

Attendance/Reading Quiz!

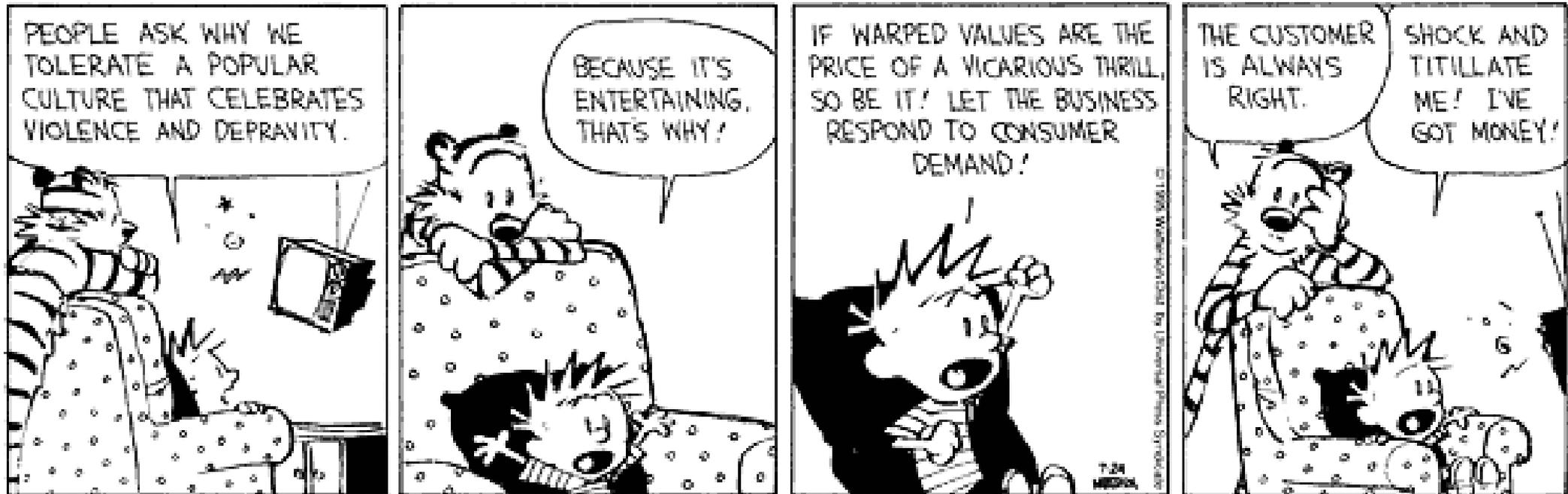
# Mu 110: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Fall 2016

Sections C5A (Fridays 9:10-12) and F5A (Fridays 12:10-3)



# Recap

- Enlightenment
- Changing social structures: end of the patronage system, emergence of a middle class
- Changing musical styles from the Baroque to the Classical periods
  - Differences in texture and form

# