and cymbal/timpani rolls add drama to this version of Let God Arise)

55 Rising, “dolce” string motives cello solo

The hymn momentarily resumes

A Major

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Based on themes taken from the Obikhod, a 1772 collection of hymns from the Russian Orthodox Church.

**An Angel Waiteled**
This beautiful, lyric hymn tune is played by a solo cello

*Note:* chirping flute and harp arpeggios in accompaniment

F Major
dear

**Let God Arise**

*Maestoso*
The hymn is now intoned responsorially between trombones and strings

a minor

**Violin cadenza**

*Note:* Delicate harp accomp.

**Let God Arise**

*Andante lugubre* (mournful)
Heavy, serious version of the hymn, played by tuba and bassoons, is meant to portray the “gloomy colors...of the holy sepulchre”

d minor

**Incredible section draws Introduction to an end and introduces the Allegro.**

Shimmering string tremolo

Ecstatic solo clarinet cadenza

Harp arpeggios

Glittering section depicts the glow "that had shone with ineffable light at the moment of resurrection..." (Rimsky-Korsakov)
Exposition "Allegro agitato"

Theme 1: Let Them ... Vigorous and dramatic, **Theme 1** alternates a new hymn tune, *Let them also that hate him flee before him* (below), with a powerful, brass-dominated version of the opening hymn, **Let God Arise**

*Let them ...*

![Musical notation]

![Musical notation]

**Theme 2: Christ Is Arisen**
"poco più sostenuto e tranquillo; cantabile."
Shimmering, brilliantly orchestrated hymn tune which, being the story of Christ's resurrection, will ultimately be the climactic melody of the piece

**D Major**

![Musical notation]

![Musical notation]

**Cadence Material**
Initially quiet, bell-like *picc*, passage builds to a rousing fanfare in the trumpets

**Note:** percussion instruments—triangle, cymbals, bass drum and tam-tam

2x

**Part 4: Big buildup! Section is based on the material heard in the Bridge (ms 157–202)**

"Allegro agitato" Quiet timpani begins Sequence to propel the music based on forward *tutti* fanfares

*(See Note at top of facing page)*

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Development

Part 1: Begins with a blaring fanfare in C Major

Part 2: Christ Is Arisen is briefly heard in the winds with string accompaniment in G Major

Part 3: Let God Arise

Recitative, maestoso

A profound, prayerful solo trombone powerfully intones a new version of the hymn; the slower tempo vividly recalls the solemn mood of the Introduction.

(Voluntary)

(Part 5 and 6 mirror 97-132 of the Exposition)

Part 5: Let God Arise

Explosive responsorial version of the hymn heard between a trombone choir and winds

Part 6: Section pits rising string arpeggios against opening motive of Let God Arise in the trombones and tuba
Recapitulation*

Theme 1: Let Them...
Extended, dramatic version of this syncopated hymn
d minor

*Note that here in the Recapitulation, the hymn, *Let God Arise*, has been superseded by the heretofore underspoken *Christ is Arisen*

Bridge
Birling *tutti*
fanfares alternate with scurrying strings/winds and rising/falling arpeggios

Coda

Part 1: *Christ Is Arisen*
*poco piu animato*
in trombones and tuba

Note: Glittering, ringing accompaniment (celeste, harp, high winds, percussion, and *pizzicato* strings) gives the hymn a celebratory air

C Major

Part 2: Rising/falling arpeggios in the violins punctuated by quiet fanfares

Part 5: Ringing trumpet and trombone fanfares and timpani flourish bring the movement to a magnificent conclusion

D Major

End
Theme 2: Christ Is Arisen
Brilliant, shimmering version of this hymn tune

G Major

Cadence Material
Initially quieter, bell-like pizzicato passage builds to a rousing fanfare in the trumpets
Note: triangle, cymbals, tam-tam, strings con sord.

Part 3: Bridge Material
"allegro agitato"
Blaing tutti fanfares, scurrying melody, and rising/falling arpeggios are now layered atop one another to create an energetic, swirling effect

Part 4: Christ Is Arisen
"Maestoso" ("grandioso") A jubilant, ringing, cacophonous finale would depict the ecstatic joy of Christ's resurrection at the heart of the Easter celebration

C Major
**Scope:** This lecture seeks to explain the historical inevitability of early 20th century modernism by surveying musical and expressive trends from the Baroque era through the late 19th century. The lecture first discusses the three Bs—Bach, Beethoven, and Brahms—and the critical and aesthetic resistance their music met in their own lifetimes, the point being that new music has always been difficult for its contemporary listeners. The lecture then explores the changing role of music from the Baroque era through the Romantic, with special attention given to the ever more inclusive and self-expressive music of the 19th century. After discussing some of the many technological, scientific, and philosophic discoveries and changes in and around the turn of the 20th century, the lecture asks the key question: With an expressive language pressed to the breaking point, with a new scientific and technological world at hand, and the thrill of a new century about them, will the best young composers be content to work within the same melodic and harmonic language as their great-great grandfathers? Clearly, they were not.

**Outline**

I. Twentieth century music is an acquired taste, but one well worth acquiring.
   A. Our century has been a time of terrific change in every aspect of society—including musical style.
   B. The music of some of the greatest composers in the Western tradition—J.S. Bach, Beethoven, Berlioz, Brahms, Mahler—was not well received by its contemporary listeners. During the 19th century, there was as much debate about contemporary music as there is today.
   C. We should treat our contemporary art carefully and respectfully. What is new and difficult in a work of art is often what is most original, powerful, and lasting. We should not expect fully to understand or even like it at its first hearing.

II. Some telling quotations illuminate the changing role of music over the centuries.
   A. Andrews Werckmeister on the Baroque-era view of music: “Music is...a gift of God, to be used only in His honor.”
   B. Charles Burney on the Classical-era view of music: “Music is an innocent luxury, unnecessary, indeed, to our existence, but a great improvement and gratification of the sense of hearing.”
   C. E.T.A. Hoffmann on the Romantic-era view of music: “Music is the most Romantic of the arts as its subject is only the INFINITE, the secret Sanskrit of nature expressed in tones which fill the human heart with endless longing, and only in music does one understand the songs of trees, flowers, animals, stones, and floods!”
III. The “self-expressive” revolution began with Beethoven. In Beethoven’s wake, Romantic-era composers sought ever more extreme content.
   A. Emotional content
      Featured Music:
      Tchaikovsky, Romeo and Juliet, Love Theme (1869, revised 1880)
   B. Pictorial, often grotesque content
      Featured Music:
      Liszt, Totentanz (1849)
   C. Ethnic content (nationalism)
      Featured Music:
      Smetana, Ma Vlast, “Vlatava” (1878)

IV. The increasingly extreme range of Romantic expression called for increasingly extreme musical means.
   A. Wagner’s Tristan und Isolde (1859)—Wagner used suspended tonality to create a musical metaphor for Tristan and Isolde’s unconsummated sexual longing.
   B. Mahler’s Symphony No. 9, first movement: heart attack!
      Featured Music:
      Mahler, Symphony No. 9, first movement (1908)
      1. A motive symbolizing an irregular heartbeat is followed by fluttering tremolo symbolizing coronary fibrillations. The “resignation theme” follows.
      2. Mahler had a morbid and unhappy personality. His “good years” between 1897 and 1907 were followed by a terrible year in which his daughter Marie died and he was diagnosed with heart disease.
      3. The symphony includes a musical depiction of Mahler’s own heart attack, followed by the sound of his own funeral procession (the “Kondukt”).

