

THE ROMANTIC ERA ca 1825 – ca 1900

Representative Composers	Representative Genres and Works	Related Terms	Notes
Felix Mendelssohn	<p>Concerto:</p> <p>Violin Concerto in E Minor, op. 64 first movement</p>	<p>Cadenza – solo virtuoso passage; fully notated by M rather than at performer's liberty, occurs right before the recapitulation</p> <p>Double Stopping – two notes at the same time on a string instrument</p> <p>Pedal Point – e.g. by solo violin/woodwinds alternating. Sustained note with changing harmony overtop.</p> <p>Sonata Form – first theme presented by soloist. Exposition, (2+ contrasting themes) Development, Recapitulation AKA sonata-allegro form e.g. Mendelssohn Violin Concerto in E minor Op. 64</p>	<p>Bio: Years: 1809 – 1847 (37 yr died because of strokes, grief over sister's passing) Birthplace/Nationality: Hamburg Family background: Jewish, wealthy; (Papa was a banker, sister Fanny also a composer) Education/training: child prodigy, music studies in Paris in his youth, law with Hegel Career; e.g. places of employment, patrons, accomplishments: Wrote Song without words 1-8 at 16 yrs old; revived Bach's St Matthew passion in 1829; conductor at the Gewandhaus Orchestra in Leipzig at age 26, formed the conservatory of Leipzig; wrote 5 symphonies; Associations with people, places, events: Mendelssohn house – cultural activity centre; travelled 10x to England to visit his homies Queen Victoria and Prince Albert</p> <p>Musical Style and Contributions: Stages or style periods: traditional – using classical music forms, symmetrical phrases, clear texture (from Mozart) counterpoint (from Bach), sonata form, linking movements (from Beethoven) Innovations: form – sonata form instead of sonata/ritornello blend that was standard for Classical concertos; linking passages connect all three movements giving continuity. Musical influences: JS Bach, Liszt Impact and significance: brought back classical approaches in Romanticism Genres cultivated: concerto Title of works representing each genre: Oratorios: Elijah, St Paul; Octet for String Ensemble;</p> <p>Composition Overview: Date composed: 1844 Historical context and circumstance of composition: his last large orchestral composition; written for his long friendship with the virtuoso violinist Ferdinand David, who he consulted during writing it Genre: concerto</p>

			<p>Performing forces: solo violin with full orchestra Structure, # of movements: 3 movements, standard – with the modification of having no pauses between movements Musical Description: Context within work: first of three movements Form: concerto form – suggested cyclicism, because the 2nd movement references some of the 1st movements material. Key structure, including modulation and tonal centres: E Minor Tempo: Allegro molto appassionato Meter: 2/2 Musical character, mood, atmosphere: melodious, clear form, virtuosity with constrained sentimental expression, excitement and anticipation Exposition in Em by solo violin, symmetrical phrases; high register, triplets; arpeggiation, double stops and string crossing Exposition theme 2 – tranquillo, pianissimo G major in the clarinets and flutes over the violin's pedal point on low G, until the violin switches back to melody and winds assume the pedal point; narrow range, closing idea based on first theme, leads straight into development. Development has orchestral trills, uses fragments of both themes, agitato, rapidly ascending octaves, cadences in B major to prep for cadenza (violin techniques Double stops, Extreme registers, Broken chords, Trills, Spiccato arp leading to recapitulation) Recapitulation in E minor theme 1- Em full orch. 2- Em woodwinds over solo violin pedal & parts swap Coda – piu presto, high double stops in violin. Solo bassoon holds a note into the next movement Extra-musical connections: formal innovation,</p>
Robert Schumann	Art Song: <i>Dichterliebe</i>, op. 48 “Im Wunderschönen Monat Mai”	Lied – German poem set to music solo voice piano accompanied 19 th C flourished Song cycle – an art song collection usually with a common theme, meant to be performed together, text from the same author e.g. Dichterliebe Strophic Form – structure allowing repetition of each verse’ music with different lyrics, so	Bio: Years: 1810-1856 tried to jump off a bridge in ‘54 Birthplace/Nationality: Zwickau, Germany Family background: father = author/bookseller/publisher, instilling literature love like any good pop Education/training: law school to please Mom but continued piano lessons, theory, counterpoint with Heinrich Dorn. He did his doctorate of Philosophy at the University of Jena. Career; e.g. places of employment, patrons, accomplishments Associations with people, places, events: hurt his hand so gave up concert career and did composition and music journalism. First publication “Abegg Variations” for solo piano in 1830. Emotional instability

		<p>there can not be too much connection between lyric and music</p> <p>Modified Strophic Form – strophic form but with some harmonic or melody or accompaniment changes to highlight the text, including minor/major shifts</p> <p>Not pertinent to this work but to Carnival Op. 9: piano cycle – art song collection for piano</p> <p>Cross rhythm – two rhythms at the same time</p>	<p>emerges in 1833. 1840 was his year of song in which he wrote 150+ songs and got married to Clara when she turned 21 and didn't need permission and her dad was NOT ok with it because not only was Schumann old but also "mentally unstable". Brahms was his protégé, through whom his vocab spread. Jean Peal was a German writer who influenced him.</p> <p>Musical Style and Contributions: Stages or style periods: romanticism Innovations: experimentation with formal structures being born out of content, use of syncopation, hemiola, cross rhythms Musical influences: Bach and Beethoven, as well as contemporaries Schubert Chopin Mendelssohn and Berlioz Impact and significance: did not use virtuosity for the sake of it like other pianist-composers of his day</p> <p>Composition Overview: Date composed: 1840 in the year of song Historical context and circumstance of composition: Genre: Art Song (Lied) Performing forces: Solo tenor with piano accompaniment Structure, # of movements: structure is determined by the text of the poem. Text (source, author, language, meaning): Dichterliebe is German love poetry by Heinrich Heine about how love is bursting from his heart like buds in may. Is almost certainly for Clara who he married that year.</p> <p>Musical Description: Context within work: One of a large collection of lieder Form: Strophic form – two verses Key structure, including modulation and tonal centres: both A major and F# minor; 4 bar intro in F# minor; first line cadences in A major. Tempo: langsam, zart – slow tender Meter: 2/4 Musical character, mood, atmosphere: chromaticism and dissonances, e.g. suspensions, passion & restraint, feelings of hope for a new season; lack of resolution at the end shows longing Extra-musical connections</p>
Franz Liszt	Piano Music: "La Campanella" from <i>Grands</i>	Étude – didactic piece of music focused on a particular challenge e.g. La Campanella – Liszt	Bio: Years: 1811- 1886 (died in Bayreuth watching his son in law Wagner's opera) Birthplace/Nationality: Raiding, Hungary, close to Vienna

	<p><i>Études de Paganini</i></p>	<p>Family background: papa Liszt = cellist in Haydn's Orchestra in Eisenstadt for the Esterhazy court. When his dad died he wondered about going into priesthood or music and mom said MUSIC SONNY.</p> <p>Education/training: first lessons with papa Liszt, began composing at 8, moved to Vienna to study piano with Czerny. (student of Beethoven) and composition with Antonio Salieri. After his formative time in Vienna he moved to Paris for a performing career.</p> <p>Career; e.g. places of employment, patrons, accomplishments 3 periods: 1) Concert pianist in Paris 2) Weimar years, during which he lived with a married princess and composed mostly symphonic poems, program symphonies, piano concertos... 3) Late years Rome/Weimar/Budapest. He taught, inventing the masterclass format. Was appointed president of the music academy.</p> <p>Associations with people, places, events: He contributed to the relief fund for the Danube river flood in Hungary which made him popular. He was appointed to be Grand Ducal Director of Music Extraordinary where he conducted new operas by Verdi Berlioz and Schumann. He helped Berlioz and Wagner's careers. He turned the piano so that people could see him, and he played from memory.</p> <p>Musical Style and Contributions:</p> <p>Stages or style periods:</p> <p>Innovations: he added a lot of bravura to piano style: leaps, extreme registers, arpeggios, octaves, tremolos, rapidly repeated notes. He was innovative with form, writing single movement works with intricate internal structure. He would transcribe lieder and operatic arias into his piano works. His late work begins to foreshadow impressionism. There are hints of Hungarian folk/gypsy music in his writing.</p> <p>Impact and significance: invented the symphonic poem, contributing to program symphony</p> <p>Genres cultivated: the concert etude and lyric piano piece</p> <p>Title of works representing each genre:</p> <p>Composition Overview:</p> <p>Date composed: 1838, revised in 1851</p> <p>Historical context and circumstance of composition: theme from Violin Concerto no. 2 in B minor (Paganini)</p> <p>Genre: piano etude</p> <p>Performing forces: solo piano</p> <p>Text (source, author, language, meaning): Title means – the little bell</p> <p>Musical Description:</p> <p>Form: AB A1B1 A2B2 A3 Coda</p>
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Johannes Brahms	Choral Music: <i>Ein deutsches Requiem</i> fourth movement: “Wie lieblich sind diene Wohnungen”	Rondo form – ABACA or ABACABA usually, formal structure usually used in sonata cycle e.g. Ein deutsches Requiem op. 45 Brahms	<p>Bio: Years: 1833-1897 Birthplace/Nationality: Hamburg, Germany Family background: Papa Brahms was a freelance bass/wind player for the Hamburg Philly. The fam moved often because of monetary issues Education/training: piano, horn, cello. Piano and Theory with Eduard Marxsen free of charge, where he got his love of Bach and Viennese classical music. He taught and accompanied and played events for income. Career; e.g. places of employment, patrons, accomplishments Associations with people, places, events: At age 19 he toured with Ede Remenyi, who later introduced him to Joachim who became a long friend and collaborator and introduced him to Liszt, Berlioz, and the Schumanns. Schumann wrote a career-boosting article about him. After Robbie Schumann was put in the asylum he helped Clara sort shit out and developed feelings for her. He would do lengthy concert tours to make ends meet. When he got rejected from being director of the Hamburg Philly he went to Vienna with his tail between his legs and eventually died there. The “War of Romantics” was a disagreement of Wagner/Liszt vs Brahms/Schumann who were experimental vs traditional respectively. Musical Style and Contributions: Innovations: wrote a number of orchestral works.</p>

			<p>Musical influences: German romantic poets, Hoffman, Jean Paul; Beethoven, Mozart, Haydn, hence a sense of traditionalism. He kept a marble bust of Beethoven to peer at him while he composed.</p> <p>Impact and significance:</p> <p>Genres cultivated: choral and orchestral music</p> <p>Title of works representing each genre:</p> <p>Composition Overview:</p> <p>Date composed: 1868, premiered in Leipzig</p> <p>Historical context and circumstance of composition: began after his mother's death. He wrote it to help him cope with Schumann and his mother's death. This time he chose his own form, text, language, instead of the traditional ones.</p> <p>Genre: choral music</p> <p>Performing forces: SATB choir, soprano and bass soloists, orchestra</p> <p>Structure, # of movements: has seven movements</p> <p>Text (source, author, language, meaning): A German Requiem "How Lovely is thy Dwelling Place" Text from Psalm 84 "How lovely is your Dwelling place O Lord of Hosts" in the Luther Bible</p> <p>Plot Summary:</p> <p>Musical Description:</p> <p>Context within work: 4th of seven movements</p> <p>Form: rondo, ABACA</p> <p>A: 1- homorhythmic melody in chorus,</p> <p>B – Imitation, fugal texture, minor tonality, pizzicato</p> <p>A – 2 – more orchestration</p> <p>C – intense 8th note rhythm, fugal imitation texture, hemiolas</p> <p>A – 3 ends softly</p> <p>Clarinets and Flute intro</p> <p>Key structure, including modulation and tonal centres: Eb major</p> <p>Tempo: Massig Bewegt – moderately fast</p> <p>Meter: $\frac{3}{4}$</p> <p>Musical character, mood, atmosphere: some modern sounding harmonic ambiguity bordering on atonality in some places. Word painting used to make a sound of an ascending line to heaven and show longing.</p> <p>Extra-musical connections</p>
Giuseppe Verdi	Opera: <i>Rigoletto</i> Act III: "La donna è mobile"	Aria – emo virtuosic solo, orchestrally accompanied song usually part of an opera, cantata, or oratorio, can be very dramatic	<p>Bio:</p> <p>Years: 1913-1901</p> <p>Birthplace/Nationality: Busseto, Italy</p> <p>Family background: Papa Verdi was a tavern keeper. His daughter, son,</p>

	<p>“Un di” “Bella figlia”</p>	<p>and lyrical</p> <p>Bel canto – Italian “beautiful singing” vocal style, agility, tone, ornamentation; La Traviata is a Verdi good example.</p> <p>Coloratura soprano – super high and agile female range La Traviata still a Verdi good example</p> <p>Libretto – opera/oratorio/cantata text e.g. La Traviata</p>	<p>then wife died.</p> <p>Education/training: Studied music at Bussetto, Career; e.g. places of employment, patrons, accomplishments: Worked as an organist for his first job. Associations with people, places, events: First patron Antonio Barezzi merchant and amateur musician, whose daughter became his first wife.</p> <p>Musical Style and Contributions: Stages or style periods: 3 periods: 1) slow development within Italian operatic tradition – Rigoletto-. 2) French grand opera influence – e.g. Opera: A Masked Ball”: more grandiose orchestration, larger casts, longer works. 3) new form exploration, less numerical description e.g. Otello/Falstaff Verdi = greatest opera composer in the 19th C Innovations: his use of counterpoint in the orchestra Musical influences: Rossini, Bellini, Meyerbeer, Donizetti Impact and significance: he was synonymous with Italian patriotism so much that his initials became a rally cry during the fight for independence Genres cultivated: composed 28 operas. His later opera work would lead into verismo and influence Puccini. Title of works representing each genre: Opera named Oberto, performed in 1939 in the opera house of La Scala.</p> <p>Composition Overview: Date composed: 1851 during his mid to late career, Historical context and circumstance of composition: Premiered at La Fenice in Venice in 1851. Verdi knew he would have censorship issues as he mentioned in a letter to his librettist. – It had originally gotten banned after opening night in Paris for being subversive and obscene. Genre: Italian Romantic Opera Performing forces: orchestra, soloists, Structure, # of movements: three acts Text (source, author, language, meaning): librettist = Francesco Maria Piave based on Victor Hugo’s play <i>Le roi s’amuse</i>. Plot Summary: Rigoletto (jester) mocks the courtiers who are being cuckolded by the Duke. Duke curses Rigoletto and R’s daughter falls in love with the duke. The courtiers end up tricking Rigoletto into helping them kidnap his daughter Gilda. Rigoletto hires an assassin, but another mistress of the Duke’s pleads with him that he might not do it and he only agrees to kill anyone else who shows up and Gilda is the one to show up at the inn and she is the one who gets sent in the assassin’s bag to Rigoletto. R hears the Duke singing in the inn and when he opens the sack, Gilda sings her last breath, telling him she is glad to die for her</p>
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			<p>lover.</p> <p>Musical Description: “La donna è mobile” – sung by the duke, about women’s fickleness but really he is the fickle one in the opera, beginning of Act 3. Tenor showcase. Very catchy melody, rehearsed very covertly. It was a real hit. The song is reprised in the scene where Rigoletto realizes he doesn’t have the duke’s body in the bag. Strophic form. E major 3/8 “Un dì” (un di se ben rammemtomì=one morning, if I remember well) E major 4/4 allegro “Bella figlia” – “beautiful daughter” (of love) is a quartet in which the jester is trying to comfort his daughter. Key changes to Db. Sung by Gilda, Rigoletto, Duke, and Maddellena. Context within work: third act happens after R finds out his daughter was kidnapped.</p>
Richard Wagner	<p>Opera:</p> <p>Die Walküre Act III:</p> <p>“Der Augen leuchtendes Paar” to end of act</p>	<p>Chromatic harmony – liberal use of notes outside the key</p> <p>Gesamtkunstwerk – Wagner’s idea of “tonal artwork” perfect text, music, staging e.g. Die Walküre</p> <p>Heldentenor – “heroic tenor” auf Deutsch, high range man with lots of stamina to be put through Wagner’s sadism e.g. Die Walküre</p> <p>Leitmotif – “leading motive” auf Deutsch, z.B. Die Walküre melodic fragment that means something or has an association with a character, place, emotion, transforms as the plot unfolds</p> <p>Music drama – Wagner’s term for music and drama put together, to distinguish him from the “mainstream schlock” of his day</p>	<p>Bio: Years: 1813-1883died by heart attack in Venice Birthplace/Nationality: Leipzig, German Family background: first wife the actress Minna Planer; Education/training: mostly self-taught Career; e.g. places of employment, patrons, accomplishments: fled to Paris because of debts in Russia. Minna miscarries on the flight. Theatre made specifically for his music: Festival Theater in Bayreuth. Associations with people, places, events. When he fled Germany to Zurich it was his left ideas that got him in trouble and there was a warrant for his arrest. He was exiled from Germany for 11 years. He’s known for his anti-Semitic writings, which Hitler found inspiration in, and played in concentration camps. His second wife was Cosima – Liszt’s daughter. They named their son Siegfried – also main character of the Ring Cycle – 4 opera set... He would draw inspiration from Norse myth and Celtic poems etc., symbology. One of the few people to write his own librettos, which he did before setting it to music, he wanted to integrate text and music to get “poetic speech”. Ludwig II of Bavaria was his devoted patron.</p> <p>Musical Style and Contributions: Stages or style periods: Much dense orchestration with a lot of pieces. Innovations: - endless melody: reflecting the German language – not letting much resolution to suspense. Orchestrally focused, not very bel-canto; Impact and significance: the leitmotif being associated with a specific</p>