V. Nineteenth- and 20th century composers are still the children of the Enlightenment and Beethoven.
   A. The Beethovenian tenets of originality and self-expression remain essential artistic tenets through the 20th century.
   B. The search for originality and self-expression continues, though at the accelerated pace characteristic of the 20th century.
   C. Traditional functional tonality ceased being relevant to the new expressive needs of composers around the turn of the 20th century.

VI. The turn of the 20th century was marked by accelerated technological, scientific, and intellectual change.
   A. Techno-change included the inventions of the motion picture camera, automobile assembly line, airplane, radio, and the 78 rpm phonograph.
   B. Scientific discoveries included those of the electron, x-rays, helium, and radium.

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C. Scientific/intellectual change was stimulated by Freud (theory of dreams, 1900), Planck (quantum theory, 1900), and Einstein (relativity, mass/energy equivalence, etc., 1905).

D. During a period of such change and expression, musical stylistic change would seem to be inevitable.
Lecture Forty-Six
Early Twentieth-Century Modernism—The Search for a New Musical Language—Debussy

Scope: This lecture initiates an exploration of early 20th century modernism with an examination of the life and music of Claude Debussy. We first explore the traditional differences between French music and mainstream Italian/Austrian/German music. We then discuss the humiliating French defeat at the hands of the Prussians in 1870-71, which further alienated French artists from Austrian/Germanic models. The lecture then explores the increasing French cultivation of the French language itself—its sound, color, and idiosyncratic nature—in the arts, both visual and musical. Finally, this lecture observes and analyzes the music of Claude Debussy, a French language-inspired music that represented an extraordinary break with the past in terms of both compositional and expressive content.

Outline

I. We begin by discussing French concert music during the second half of the 19th century.
   A. French music historically developed somewhat separately from German and Italian music.
      1. Like Russian music, it emphasized thematic material and de-emphasized the development of that material.
      2. It had a generally slower harmonic turnover than German music.
      3. It gave much more attention to timbral nuance.
   B. The Franco-Prussian War (1870) stimulated further separation of French music from German models.
   C. French composers increasingly developed a timbrally rich language based on the inflections of the vowel-rich French spoken language.
      **Musical Comparison:**
      Brahms, Violin concerto, third movement (1878)—shows clear articulation of themes, melodies, harmonies.
      Debussy, Prelude to The Afternoon Of A Faun (1892)—no clear articulation.

II. The big break with the German musical tradition came with Claude Debussy (1862–1918).
   A. Debussy received his musical education as a pianist and composer at the Paris Conservatory. As a Frenchman, he was anti-German through and through.
   B. His love of nuance and detail was evidenced at a young age.
   C. He was influenced by:
      1. The French language
      2. Romanticism
4. French visual art, and especially Impressionism, which regards the artist’s impression of an image as more important than the image itself.

D. Debussy was a stunningly original and influential composer. His mature music displays remarkably innovative, nontraditional approaches to melody, harmony, and, in particular, timbre.

**Featured Music:**
Debussy, *Nuages* from Three Nocturnes (1899)
1. Debussy’s orchestral use magnified infinitely the coloristic possibilities available to him.
2. Debussy treats timbre as a thematic element. The instruments and the sounds they produce constitute the theme of the piece.
3. In Parts 2 and 3, the musical elements that constitute the theme are extended and reorchestrated.
4. In Part three the music becomes harmonically static. There is no tension and resolution.
5. Part five provides a pentatonic contrast with the chromatic Parts 1-4.
6. The piece does not end with a cadence; it simply evaporates away.

E. *Nuages* is so beautiful that we hardly notice that:
1. There is no “traditional” theme or recognizable melody.
2. There is no resolution or harmonic tension.
3. The music is almost completely static and devoid of Germanic narrative.
4. Ostinati/pedals replace “moving harmonies.”
WordScore Guide™: Debussy “Nuages” from Nocturnes
(1897–99)

**“NUAGES”**

**Part 1**

1

Undulating winds  English horn motive  Icy strings and drumrolls

**Part 3**

43

Undulating winds

English horn motive (longest version)

*pizzicato* low strings

**Part 5**

64

New Theme

Mysterious, beautiful pentatonic tune in flute and harp

contrasts vividly with chromatic undulation and English horn motives of Parts 1–4; lush string accompaniment

Solo violin, viola and cello now pick up the new theme

**Part 7 (Coda)**

94

Undulating winds (brief)  Hint of new theme in solo flute

Drumroll

(low string tremolo continues)  String

*pizzicato*  ""
Part 2

Undulating strings; longer than first time; rich harmonies assert themselves over the rest of the music into background

"English horn motive; longer than first time"

Rising motive in low winds

Part 4

Very brief, like a codetta; returns to opening texture and rounds out first half of piece

Undulating winds

Solo viola (string instrument most closely related to English horn)

Descending strings winds

Part 6

Flute and harp again intone new theme; music seems to melt away when suddenly...

Quiet, sul tasto strings tremble in background

Low string tremolo sounds like drumroll in Part 1...
Lecture Forty-Seven
Early Twentieth-Century Modernism—The Search for a New Musical Language—Stravinsky

Scope: In this lecture we continue our exploration of early 20th century modernism with a discussion of the early life and music of Igor Stravinsky. Born in St. Petersburg and trained by Rimsky-Korsakov, Stravinsky was nevertheless powerfully influenced by Debussy and the modernist spirit of the early 20th century. Following Stravinsky’s arrival in Paris in 1909, the composer was discovered by Serge Diaghilev and gained almost instantaneous fame with the production of The Firebird in 1910. The Firebird displays aspects of both tradition and innovation, its innovative aspects being marked by Stravinsky’s idiosyncratic use of rhythm. Stravinsky’s early experiments with rhythmic asymmetry and layering reach a highpoint with Le Sacre du Printemps (The Rite of Spring) (1912), an experimental highpoint discussed and examined during this lecture.

Outline

I. Would Mozart recognize the following excerpts as music?
   Featured Music:
   A. Mozart, G Minor Symphony, fourth movement (1788): Sure
   B. Beethoven, Symphony No. 5, first movement (1808): Yup
   C. Mahler, Symphony No. 1, third movement (1888): No problem
   D. Debussy, “Nuages” (1899): Huh?
      1. Theme?
      2. Key?
      3. Harmonic underpinning?