			<p>character – influence upon future film music. Chromatic harmony e.g. Tristan chord (fundamental plus x4 x6 x9). Invented the Wagnerian tuba. He impacted Strauss, Mahler, and Schoenberg.</p> <p>Genres cultivated:</p> <p>Title of works representing each genre:</p> <p>Composition Overview:</p> <p>Date composed: 1856, perf in 1870</p> <p>Plot Summary: Wotan has offspring with a mortal, the twin brother sister Siegmund and Sieglinde are separated at birth and later fall in love. Gods are angry. Brunhilde wants to save his son</p> <p>Musical Description:</p> <p>Context within work: it is part 2 of the 4 part The Ring of the Nibelung.</p>
Bedřich Smetana	<p>Symphonic Poem:</p> <p><i>Vltava</i> from <i>Má vlast</i></p>	<p>Nationalism in music – sonic patriotism, e.g. folk song & dance, legends and landscapes e.g. Vltava – Smetana’s bohemian nationalism</p> <p>Program music – instrumental music with extra-musical meaning, descriptive titles, e.g. Vltava</p> <p>Symphonic poem – a single movement orchestral work, usually free form, literary/pictorial associations, a la Liszt e.g. Vltava</p>	<p>Bio:</p> <p>Years:1824-1884 he died deaf</p> <p>Birthplace/Nationality: Czech</p> <p>Family background: many of his siblings and children didn’t survive into adulthood.</p> <p>Education/training: studied music in Prague, bullied for being a real country bumpkin</p> <p>Career; e.g. places of employment, patrons, accomplishments: a very good pianist, first public performance at age 6,. opened a vocal academy in Sweden in a 5-year period doing directing and concerting. His first nationalism work was during the 1848 Prague uprisings.</p> <p>Associations with people, places, events: Robert and Clara Schumann were not too impressed by his work he showed them because they thought there was too much Berlioz in it.</p> <p>Musical Style and Contributions:</p> <p>Stages or style periods: tendency to quote folk music, modal harmony, chromaticism,</p> <p>Musical influences: he decided on a career in music after seeing Liszt perform. His interest in program music was sparked by Liszt</p> <p>Impact and significance: he was closely associated with the Czech desire for independence. “Father of Czech music”</p> <p>Title of works representing each genre: Opera:</p> <p>“The Brandenburger in Bohemia” (shows his nationalism, is historically based), “The Kiss”, “Dalibor”, “Libuse”</p> <p>Composition Overview:</p> <p>Date composed: 1874</p> <p>Historical context and circumstance of composition: : combination of</p>

			<p>Liszt's symphonic poem idea with nationalism that was hip in the 19th c Genre: symphonic poem Performing forces: orchestra Structure, # of movements: 6 works, Text (source, author, language, meaning): Ma Vlast means my homeland in Czech. "Vlatava" also known by German "Die Moldau" the river, which he depicts in tone painting. Plot Summary: a succession of themes that depict the Bohemian river Moldau. Musical Description: Context within work: #2 of a cycle of 6 works, often presented as movements, each dealing with some sort of history, legend or landscape of Bohemia. Form: free-form River source – rippling sound in flute, two springs, clarinets, with pizzicato string accompaniment; The ripple texture moves down in pitch to describe a wider river; -river theme – stepwise melody, strings, lower strings keep ripple effect; that has a shimmering sound with fluctuating dynamics; hunting scene – C Major fanfare, trumpets and French horns, dissipates into a lulling rhythm, -pastoral wedding scene – Repeated notes on strings begins, 2/4 dance tempo, rustic folk tune with staccato features, ends with a repeated single note in strings like it began, -night scene – Ab major, double reeds hold drone note, feels slightly spooky, flutes have the rippling figure, muted strings high register slow expression of the melody. Harp adds a glistening sound. Wood and water nymphs in legend. Subdued fanfare in horns. Back to river theme in minor and then major again. -St. John's rapids – brass, woodwinds have a lively agitated dialogue and work up to a dissonant climax that is really clashy but dies down, coming back to the river theme, features a very loud statement of E major in full orchestra. -Ancient castle – arrives at the mouth of the river, full orchestra in slow tempo, fortissimo, hymn-like majestic E major castle. -Ending – accelerates and then lets out its dying breath with two forceful chords. Key structure, including modulation and tonal centres: Em Tempo: allegro comodo non agitato – fast not agitated Meter: 6/8</p>
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			<p>Musical character, mood, atmosphere: depicts different scenes along the Moldau river. Is symbolic for the country.</p> <p>Extra-musical connections: recycling of themes from an earlier symphonic poem = cyclical unity.</p>
Pyotr Il'yich Tchaikovsky	<p>Concert Overture:</p> <p><i>Romeo and Juliet Overture</i></p>		<p>Musical Description:</p> <p>wide dynamic range, drawn out intro and outro; 3 musical themes (Friar Lawrence Feud Theme, Love Theme, cyclical elements)</p> <p>Intro: four part chorale harmony among 2 clarinets 2 bassoons. Medieval feel to depict the friar. Played in woodwinds then strings.</p> <p>Exposition theme 1: feud theme (in B Minor 4/4 allegro giusto) very syncopated, full orchestra, rapid runs in strings. Cymbals crash</p> <p>Exposition bridge: quickly gets quiet, winds, bass, horns, have wavelike figures,</p> <p>Exposition theme 2: love theme on the English horn and muted violins. Db major 4/4 Romeo in the English horn, Juliet in the strings. Theme comes back in high woodwind</p> <p>Codetta harp and muted strings</p> <p>Development: mostly feud theme, alludes to Friar Lawrence in the horns; Dynamics shift suddenly; melody passes through different instrumentation; cymbals and syncopation</p> <p>Recapitulation: feud theme Bm fortissimo, cymbal crashing, descending figures in the strings. Love theme resurfaces a semitone higher in D major. Feud theme and Friar theme interrupt and cause a crashy climax.</p> <p>Epilogue: funeral song in B major – is an inversion of the love theme which reappears in the strings more intensely, finishes with a fortissimo orchestral chords and timpani grand ending of DOOM.</p> <p>Form: Sonata Allegro form</p> <p>Key structure, including modulation and tonal centres: F# minor</p> <p>Meter: 4/4</p>

THE MODERN ERA ca 1900 – ca Present – part 1. Europe

Representative Composers	Representative Genres and Works	Related Terms	Notes

Gustav Mahler	Symphony: <i>Symphony no. 4 in G major</i> fourth movement	Cyclical structure – material from previous movements returns, to give coherence, used mostly in symphonies of Romantic composers, e.g. Symphony no. 4 in G Major – Mahler	Innovations: developed the orchestral song cycle. Chose nostalgic themes, drinking songs, e.g. the folk dance Landler. Title of works representing each genre: His Kindertotenlieder was a song cycle for voice and orchestra.
Maurice Ravel	Piano Music: <i>Jeux d'eau</i>	Glissando – rapid avalanche up and down the pitches of an instrument Impressionism in music – inspired by late 19 th C French painting, non-traditional scales, 9ths, unclear meter/pulse, parallel harmonies Pentatonic scale – 5 pitch scale common to European and Asian folk music e.g. Jeux d'eau – Ravel Whole-tone scale – 6 tone scale made up of whole tones, e.g. Jeux d'eau – Ravel; non-traditional scale, used in late 19 th and 20 th C	Date composed: 1901 Historical context and circumstance of composition: dedicated to Gabriel Faure his teacher. Premiered in 1902 by Ricardo Viñes. Genre: Piano music Performing forces: solo piano Structure, # of movements: resembles sonata form. Musical Description: Context within work: single piece Form: sonata form – like but not subject to a tonal plan Key structure, including modulation and tonal centres: E major Two themes -1 – shimmering rippling water sound, 7ths, 9ths, LH E major triad. 2 – god of the river – laughing, is tickled. LH uses 4/5 notes of pentatonic scale, RH plays melody. development : new melody, arpeggios, harp atmosphere, descending black key glissando at the end. Recapitulation: over a G# pedal, descending figures. Free-form cadenza suggesting polytonality. Coda. 4 measures, ending is somewhat inconclusive. Tempo: allegretto Meter: 4/4 Musical character, mood, atmosphere: quartal harmony. Pp-fff range. Extra-musical connections
Béla Bartók	Orchestral Music : <i>Concerto for Orchestra</i> fourth movement	Changing meter – time signature changes often, non-symmetrical groupings are common as a trait of 20 th C music. E.g. Bartok's Concerto for Orchestra Neo-classicism – a return to absolute music and traditional forms, less emotionalism,	Bio: Years: 1881-1945 leukemia First wife: Marta Ziegler – age 16, he was 28. They had a Bela #3. Then 2 months after his divorce, he married a piano student of his, Ditta Pasztory, 10 days after proposing, she was 19, he was 42. They spawned the following year, Peter Bartok.

		<p>post WW1. E.g. Concerto for Orchestra Bartok</p> <p>Ostinato – short rhythmic/melodic repeated pattern</p> <p>Polytonality – more than one key at the same time e.g. Bartok</p> <p>Quotation in music – parodying another style or work, drawing a melody from another work and putting it into a new context. E.g. Bartok's Concerto for Orchestra</p>	<p>Education/training: Originally studied at the Royal Academy in Budapest, where he later taught.</p> <p>Career; e.g. places of employment, patrons, accomplishments</p> <p>Associations with people, places, events: Zoltan Kodaly – lifelong friend and musical influence. They would collect Maygar folk songs together.</p> <p>Erno Hohnanyi – conducted the Budapest Philharmonic Orchestra and made Bartok's music more popular.</p> <p>Was on the committee of the League of Nations in the 1930s which brought out more international leanings in his art.</p> <p>Title of works representing each genre: symphonic poem <i>Kossuth</i> with 10 tableaux, which was influenced by Richard Strauss. The Ballet – the wooden prince, written during WW1. Influenced by Debussy.</p> <p>His work, "Contrasts" for clarinet violin piano trio was commissioned by Benny Goodman, but written in a response to a letter from the violinist Joseph Szigeti.</p> <p>Composition Overview: Date composed: Premiered in 1944 Historical context and circumstance of composition: commissioned by Sergei Koussevitzky for SK's Boston Symphony Orchestra. Became B's most popular work.</p>
Sergei Prokofiev	<p>Ballet:</p> <p><i>Romeo and Juliet, Suite no. 2 op. 64c</i></p> <p>Act 1 Scene 4: "The Montagues and Capulets: The Capulet Ball"</p>	<p>Choreography – dance move planning e.g. Prokofiev's Romeo and Juliet Suite no. 2. Op. 64c</p> <p>En pointe – to be standing on the very tip of the toe helped by stiff shoes in ballet e.g. Romeo and Juliet</p>	<p>Associations with people, places, events: Sergei Koussevitsky would premiere his work, also made a recording of Romeo and Juliet. He composed music for Eisenstein's epic film "Alexander Nevsky".</p>
Arnold Schoenberg	<p>Song Cycle:</p> <p><i>Pierrot Lunaire, op. 21</i></p> <p>Der Mondfleck O alter Duft aus</p>	<p>Atonality – no tonal centre – unresolved dissonances e.g. Pierrot Lunaire – Schoenberg</p> <p>Canon – musical line that is imitated at a specific time distance, can be a complete</p>	<p>Associations with people, places, events: Leader of the second Viennese school, which was made up of him and his students, Berg and Webern.</p> <p>Text (source, author, language, meaning): written by the symbolist poet Albert Girard "Pierrot Lunaire: Rondels bergamesques" which was translated into German by</p>

	Märchenzeit	<p>work or a technique therein e.g. Pierrot Lunaire</p> <p>Expressionism in music – 20th C style that is leapy dissonant, melodically angular, rhythmically irregular, and psycho e.g. Pierrot Lunaire</p> <p>Klangfarbenmelodie – literally “sound-colour-melody” auf Deutsch, meaning the carrying of the melody through many instruments, bringing out their colour</p> <p>Rondeau – late 14th C poetic form which gave the music its form. 4 verses. V2 repeats some of V1. V4 repeats all of V1. E.g. Pierrot Lunaire</p> <p>Sprechstimme – “speechvoice” auf Deutsch, vocal technique of Schoenberg – one of his worse ideas – pitched speaking, the x marks the spot of the stem of a note for them to drop the pitch</p>	Otto Erich Hartleben.
Alban Berg	<p>Opera: Wozzeck Act III Scene 4 Das Messer? Orchestra Interlude Act III Scene 5 Ringel Ringel Rosenkranz</p>	<p>Celesta – small keyboard percussion instrument. Metal bars are struck with hammers. Used in Wozzeck – Berg.</p> <p>Cluster chord – major and minor seconds incestuously close, pretty much only finding their home in atonal music</p>	<p>Title of works representing each genre: His last opera – which wasn’t finished by the time he died was Lulu. Text (source, author, language, meaning): Based on the play Woyzeck by Georg Büchner</p>
Anton Webern	<p>Orchestral Music: Symphony, op. 21 second movement</p>	<p>Serialism – any parameter put into an order that is manipulated e.g. pitch, rhythm, dynamics, tone colour; Sometimes a synonym for dodecaphonic music. E.g. Symphony op. 21 – Webern</p> <p>Theme and variations – a compositional</p>	<p>Bio: Years: 1883-1945 – was shot accidentally by a WW2 American soldier Birthplace/Nationality: Austria Family background: Mama von Webern a pianist and singer, Papa von Webern a civil servant Education/training: studied composition with Schoenberg</p>