II. Igor Stravinsky (1882–1971)
   A. Stravinsky was born and raised in St. Petersburg, and he died in New York in 1971.
   B. He came to music late, studying with Rimsky-Korsakov between 1905 and 1908.
   C. Stravinsky relocated to Paris in 1909, bringing with him:
      1. Orchestral skills from his studies with Rimsky-Korsakov.
      2. Harmonic language based on Wagner.
      3. Debussy-influenced attitude toward timbre.
      4. Russian musical roots (Russian music is typically non-developmental, rhythmically vital, and rhythmically asymmetrical).
   D. He was hired by Serge Diaghilev to write music for the Ballets Russes production of Firebird in 1910.
   E. Firebird was Stravinsky’s first masterwork and won him instant fame.
III. *Firebird* (1910) displays elements of tradition and innovation.

A. Stravinsky used preexisting Russian folk melodies *a la* The Five.  
**Featured Music:**  
Stravinsky, *Firebird*, “Khorovode” Themes (1910)

B. The subject matter of the ballet is typical of 19th century Russian nationalism.

C. Stravinsky’s use of rhythm is innovative: his asymmetrical accentuation creates a level of excitement and drama unto itself.  
**Featured Music:**  
Stravinsky, *Firebird*, Infernal Dance of King Kastchei (1910)

IV. Stravinsky’s early experiments with time and rhythmic asymmetry reach a peak with *The Rite of Spring* (1912)

A. This piece was the 1913 season commission for the Ballets Russes.

B. It depicts a series of fertility rites from Bronze-Age Russia.

C. The subject matter demands a percussion-heavy “primitive”-type music devoid of traditional Western musical references. The composition of *The Rite* was heavily influenced by Primitivism—non-bourgeois, non-Victorian, pure essential sexuality.

D. Compositionally, this piece combines Debussy’s innovations and Stravinsky’s own innovative use of rhythmic asymmetry, thematic layers, and juxtapositions.  
**Featured Music:**  
Stravinsky, *Rite of Spring: Dance of the Adolescents*, and *Game of the Abduction* (1912)

1. This music depicts brutal sexuality by means of an irregularly repeated chord that is accentuated asymmetrically and acts as a pedal.

2. Ostinati are heard in the gaps between the repeated chords.

3. Melodic fragments also appear.

4. Because of its rhythmic asymmetry, this music—unlike Debussy’s—does not sound static.
Asymmetrical Accentuation in Stravinsky’s

*Dance of the Adolescents*

and

*Game of the Abduction*

*Dance of the Adolescents:*

\[ 9 + 2 + 6 + 3 + 4 + 5 + 3//5 + 2 + 6 + 2 // 9 + 2 + 6 + 3 + 4 + 5 + 3 \]

*Game of the Abduction:*

\[ 3 + 10 + 3 + 9 + 11 + 2 + 6 + 6 + 6 + 2 + 6 + 2 + 6 + 6 + 6 + 4 + 2 \]
Lecture Forty-Eight
Early Twentieth-Century Modernism—
The Search for a New Musical Language—Schönberg

Scope: In this lecture we conclude our exploration of early 20th century modernism with a discussion of the early life and music of Arnold Schönberg. Schönberg saw himself not as a revolutionary but as the next inevitable step in the history of German/Austrian music. To that end, this lecture discusses the essential elements of German music from the Protestant Reformation through the 19th century. These elements—an emphasis on craft, polyphony, motivic development, spirituality, and deep, inward-looking expressive content—were considered by Schönberg as his musical birthright. This lecture explores and discusses Schönberg’s “emancipation of dissonance” through which he attempted to “free” his music from the shackles of traditional tonality while still maintaining those musical traditional elements he considered his birthright. As examples of Schönberg’s “freely atonal” music, this lecture introduces and discusses three songs from his seminal Pierrot Lunaire (1912).

Outline

I. The Viennese Revolution
   A. Vienna was the only musical rival of Paris.
   B. Vienna experienced a different sort of musical revolution than that going on in Paris.
   C. Arnold Schönberg viewed his music and compositional innovations not as revolutionary but as an inevitable step in the evolution of German/Austrian music.

II. What do we mean by the German/Austrian musical tradition?
   A. The Protestant Reformation ensured that music developed differently in northern Germany than southern Germany and Austria. In the north:
      1. Complex polyphonic music developed more extensively than in the south.
      2. Instrumental music developed on an equal footing with vocal music.
      3. Musical composition was seen as a spiritual act.

   Featured Music:
   Bach, Brandenburg Concerto No. 2, third movement (c. 1721)

   B. The Viennese classical style resulted from a marriage of northern and southern Europe. The Classical-era homophonic forms evolved in Vienna. They represented the perfect mix of German melodic control and Italian lyricism.

   C. Beethoven’s emphasis on motivic development and music as an act of self-expression represented another important part of Schönberg’s inheritance.
D. German Romanticism was increasingly fascinated with expressing and describing the inner workings of the soul.

**Featured Music:**
Mahler, Symphony No. 5, second movement (1902)—opens with a cry of inner turmoil.

E. The music of late 19th and early 20th century German Romantic composers (Bruckner, Richard Strauss, Mahler) is characterized by ever longer time spans, extremely complex polyphony, complex motivic development, and increasingly dissonant expression.

III. Expressionism was the German response to French Impressionism.
   A. The artistic movement of German Expressionism set up inner experience as the only reality.
   B. This movement flowered in Vienna at the turn of the 20th century. Arnold Schönberg and his students Alban Berg and Anton Webern constituted the “Second Viennese School” and the ultimate manifestation of German Expressionist art music.

IV. Arnold Schönberg (1874–1951) was Mahler’s friend and protégé.
   A. Schönberg was Viennese by birth.
   B. He was essentially self-taught as a composer.
   C. He was a true student of music with terrific technical skills, and he was one of the most influential teachers of music of the 20th century.

V. Schönberg referred to the years between 1908 and 1913 as his “Emancipation of Dissonance.”
   A. Schönberg felt it was necessary to simplify musical language of the huge, melodically, and harmonically congested works typical of late 19th century German Romanticism.
   B. Schönberg suggested eliminating the difference between consonance and dissonance and, in doing so, eliminating the need to resolve melodies and harmonies based on a preexisting system of harmony.
   C. Schönberg was a pure melodist: he held that all structures—melodic, harmonic, and rhythmic—should grow out of thematic melody and its development.

VI. *Pierrot Lunaire* (1912)
   A. This piece was the capstone to Schönberg’s freely atonal period.
   B. It is one of the most important and influential works of the 20th century.
   C. The piece consists of 21 songs (three groups of seven songs) based on poetry of Albert Giraud.
   D. These songs are scored for a soprano, who is to half-sing/half-speak her words (*Sprechstimme*), and five instruments.
E. A careful reading of the poetry, with its frequently bizarre and unearthly imagery and its deep and often terrifying emotional content, is necessary to understand the expressive reasoning behind Schönberg’s settings.