		<p>technique in which material returns and is elaborated upon differently in each rendition</p> <p>Tone row – a fixed order of the 12 pitches, the prime can be manipulated to be inversion, retrograde, retrograde-inversion or be transposed. E.g. Pierrot Lunaire</p> <p>Twelve-tone music – dodecaphonic music. chromaticism. A fixed order of the 12 pitches forms a done row. E.g. Pierrot Lunaire</p>	<p>Career; e.g. places of employment, patrons, accomplishments</p> <p>Associations with people, places, events: his work was banned by Nazis during WW2. He became good friends with Alban Berg, also Schoenberg’s student.</p> <p>Musical Style and Contributions:</p> <p>Stages or style periods: early Webern – late romanticism, expressionism; he only published 31 works in his life. His later pieces are more concise. He believed music was based on rules and order rather than taste.</p> <p>Innovations:</p> <p>Musical influences: adhered to his mentor Schoenberg’s ideas of atonality</p> <p>Impact and significance: influenced John Cage and Pierre Boulez.</p> <p>Genres cultivated:</p> <p>Title of works representing each genre: his first use of the 12 tone Schoenberg matrix in “Drei Geistliche Volkslieder”</p> <p>His use of Klangfarbenmelodie similar to pointillism in art. The music has detailed instructions to the performers. His music is leapy, often with soft dynamics. Uses traditional forms, like a symphony or concerto.</p> <p>Composition Overview:</p> <p>Date composed: 1928</p> <p>Historical context and circumstance of composition:</p> <p>Genre: Orchestral Music</p> <p>Performing forces: strings (no basses) harp, clarinet and bass clarinet, two horns.</p> <p>Structure, # of movements: 2, both parts are repeated.</p> <p>Musical Description:</p> <p>Context within work: movement 2 of 2</p> <p>Form: theme and variations on an 11 bar theme.</p> <p>Key structure, including modulation and tonal centres: atonal; symmetrically constructed 12 tone matrix. You can hear time going forward and backwards.</p> <p>Meter: each variation has a different mood and tempo</p>
<p>Oliver Messiaen</p>	<p>Chamber Music: <i>Quatuor pour la fin du temps</i></p>	<p>Mode of limited transposition – A scale that can only be transposed once e.g. whole tone or octatonic. e.g. Quatuor pour la fin du</p>	<p>Bio:</p> <p>Years: 1908-1992</p> <p>Birthplace/Nationality: Avignon, France</p>

	<p>second movement: “Vocalise, pour l’Ange qui annonce la fin du temps”</p>	<p>temps – Messiaen</p>	<p>Family background: Papa Messiaen was an English teacher and Shakespeare translator, Mama Messiaen was a poet. He married composer and violinist Claire Delbos to whom he dedicates his song cycles. When she died he married pianist Yvonne Loriod, former student who recorded and premiered a bunch of his work.</p> <p>Education/training: began playing piano at age 7, Paris Conservatoire, where he worked after WW2. Later on in life studied ornithology.</p> <p>Career; e.g. places of employment, patrons, accomplishments: 23 years old gets job as organist at l’Eglise de la Sainte Trinite. He kept this job for the rest of his life.</p> <p>Associations with people, places, events: Founded “La Jeune France” composer group with modern French aesthetic ideals. He published “Technique de mon langage musical” which tells of his compositional approach.</p> <p>Musical Style and Contributions:</p> <p>Stages or style periods:</p> <p>Innovations: added bird songs, Gregorian chant, Indian rhythms, Javanese gamelan bell sounds, medieval church modes. Use of nonretrogradable rhythms. Rhythmic palindromes – read the same forward and backward.</p> <p>Musical influences: Early work shows Debussy influences. With 6s 9s, aggregate and parallel chords. He also drew on non-western music, ancient Greek poetry.</p> <p>Impact and significance: his students = Pierre Boulez, Karlheinz Stockhausen.</p> <p>Genres cultivated:</p> <p>Title of works representing each genre: Other orchestral pieces: Turangalila symphony; Oiseaux exotiques, Chronochromie; vocal works: Chants de terre et de ciel; Harawi, La transfiguration de Notre Seigneur Jesus Christ. Opera: St Francois d’Assise.</p> <p>Composition Overview:</p> <p>Date composed: 1941 – was premiered outdoors in the rain in front of 400 prisoners and guards.</p> <p>Historical context and circumstance of composition: in 1940 he was caught by the German army and kept in a</p>
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			<p>concentration camp in Gorlitz, Germany, now Poland. Stalag VIIIa. His inmate friends played violin, clarinet, cello. He started to compose them a trio – which developed into the work.</p> <p>Genre: chamber music Performing forces: Clarinet, violin, cello, piano; Structure, # of movements: 8 Text (source, author, language, meaning): John 10 Bible Plot Summary: drew some inspiration from Revelations</p> <p>Musical Description: Context within work: movement 2 of 8. Form: ABA1 A: ternary form; robuste, modere, majestic, with loud dissonant chords whacked onto the piano ascending. Trills and runs in the wind instruments B slow-ish, lyrical, rhythmic modes, descending piano figures, impressionistic ppp notes are like water drops; chant + organum Key structure, including modulation and tonal centres Meter: 3/4 Musical character, mood, atmosphere: evocative of angelic power. Heavenly harmonies, violin+cello plainchant like.</p>
György Ligeti	Orchestral Music : Atmosphères	Micropolyphony – separate melodies woven into complex polyphony, too dense to hear them distinctly. E.g. Atmospheres – Ligeti	<p>Bio: Years: 1923-2006 Birthplace/Nationality: Transylvania, Romania; later became Hungarian Family background: Hungarian Jewish Education/training: Cluj conservatory and summers in Budapest; Franz Liszt Academy of Music, Career; e.g. places of employment, patrons, accomplishments; taught harmony and analysis, did ethnomusicological research on Hungarian folk music in Transylvania. Associations with people, places, events: won many prizes, including the Beethoven prize, Bach prize, Berlin Art Prize.</p> <p>Musical Style and Contributions: Innovations: Ligeti's concept of musical "permeability"</p>