**Featured Music:**
Schönberg, *Pierrot Lunaire*; nos. 1, 3, 8, and 18 (1912)
1. Moondrunken

Den Wein, den man mit Augen trinkt,
Giesst Nachts der Mond in Wogen nieder,
Und eine Springflut überschwemmt
Den stillen Horizont.
Gelüste, schauerlich und süß,
Durchschwimmen ohne Zahl die Fluten!

1. Mondestrunken

The wine that only eyes may drink
Pours from the moon in waves at nightfall,
And like a spring flood overwheels
The still horizon rim.
Desires, shivering and sweet,
Are swimming without number through
the flood waters!

Den Wein, den man mit Augen trinkt,
Giesst Nachts der Mond in Wogen nieder.
Der Dichter, den die Andacht treiht,
Berauscht sich an dem heiligen Franke,
Den Himmel wendet er verzückt
Das Haupt und taumelnnd saugt und schlürft er

Der Dandy

Mit einem phantastischen Lichtstrahl!
Erleuchtet der Mond die kristallnen Flacons
Auf dem schwarzen, hochheiligen Waschtisch.
Des schweigenden Dandys von Bergamo.
In tönender, bronzener Schale
Lacht hell die Fontäne, metallischen Klangs.
Mit einem phantastischen Lichtstrahl!
Erleuchtet der Mond die krystallnen Flacons.

3. Der Dandy

Mit einem phantastischen Lichtstrahl!
Erleuchtet der Mond die kristallnen Flacons
Auf dem schwarzen, hochheiligen Waschtisch.
Des schweigenden Dandys von Bergamo.
In tönender, bronzener Schale
Lacht hell die Fontäne, metallischen Klangs.
Mit einem phantastischen Lichtstrahl!
Erleuchtet der Mond die krystallnen Flacons.

Pierrot Lunaire, Op. 21 (1912)

–Arnold Schönberg

1. Moondrunken

The wine that only eyes may drink
Pours from the moon in waves at nightfall,
And like a spring flood overwheels
The still horizon rim.
Desires, shivering and sweet,
Are swimming without number through
the flood waters!

The wine that only eyes may drink
Pours from the moon in waves at nightfall!

The poet, by his ardor driven,
Grown drunken with the holy drink,
To heaven he rapturously lifts
His head and reeling sips and swallows

The wine that only eyes may drink.

With lightbeams so weird and fantastic!
The luminous moon lights the glistening jars
On the ebony, high-holiest washstand

Resounding in bronze-tinted basin
Brightly laughs the fountain with metallic ring.
With lightbeams so weird and fantastic!
The luminous moon lights the glistening jars.

Pierrot, with waxen complexion,
Stands musing and thinks: How shall I today make up?
He shoves aside rouge and the Oriental green,
And he daubs his face in most dignified style

With moonbeams so weird and fantastic.
Timeline

500 B.C.E.................................Pythagoras publishes his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.

408 B.C.E.................................Euripides writes Orestes around this time. The Stasimon Chorus offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


1st century C.E.............................The “Epitaph of Seikelos,” a skolion, or drinking song, of great brilliance, beauty, and humanism is written around this time. These drinking songs became a convention in 18th- and 19th-century Italian opera.

313 .............................................Constantine issues the Edict of Milan, granting Christianity rights equal to those enjoyed by other religions in the Roman Empire. Christian churches later became major controlling forces in the development of musical styles.

476 .............................................Traditional date given for the fall of the Roman Empire, which opened the way for the Age of Theocracy.

590–604 ....................................The reign of Pope Gregory the First, in whose honor the Gregorian chant was created.

600 .............................................The beginning of the Age of Theocracy, or the absolute authority of the Roman Catholic Church, including control of musical form and content.

700 .............................................The well-known and oft-referenced plainchant hymn Ave Maris Stella is written around this time.

1090–1290 ..................................The Crusades.

1200 .............................................Leonin writes the Alleluia Pascha Nostrum.

1300 .............................................Birth of Guillaume de Machaut.
1304 ................................................Birth of Francesco Petrarch.
1374 ................................................Death of Francesco Petrarch.
1377 ................................................Death of Guillaume de Machaut.
1400 ................................................The end of the Age of Theocracy.
1440 ................................................Birth of Josquin des Prez.
1450 ................................................The printing press is invented.
1500 ................................................Josquin writes his _Petite Camusette_ and his
Ave Maris Stella Mass, a paraphrasing of the
ancient Ave Maris Stella plainchant.
1521 ................................................Death of Josquin des Prez.
1525 ................................................Birth of Giovanni de Palestrina.
1546–1648 ......................................The Protestant Reformation, launched by
Martin Luther’s 1517 protest against aspects
of the Catholic Church.
1540s–1550s ...................................The Counter-Reformation, or the Catholic
Church’s response to the Protestant
Reformation.
1546 ................................................Birth of Giulio Caccini.
1550 ................................................Philip Nicolai writes the Lutheran church
chorale The Sacred Bridal Song; Bach’s
Cantata No. 140 harmonized this melody.
1555 ................................................Palestrina composes his _Pope Marcellus
Mass_ to demonstrate that polyphony could
be made compatible with the sober,
conservative musical doctrines of the
Counter-Reformation.
1557 ................................................Gioseffe Zarlino writes his book on
harmonic techniques.
1594 ................................................Death of Giovanni de Palestrina.
1596 ................................................Tsai-Yu of China describes the principle of
equal temperament, though traditionally,
Andreas Werckmeister is credited with
inventing this concept in 1700.
1600 ................................................Opera is invented in Florence, Italy.
1600–1750 ......................................The Baroque Era

1607 Monteverdi publishes his first opera, Orfée, which is generally considered to be the first great operatic masterpiece.

1618 Death of Giulio Caccini.

1632 Birth of Jean-Baptiste Lully.

1638 The first public opera house opens in Venice, Italy.

1643–1715 Reign of King Louis XIV of France (the “Sun King”).

1660 Advent of the aria; Jacopo Peri composes the opera Euridice, believed to be the first complete opera to survive to modern times.

1678 Birth of Antonio Vivaldi.

1685 Birth of Johann Sebastian Bach; birth of George Frederick Handel.

1687 Death of Jean-Baptiste Lully.

1700 According to conventional Western history, Andreas Werckmeister invents the concept of equal temperament.

1709 Bartolomeo Cristofori develops the first working drawings for a piano.

1714 Birth of Christoph Willibald Gluck.

1732 Birth of Franz Joseph Haydn.

1739 Opera seria is adopted as the standard form from Italian poet-librettist Pietro Metastasio.

1740s–1750s The Enlightenment; Baroque opera style begins to fall out of favor.

1741 Death of Antonio Vivaldi.

1748 The first public subscription concert hall is built in Oxford, England.

1750 Death of Johann Sebastian Bach.

1750–1827 The Classical Era.
1752 ................................................Rousseau’s opposition to French opera begins “War of the Buffoons,” a pamphlet and verbal battle over the form that opera should take. Rousseau and his supporters embraced Pergolesi’s La Serva Padrona as the ideal form for opera.

1756 ................................................Birth of Wolfgang Amadeus Mozart.
1759 ................................................Death of George Frederick Handel.
1769 ................................................The first periodical targeted to amateurs—The Musical Dilettante—appears.
1770 ................................................Birth of Ludwig van Beethoven.
1782 ................................................Giovanni Paisiello and Giuseppe Petrosellini are the first to turn The Barber of Seville by Beaumarchais into an opera.

1787 ................................................Death of Christoph Willibald Gluck.
1788 ................................................The French Revolution begins.
1791 ................................................Death of Wolfgang Amadeus Mozart.
1801 ................................................Birth of Vincenzo Bellini.
1803 ................................................Birth of Hector Berlioz.
1809 ................................................Death of Franz Joseph Haydn.
1810 ................................................Birth of Frederic Chopin.
1811 ................................................Birth of Franz Liszt.
1813 ................................................Birth of Giuseppe Verdi.
1827 ................................................Death of Ludwig van Beethoven.
1833 ................................................Birth of Johannes Brahms.
1835 ................................................Death of Vincenzo Bellini.
1837 ................................................Birth of Mily Balakirev.

1849 ................................................Death of Frederic Chopin.
1862 ................................................Ludwig von Koechel publishes a chronological catalogue of Mozart's music; birth of Claude Debussy.

1869 ................................................Death of Hector Berlioz.

1874 ................................................Birth of Arnold Schönberg.

1882 ................................................Birth of Igor Stravinsky.

1886 ................................................Death of Franz Liszt.

1896 ................................................Death of Tchaikovsky.

1897 ................................................Death of Johannes Brahms.

1901 ................................................Death of Giuseppe Verdi.

1910 ................................................Death of Mily Balakirev.

1918 ................................................Death of Claude Debussy.

1951 ................................................Death of Arnold Schönberg.

1971 ................................................Death of Igor Stravinsky.
Glossary

**Aria:** Originally a song sung by a single voice with or without accompaniment. Now taken to mean a lyric song for solo voice generally having two contrasting parts, ending with a literal or elaborated repeat of part I. The aria first developed into this form in the early operas; the arias found in an opera, cantata, or oratorio usually express intense emotion.

**Bel canto:** A style of singing that emphasizes the beauty of sound throughout the entire voice range. Specifically, an elegant Italian vocal style characterized by florid melodic lines delivered by voices of great agility, smoothness, and purity of tone.

**Cadence:** A harmonic or melodic formula that occurs at the end of a phrase, section, or composition that conveys a momentary or permanent conclusion; in other words, a musical punctuation mark.

**Canon:** Strict counterpoint in which each voice exactly imitates the previous voice at a fixed distance.

**Cantata:** A poem set to music to be performed by voices and instruments; usually has several movements, airs, recitatives, and choruses.

**Chord:** The simultaneous sounding of three or more different pitches.

**Closed cadence:** Equivalent to a period or exclamation mark; such a cadence ends on the tonic and gives a sense of rest and resolution.

**Coda:** The closing few measures of a composition; usually not a part of the main theme groups of the standard form of a composition but a finishing theme added to the end to give the composition closure.

**Concert overture:** Music preceding an opera or play, often played as an independent concert piece.

**Conjunct:** Refers to a melodic contour that generally features steps between notes; such a melody will usually sound smooth and controlled.

**Deceptive/false cadence:** Equivalent to a colon or semicolon; such a cadence does bring resolution but not to the expected tonic harmony.

**Disjunct:** Refers to a melodic contour that generally features leaps between notes; such a melody will usually sound jagged and jumpy.

**Dominant:** The note and chord five notes above a given tonic note/chord; the dominant harmony is the chord most closely related to the tonic chord in a given key; the dominant chord will almost always immediately precede an appearance of the tonic chord.

**Duplum:** In 12th-century organum, the duplum was the part immediately above the tenor. If a third part was present, it was called the triplum. In the 13th century, the duplum came to be known as the *motetus.*
Frequency: The rate of vibration of a string, column of air, or other sound-producing body.

Fugue: Important Baroque musical procedure, in which a theme (or subject) is developed by means of various contrapuntal techniques.

Functional harmony: Harmonic usage that was standardized and codified into a fully coherent system during the Baroque period. This method is still used by modern arrangers and orchestrators. The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups. These groups derive their names from the three important roots of the traditional harmonic system: the tonic, dominant, and subdominant. In this way, they are comparable to the three primary colors used by the artist: red, yellow, and blue.

Fundamental frequency: The rate of vibration of the full length of a sound-producing body and the sound created by that full-length vibration.

Gesamtkunstwerke: Wagner’s projected all-inclusive art form.

Hocket: A medieval practice of composition in which two voices would move in such a manner that one would be still while the other moved and vice versa. Sometimes, this was achieved by breaking a single melody into short, one- or two-note phrases, then dividing the phrases between the two voices so that a quick back-and-forth movement of the melody would be heard.

Homophonic texture/monophony: Texture in which one melodic line predominates; all other melodic material is heard as being secondary or accompanimental.

Idée fixe: A recurring theme that appears in many movements of the same composition.

Intermezzi/Intermedi: (1) An instrumental interlude between the acts of a performance. (2) A comic play with music performed between the acts, popular in the 16th and 17th centuries in France and Italy. (3) A short, lyric composition, often for the piano. (4) In the old dance suite, this term refers to two to four short dance movements between the sarabande and the gigue.

Isorhythm: A medieval principal of construction that was used most often in motets. This construction is based on a repeating rhythmic pattern in one or more of the voices.

K. numbers: Koechel numbers, named after Ludwig von Koechel, who catalogued Mozart’s works.

Klangfarbenmelodie: A term coined by composer Arnold Schönberg to describe a style of composition that employs several different kinds of tone colors to a single pitch or to multiple pitches. This is achieved by distributing the pitch or melody among several different instruments.
**Leitmotif:** A recurring motif in a composition (usually an opera) that represents a specific person, idea, or emotion. This term was first applied to the operas of Richard Wagner.

**Madrigal:** A vocal music form that flourished in the Renaissance, originating in Italy. The madrigal is generally written for four to six voices that may or may not be accompanied (in modern performance, madrigals are usually presented a cappella). Madrigals are usually set to short love poems, though the words are occasionally about death, war, or other topics; they were extremely popular in England and Italy and were also produced in France, Germany, and Spain. The madrigal is characterized by word painting and harmonic and rhythmic contrast. In the madrigal, each line has its own tune, rather than the entire composition having a single tune with harmonic accompaniment.

**Melisma:** A group of many notes (usually at least five or six) sung melodically to a single syllable. Melismas are found especially in liturgical chant.

**Melody:** Any succession of pitches.

**Minuet:** Seventeenth- and eighteenth-century dance, graceful and dignified, in moderately slow, three-quarter time.

**Monophonic texture/monophony:** Texture consisting of only a single, unaccompanied melody line (Gregorian chant, for example).