			<p>roughly defined as the room for free choice of intervals, music that treats dissonance very carefully being fairly impermeable.</p> <p>Musical influences: He met Karlheinz Stockhausen and Gottfried Michael Koenig who inspired him to dabble in electronic music e.g. “Glissandi”. His etudes draw on inspiration from gamelan, Bartok, Thelonious Monk, Bill Evans, etc.</p> <p>Impact and significance: grouped with John Cage, Boulez, etc as main innovators of 20th C music</p> <p>Title of works representing each genre: wrote an “anti-opera” <i>Le Grand Macabre</i>; some humorous music, e.g. “Poeme symphonique”</p> <p>Composition Overview:</p> <p>Date composed: 1961</p> <p>Historical context and circumstance of composition: commissioned in 1961 by the Southwest German Radio and premiered in 1961. It was this work and <i>Apparitions</i> that made him famous.</p> <p>Genre: avant-garde chamber music</p> <p>Performing forces: orchestra</p> <p>Musical Description:</p> <p>Form: through-composed</p> <p>Key structure, including modulation and tonal centres: no tonal centre, employment of what Ligeti called micropolyphony</p> <p>Tempo: free-flowing feeling – 40bpm or slower</p> <p>Meter: free-meter</p> <p>Opens with a 5 octave chromatic cluster chord with 59 pitches, instruments drop out bit by bit. Each instrument enters without a noticeable starting.</p> <p>Musical character, mood, atmosphere: unconventional harmony, melody, rhythm. “Sound masses” move around and merge with each other in clusters, to highlight the timbre of them together. An eerie “outside-of-time” feeling, because the musical figures shift so slowly, it appears to not have forward motion. Has a wide dynamic range, crescendoing from pppp to ffff. Uses the special string effects: col legno and sul ponticello.</p> <p>Extra-musical connections: this work can be seen as a</p>
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			development within the avant-garde tradition in Darmstadt rather than a break from other traditional music. Used as music for the film: <i>A Space Odyssey</i> .
Arvo Pärt	Choral Music: <i>Cantate Domino canticum novum</i>	<p>Minimalism – repetition of short melodic patterns, complicated cross-rhythms, usually tonal/modal, trance-like e.g. Cantate Domino Canticum Novum – Pärt</p> <p>Tintinnabulation – Pärt’s development in which there are two voices: V1 (tintinnabular voice) arps the tonic triad V2 moves around diatonically in conjunct motion. Tends to be slow meditative and chantlike. E.g. Cantate Domino Canticum Novum</p>	<p>Bio: Years: 1935-**** Birthplace/Nationality: Estonia Career; e.g. places of employment, patrons, accomplishments – Originally working as a radio producer and film composer; was made internationally famous by his work <i>Fratres</i></p> <p>Musical Style and Contributions: Stages or style periods: Part tried serialism but experimented in the 1950s and 60s and eventually left its constraint to develop his collage technique– to insert material from elsewhere (e.g. Bach, Tchaikovsky) into a serial work; Innovations: tintinnabulation; collage technique Musical influences: Russian neo-classical composers (Shostakovich/Prokofiev) Title of works representing each genre: chorales works: Cantate Domino Canticum Novum; St. John passion, Berliner Messe; Vocal solo: Stabat Mater, My Heart’s in the Highlands; Orchestral works: Cantus in memory of Benjamin Britten, Tabula Rasa, Lamentate; Instrumental works: Fur Alina: piano; Arbos: brass ensemble; Fratres: string ensemble.</p> <p>Composition Overview: Date composed: 1977 Historical context and circumstance of composition: Genre: sacred choral music Performing forces: Organ + SATB Structure, # of movements: Text (source, author, language, meaning): latin “Sing unto the Lord a New Song” Psalm 95/96 Catholic/Protestant Bible respectively. Text is highlighted by being in 4 parts \. Word painting.</p> <p>Musical Description: Context within work: Form: each section starts monophonically</p>

			<p>Key structure, including modulation and tonal centres: Bb major</p> <p>Meter: none – rhythm follows text inflection</p> <p>Musical character, mood, atmosphere: conjunct melody, leggerio joyful dance-like feel; dissonance is rare. Counterpoint has a lot of contrary motion.</p>
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THE MODERN ERA *ca* 1900 – *ca* Present part 2: North America

Representative Composers	Representative Genres and Works	Notes
Stephen Sondheim	"My Friends" from <i>Sweeney Todd, The Demon Barber of Fleet Street</i>	<p>Bio:</p> <p>Years: 1930-present</p> <p>Birthplace/Nationality: NY, Jewish family</p> <p>Family background: his father made dresses his mother designed. An isolated child, the single child of well-to-do parents. Father abandoned ship and mother was abusive.</p> <p>Education/training: studied theater at Williams college – realizes everyone is talented but some people develop it and some people don't – gets disabused of romantic idealism. Studied with Milton Babbitt and made the friendship of James Hammerstein and becomes very influenced by Oscar Hammerstein II, James' dad.</p> <p>My Friends – Sweeney Todd The Demon Barber of Fleet Street</p> <p>Date composed: 1979</p> <p>Performing forces: Sweeney Todd, Mrs Lovett.</p> <p>Structure, # of movements:</p> <p>Text (source, author, language, meaning): Based on the book</p>