**Motet:** A polyphonic vocal style of composition. The motet was popular in the Middle Ages, when it consisted of a tenor foundation on which other tunes were added. The texts of these voices could be sacred or secular, Latin or French, and usually had little to do with each other, with the result that the composition lacked unity and direction. During the 14th century, isorhythm and other rhythmic refinements came into use, somewhat unifying the sound and texture of the motet. By the Renaissance, the separate voices of the motet had adopted the same text (by this time, the texts were religious almost without exception), and each voice was considered a part of the whole rather than a whole in itself, thus finally giving the motet unity and grace.

**Motive/motif:** A brief succession of pitches from which a melody grows through the processes of repetition, sequence, and transformation.

**Musica reservata:** “Serious music,” emphasizing clearly articulated words to ensure that the expressive message of a piece of music is understood by the audience.

**Note:** A sound with three properties: a single, singable fundamental frequency; timbre; and duration.

**Octatonic scale:** A scale of eight pitches per octave arranged by alternating half steps and whole steps. There are only three different arrangements of this scale.

**Open cadence:** Equivalent to a comma; such a cadence pauses on the dominant harmony without resolving the tonic harmony, creating tension and the need to continue.
**Oratorio**: Large-scale dramatic composition originating in the 17th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment and are similar to operas but without costumes, scenery, or action.

**Organum**: Term referring to the earliest kind of polyphonic music. Organum developed from the practice of adding voices above a plainchant (*Cantus Firmus*); at first, these added voices ran parallel to the plainchant at an interval of a fourth or fifth. Later, they began to move about more freely. Organum was in use from the 12th through the 13th centuries.

**Pentatonic scale**: A scale of five tones. It is used in African, Far Eastern, and Native American music. The pentatonic scale has been used in 20th-century compositions, as well.

**Pitch**: A sound with two properties: a single, singable fundamental frequency and timbre.

**Plagal cadence**: So-called “Amen” cadence; when used, a plagal cadence will generally occur as a musical postscript following a closed cadence.

**Plainchant**: Also called the Gregorian or Old Roman chant, this is one of the earliest surviving styles of music in Western Europe, attributed to Pope Gregory the Great. In reality, Gregory probably had little to do with the chant we know today, because the chants that survive in manuscripts date from the 11th to the 13th centuries, and Gregory died in the year 604. The surviving chants are modal with monophonic melodies and freely flowing, unmeasured vocal lines. Most chants belong to the Mass or to the daily offices.

**Polyphonic texture/polyphony (contrapuntal texture or counterpoint)**: Texture consisting of two or more simultaneous melody lines of equal importance.

**Pythagorean comma**: The discrepancy between the opening pitch and the last pitch in a circle of fifths, making the final pitch about an eighth of a tone sharp.

**Schmerz**: German; pain or sorrow, angst.

**Singspiel**: German-language musical comedy, usually romantic or farcical in nature, with spoken dialogue. Popular in the 18th century.

**Sonata**: Piece of music, typically in three or four movements, composed for a piano (piano sonata) or a piano plus one instrument (violin sonata, for instance).

**Sprechstimme**: A vocal style in which the melody is spoken at approximate pitches rather than sung on exact pitches. The *sprechstimme* was developed by Arnold Schönberg.

**Sturm und Drang** ("Storm and Stress"): Pre-Romantic artistic movement bent on expressing great personal feelings and emotions.
Texture: The number of melodies present and the relationship between those melodies in a given segment of music; the three textures discussed in this course are monophony, polyphony (counterpoint), and homophony.

Theme: The primary musical subject matter in a given section of music.

Timbre: Tone color.

Tonal/Tonality: The sense that one pitch is central to a section of music, as opposed to atonal/atonality.

Tone poem: Also called a symphonic poem. A one-movement orchestral genre that develops a poetic idea, suggests a scene, or creates a mood. The tone poem is generally associated with the Romantic era.

Tonic: The home note and chord of a piece of tonal music. Think of the term as being derived from tonal center (tonic). For example, if a movement is in C, the note C is the tonic note, and the harmony built on C is the tonic chord.

Trio: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical-era symphony.

Triple meter: A metrical pattern having three beats to a measure.

Tune: A generally singable, memorable melody with a clear sense of beginning, middle, and end.
Biographical Notes

The Ancient World/The Early Church

Aristoxenus (364–304 B.C.E.): Greek philosopher and writer on music and rhythm; discovered harmonic elements in 320 B.C.E.

Pietro Bembo (1470–1547): Statesman and poet who brought about a revival of Petrarch.

Euripides (480–406 B.C.E.): Greek playwright; the Stasimon Chorus in his Orestes offers an example of one of the first uses of music to heighten the emotional impact of a scene in a play.


Leonin (1159–1201): The first known significant composer of polyphony organum; also, the earliest composer known to have signed his work. Acknowledged for the Alleluia Pascha Nostrum.

Martin Luther (1483–1546): Began the Protestant Reformation with his protests against aspects of the Catholic Church.

Guillaume de Machaut (1300–1377): Renaissance composer and poet considered representative of the Ars Nova, or the music of the 14th century, characterized by isorhythm. Known for his isorhythmic motet Quant en Moy.


Giovanni de Palestrina (1525–1594): Renaissance composer considered to be the “savior” of Roman Catholic Church music. Prolific composer of Masses, motets, and other sacred works, as well as madrigals. According to legend, Palestrina composed one of his most well known works, the Pope Marcellus Mass, to demonstrate that polyphony was compatible with the musical doctrines of the Counter-Reformation.

Francesco Petrarch (1304–1374): Italian poet whose work was considered the ideal for early madrigalists. One of Petrarch’s sonnets was used as the text for Cipriano de Rore’s well-known Datemi Pace.

Josquin des Prez (1440–1521): One of the most influential composers of the Renaissance period. Known for his Petite Camusette, composed around 1500, and his Ave Maris Stella Mass, a paraphrasing of the ancient Ave Maris Stella plainchant.

Pythagoras (560–480 B.C.E.): Greek philosopher known for his theory that music is a microcosm of the cosmos and ruled by the same mathematical laws that operate in all of the universe.
**Cipriano de Rore** (1516–1565): Flemish composer considered to be a premier madrigalist. Used a Petrarchan sonnet as the text for his madrigal *Datemi Pace*, composed in 1557.

**Seikelos**: Greek composer, known for the “Epitaph of Seikelos,” a *skolion*, or drinking song, written around the 1st century C.E.

**Thomas of Celano** (1200–1255 C.E.): Thirteenth-century Franciscan monk believed to have composed the *Dies Irae* around 1225.

**Thomas Weelkes** (1575–1621): English madrigalist known for *As Vesta Was from Latmos Hill Descending*, published in 1601.

**Tsai-Yu**: Ming dynasty prince who described the principle of equal temperament in 1596, though traditionally Andreas Werckmeister is credited with inventing this concept in 1700.

**The Baroque Era (1600–1750)**

**Johann Sebastian Bach** (1685–1750): Considered by many to be the greatest composer in the history of Western music, Bach’s main achievement lies in his synthesis and advanced development of the primary contrapuntal idiom of the late Baroque era and in the basic tunefulness of his thematic material. He is also known for the numerical symbolism and mathematical exactitude that many people have found in his music.

**Giulio Caccini** (c. 1546–1618): Italian composer credited with being the inventor of the *stile recitativo*, one of the foundations of operatic style. A member of the Florentine Camerata, a Renaissance “intellectual club.”

**Emilio de’ Cavalieri** (c. 1550–1602): Roman-born composer whose dramatic works were forerunners of opera and oratorio. His *Dalle Più Alte Sfere* (1589) highlights madrigal effects and virtuoso techniques for the solo singer. A member of the Florentine Camerata, a Renaissance “intellectual club.”

**Arcangelo Corelli** (1653–1713): Italian composer and violinist who eschewed virtuosity and strove for complete control of tonality, though not all movements are tonally closed. The implications of fully systematized tonality were first realized in the concerto compositions of Corelli and his contemporaries.

**Bartolomeo Cristofori** (1655–1731): Developed the first working drawings of the piano in 1709.

**George Frederick Handel** (1685–1759): German composer whose works are characterized by grandeur and sustained power, simple melodies, and breadth and clarity of harmonic structures. Some of Handel’s most well known works include *Water Music* (1717) and his English-language oratorio *The Messiah* (1742).

**Louis XIV of France** (1638–1715): King of France (1643–1715); his palace at Versailles is an architectural example of Baroque extravagance and control.
Jean-Baptiste Lully (1632–1687): Composer to Louis XIV’s court who exerted tremendous influence on French opera. In addition to many operas, including *The Temple of Peace* (1685), Lully composed ballets, sacred vocal pieces, and incidental music for the theater.

Pietro Metastasio (1698–1782): Italian poet/librettist most responsible for standardizing the form of the libretto in Baroque-era opera.

Claudio Monteverdi (1657–1643): Key proponent of the *seconda prattica*, the concerted music characteristic of the early Baroque period; also key to development of the new form of opera that sprang from the combination of music and rhetoric in the art of Italian monody, as shown in his opera *Orfeo* (1607).

Erdmann Neumeister (1671–1756): Influential Lutheran theologian and poet who helped to shape the nature and content of the Lutheran Church cantata.

Johann Pachelbel (1653–1706): German composer and organist who was a dominant figure in late 17th-century keyboard music. His repertory is the stylistic ancestor of Bach’s, particularly his technique of chorale variation.

Giovanni Battista Pergolesi (1710–1736): Italian composer whose *La Serva Padrona* was embraced by intellectuals toward the end of the Baroque era as the new operatic ideal.

Jacopo Peri (1561–1633): Along with Giulio Caccini and Emilio de’ Cavalieri, strove for a type of singing style between speech and song (*stile rappresentativo*). A member of the Florentine Camerata, a Renaissance “intellectual club.” Peri’s opera *Euridice* (1660) is the first complete opera to survive.

Henry Purcell (1659–1695): Leading English composer, known for his opera *Dido and Aeneas*, published in 1689.

Jean-Jacques Rousseau (1712–1778): Anti-establishment French intellectual at the cutting edge of the Enlightenment. Rousseau led the rejection of Baroque *opera seria* in favor of *opera buffa*, with Giovanni Battista Pergolesi’s *La Serva Padrona* as the operatic ideal.

William Shakespeare (1564–1616): Traditionally said to be the greatest English-speaking playwright. Shakespeare’s works provided subjects for many composers.

Antonio Vivaldi (1678–1741): Italian composer and violinist. His importance lies in his concertos, for their boldness and originality and for their central place in the history of concerto form.

The Classical Era (1750–1827)

Ludwig van Beethoven (1770–1827): German composer and pianist who radically transformed every musical form in which he worked. Considered a key transitional figure between the Classical and Romantic eras because of his
Classical training and technique and Romantic range of expression. His music combined the spirit of the Enlightenment, the spirit of revolution, and the turmoil of the Napoleonic era with his own personality.

Franz Joseph Haydn (1732–1809): Austrian-born composer whose music is notable for its solid structure, which was an important part of the Classical era, though his music long failed to exert as powerful a sway over the public as that of Mozart and Beethoven. He is regarded as the “father” of the symphony, orchestra, and string quartet. Over the course of his life, Haydn was also instrumental in the development of the sonata cycle and helped to establish the tradition of modern orchestral playing.

Ludwig von Koechel (1800–1877): In 1862, von Koechel published a chronological and thematic register of the works of Mozart. It is sometimes known today as “the Koechel catalogue,” and the so-called “K numbers” are still used to refer to Mozart’s works.

Wolfgang Amadeus Mozart (1756–1791): Austrian composer, keyboard player, violinist, violist, and conductor. Mozart’s sense of form and symmetry seems to have been innate and was allied to an infallible craftsmanship, which was partly learned and partly instinctive. His operas not only displayed hitherto unequalled dramatic feeling but widened the boundaries of the singer’s art through contact with some of the greatest talents of his day. Mozart’s insight into human nature, at once perceptive and detached, created characters on the stage who may be claimed in their context as the equal of Shakespeare’s. His music combined Italian, French, Austrian, and German elements. Not by revolutionary deliberation but by the natural superiority of the music he wrote, he changed the course of the symphony, the string quartet, the sonata, and much more.

Lorenzo da Ponte (1749–1838): The librettist of Mozart’s great opera buffa: The Marriage of Figaro (1786), Don Giovanni (1787), and Thus Do They All (1789).

Gioacchino Rossini (1792–1868): Italian composer who published three dozen or so operas. Probably the most well known is The Barber of Seville, a treatment of the first play of the Figaro trilogy by Beaumarchais, on which Mozart had drawn 30 years before in Vienna. A leading bel canto composer.

The Romantic Era (1827–1848)

Vincenzo Bellini (1801–1835): One of the most important composers of Italian opera in the early 19th century, considered a leading bel canto composer, though his influence was not confined to opera. Chopin owes much to him, particularly in his handling of melody.

Franz Benda (1709–1786): Composer and violinist in the court of Prussia’s Frederick the Great. Significant works demonstrating Romantic trends include Symphony in C (c. 1750).
**Hector Berlioz** (1803–1869): French composer who introduced the idea of an idée fixe, a single melody that unites an entire work but is gradually transformed throughout the course of the symphony. Also the first composer to closely associate his symphonies with extra-musical “programmes.”

**Johannes Brahms** (1833–1897): German composer whose compositions continued in the progressive direction of waning Romanticism. In his later works, however, Brahms synthesized Classical forms with the slowly unraveling sense of tonality almost forgotten from early Romanticism. Considered a master of the German lieder.

**Frederic Chopin** (1810–1849): French/Polish composer who devoted himself exclusively to the piano, defining what sort of music the then-new instrument was capable of producing.

**Gaetano Donizetti** (1797–1848): Italian composer who played an invaluable role in the development of Italian opera, planting the seeds that enabled opera to flourish in the latter half of the 19th century. Donizetti, to a much greater extent than Rossini and Bellini, was to exert a tremendous influence on the operas of Giuseppe Verdi.