THE MODERN ERA *ca* 1900 – *ca* Present part 3: World: Past and Present

Representative Composers	Representative Genres and Works	Related Terms	Notes
Miles Davis			<p>Bio:</p> <p>Years: 1926-1991</p> <p>Birthplace/Nationality: Illinois, American;</p>

		<p>Family background: Papa Davis was a dentist. Miles was called “lil doc davis” as a kid Education/training: hears gospel music as a kid; starts gigging at age 16. started off playing with Charlie Parker, Clark Terry an early influence. Career; e.g. places of employment, patrons, accomplishments Associations with people, places, events: jazz trumpeter bandleader, composer, general revolutionary; spearheaded stylistic developments. 50+ year career. Early 50s – “<i>Birth of the Cool</i>” – development of cool jazz. Early hard bop recordings. Heroin addiction. 60s sextet work with John Coltrane and Paul Chambers. During this time, work with orchestral arranger Gil Evans, e.g. <i>Sketches of Spain</i>. Kind of Blue has harmonies developed by Bill Evans and kicks off modal jazz. Some say it’s the most popular jazz record there has ever been. Developed a post-bop genre with Herbie Hancock and Wayne Shorter, e.g. ESP and Miles Smiles late 60s. 70s goes into an electronic period, with funk, African rhythms, Joe Zawinul, John McLaughlin, e.g. In a Silent Way. It was controversial and ruffled jazz feathers. In 1970 <i>Bitches Brew</i> sold well and helped re-popularize jazz commercially through fusion. E.g. his work with Marcus Miller, <i>Tutu</i>. In the 80s he dabbled in pop and hip hop which left critics fairly disappointed and non-understanding. Improvised music to the film “<i>Elevator to the Gallows</i>” <i>Ascenseur pour l’Echafaud</i></p>
Diana Krall		<p>Bio: Years: 1964-present Birthplace/Nationality: Nanaimo, Canadian Family background: one sister – is an RCM; Papa Krall was a pianist/accountant; Mom an elementary teacher/choir singer. Education/training: Piano beginnings at 4, playing in a restaurant at 15. Berklee on scholarship. Career; e.g. places of employment, patrons, accomplishments: Went to LA pre-1993, when she returned to Canada and released her first record. Associations with people, places, events: 2002 – tragedies - Mama Krall dies and so Diana’s mentors Ray Brown and Rosemary Clooney. 2003 marries Elvis Costello, 3 years later gives birth to twin Costellos. The immaculate intertwining of understated contralto vocals and pianistic lyricism. Sold more than 15 million records worldwide, demonstrated an unparalleled commercial viability of jazz. She is the only jazz singer to have 8 albums debuting at the top of the Billboard jazz. 5 Grammys and 8 Junos. 9 Gold, 3 Platinum, 7 multi-platinum albums. Currently signed to Verve, previous, Impulse, GRP, Justin Time. Is a Steinway & Sons artist. 1993 - Stepping Out – with John Clayton and Jeff Hamilton. Caught Tommy LiPuma’s attention and he produced a bunch of albums for her from then on, e.g. album #2 Only trust your heart. Johnny Mandel arrangements for the album “When I look into your eyes. The Look of Love and Quiet Nights has Claus Ogerman’s arrangements. She has covered Joni</p>

		<p>Mitchell's "A Case of You" and Billy Joel's "Just the Way You Are" Co-writing with Elvis Costello resulting in some music for "The Girl in the Other Room". 2007 she is featured in a Lexus commercial. She has been accompanied by the most stellar human who has walked the face of the planet, Hank Jones, who is a major influence of hers clearly because she knows what going on in the world. She produced Barbara Streisand's album "Love is the Answer". Krall has accompanied Paul McCartney. She sang Fly me to the Moon at Neil Armstrong's memorial service. Recent pop crossover with the <i>Wallflower</i> album of 2015 with the smarmy touch of recent Verve label chair David Foster, who had wanted to collaborate with her for 20+ years but she was clearly up to the finer things in life than churning out pop schlock. In 2000 she was awarded <i>the Order of British Columbia</i>. She's had a plaza named after her in Nanaimo. She's an honorary board member of the <i>Multiple Myeloma Research Foundation</i>. She holds an honorary PhD from U of Victoria. She has been inducted into Canada's Walk of Fame. She has been featured in films, usually as herself.</p>
Oscar Peterson		<p>Bio: Years: 1925-2007 Birthplace/Nationality: Montreal, Canadian Family background: Papa Peterson a porter for the Canadian Pacific Railway – one of the few ways that black men could make a decent living at the time, but it required them to be away from their families often, and they weren't treated too well, nevertheless it gave them respect in their communities. Papa Peterson an amateur pianist and trumpet player. Education/training: OP grew up hearing jazz in his mostly black neighborhood. At 5, he started learning piano and trumpet. Was never too keen on reading music but fooled his teacher for a while through his impeccable ear and memory. Perfect pitch. Tuberculosis prevented him from continuing with trumpet. His sister Daisy taught him piano as well as his father. For many years he practiced 4-6 hours a day. Career; e.g. places of employment, patrons, accomplishments Associations with people, places, events: Jazz Pianist and composer. Duke Ellington referred to him as the "Maharaja of the keyboard" and apart from Art Tatum is quite possibly the most virtuosic jazz pianist. 8 Grammys. Career spanned over 60 years. He absorbed through Tatum's influence, Rachmaninoff's stylings. Tatum was a ghost that he tried to measure up to throughout his life, due to pressure from Papa Peterson. He is a self confessed perfectionist. His long-time trio had Ray Brown on bass, and Herb Ellis on guitar, which was very controversial because Ellis was white.. He was signed to Norman Granz' label Verve and was a part of his Jazz at the Philharmonic Project, where he was introduced at Carnegie Hall. Granz did a lot of standing up for black musicians in the 50s and 60s that very highly segregated in the south. OP's <i>Canadiana Suite</i> is a collection of his compositions having to do with places in Canada. <i>Motions and Emotions</i> is a studio album with arrangements by Claus Ogerman. He helped the jazz program at York find its feet, where he was chancellor.</p>

			He has been given 12 honorary doctorates. Collaborations with Itzak Perlman, Count Basie, Herbie Hancock, Oliver Jones, Clark Terry, Louis Armstrong etc...
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