**Mikhail Glinka** (1804–1857): Commonly regarded as the founder of Russian nationalism in music. His Russian operas offered a synthesis of Western operatic form with Russian melody.

**Christoph Willibald Gluck** (1714–1787): Czech composer who left an indelible impact on French opera, helping to move the genre out of the Baroque world and into the Classical one. Following his reforms, French Romantic operas remained spectacular, with three main forms: grand opera, opera comique, and lyric opera.

**Johann Wolfgang von Goethe** (1749–1832): Leading German-language writer who epitomized the concept of *Sturm and Drang*. Schubert, in particular, based many of his compositions on Goethe’s poems.

**Franz Liszt** (1811–1886): Austrian composer known for his work in creating the symphonic poem, which attempts to translate into musical terms the greatest works of literature. As a pianist, he had no equal, and as a composer, he suggested to a younger generation of musicians the new course that music was to take.

**Gustav Mahler** (1860–1911): Bohemian composer whose output consists almost entirely of late-Romantic–style symphonies and lieder. Although tending to use the Classical forms of sonata and scherzo, his themes typify the anxious fin-de-siècle mood that took hold of Europe during his era. While drawing closer to the world of new music—atonality—he expanded the Romantic orchestra to its breaking point.

**Felix Mendelssohn** (1809–1847): German composer, pianist, organist, and conductor who combined a Classical upbringing with Romantic inclination, imparting to his work a poetic elegance that has caused it to be regarded as
superficial because of its lack of impassioned features. However, his music now is valued for its craftsmanship, restraint, poetry, inventive orchestration, and melodic freshness.

**Alexander Sergeyevich Pushkin** (1799–1837): Preeminent Russian nationalist poet and author who, through the model of his own work, provided a literary heritage for the Russian language, which spilled over into Russian opera.

**Franz Schubert** (1797–1828): Austrian composer considered to be one of the masters of the lieder. Altogether, wrote more than 600 songs, of which about 200 are different settings of poems, particularly those by Goethe and Schiller. He ranks among the greatest of composers in all forms except opera.

**Robert Schumann** (1810–1856): German composer, pianist, conductor, and critic. Schumann was noted for his poetic works, in which Classical structure and Romantic expression are combined. His songs, particularly his song-cycles, are among the glories of lieder.

**Bedrich Smetana** (1824–1884): Bohemian composer who holds an important place in the development of musical nationalism, a key trend in Romantic music. Among his most significant works was *Ma Vlast* (1878).

**Richard Strauss** (1864–1949): German composer who shone in two major areas: tone poem and opera. Almost single-handedly, he carried the Wagnerian opera tradition and the Romantic Lisztian tone poem into the 20th century. He is also one of the great composers of lieder.

**Peter Ilyich Tchaikovsky** (1840–1893): Russian composer and conductor, whose music is characterized by extreme tunefulness and emotional fervor, typical of Romantic musical trends. Among his significant works are the ballets *Romeo and Juliet* and *The Sleeping Beauty*.

**Giuseppe Verdi** (1813–1901): Prolific Italian composer whose career practically constitutes the history of Italian opera between 1850 and 1900. Verdi’s style evolved slowly and almost entirely eliminates the differentiation between aria and recitative, elevating the orchestra and favoring characterization and dramatic truth over the vocal prettiness of the bel canto style.

**Richard Wagner** (1813–1883): German composer who brought German Romantic opera to its culmination. Some of his most influential musical innovations included continuous music and *leitmotifs*, that is, motives associated with a person, object, idea, or feeling. Also, in Wagnerian opera, the orchestra is a full partner with the voices.

**Carl Maria von Weber** (1786–1826): A cousin of Mozart’s wife, von Weber’s work blended many of the ingredients typical of German Romanticism: simple peasant virtues mingling with the magic and latent evil of the forest. He won a lasting reputation with the first important Romantic German opera, *Der Freischütz*. 
Hugo Wolf (1860–1903): Austrian composer who furthered the expressive power of the German lied.

Romanticism to Modernism (1848–1913)

Mily Balakirev (1837–1910): Self-appointed leader of a group of five post-Glinka Russian dilettante composers who banded together for the stated mission of glorifying the spirit and music of Mother Russia through their concert works.

Alexander Borodin (1833–1887): One of the five composers in Balakirev’s group.

Caesar Cui (1835–1918): One of the five composers in Balakirev’s group.

Claude Debussy (1862–1918): French composer who was the founder and most important representative of the Impressionist movement in music, marking a significant break with the German musical tradition of his time.

Modest Mussorgsky (1839–1881): One of the five composers in Balakirev’s group.

Nicolai Rimsky-Korsakov (1844–1908): One of the five composers in Balakirev’s group.

Arnold Schönberg (1874–1951): Austro-Hungarian composer who developed the concept of “emancipation of dissonance,” through which he attempted to “free” his music from the shackles of traditional tonality. Pierre Lunaire (1912) was the capstone to Schönberg’s freely atonal period.

Igor Stravinsky (1882–1971): Russian-born composer particularly renowned for such ballet scores as The Firebird (1910), Petrushka (1911), The Rite of Spring (1913), and Orpheus (1947). His works are marked by nationalism and innovative use of rhythm.
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Joseph Haydn—
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Wolfgang Mozart—
Hildesheimer, Wolfgang. *Mozart* (Vintage)
Arnold Schönberg—
Peter Tchaikovsky—
Poznansky, Alexander. *Tchaikovsky- The Quest for the Inner Man* (Schirmer Books)

Giuseppe Verdi—

Richard Wagner—
Millington, Barry. *Wagner* (Princeton)
Dear Tom,

The reading list is enclosed. Compared to some of your other courses, the reading list is somewhat spare. One reason for its brevity is my avoidance of overly technical books, which constitute the great majority of music texts (technical meaning that a working knowledge of music notation is called for). I have also chosen to recommend but a few composer biographies of outstanding merit; there is enough biographical information in the “Books of General Interest” to satisfy all but the most curious reader/listener.

Another reason why I’ve kept the reading list short is that I believe that folks should go out and spend their money on concerts and recordings. Which brings us to another issue, one which I’ve thought about at some length; that is whether or not we should provide a list of recommended works of which our students/clients should buy recordings. I have decided (albeit unilaterally; your feedback is welcome here) not to provide such lists. First of all, a list of recommended recordings would be a waste of time. Particular recordings go in and out of print so rapidly and are unavailable in so many geographic locations that such a list would be obsolete by January. Second, a list of recommended repertoire (even an abbreviated one) would be so long as to be positively daunting to all but the most hardcore music fan. We might, somewhere in the booklet, suggest that the novice listener start their collection by simply acquiring recordings of the works featured in the course. It’s a good way to start, and once they’ve decided what they like best, they can go out and buy more of the same.

Best,

Bob Greenberg

Dear Student/Client,

I took his advice both for this booklet and for my own listening.

Tom Rollins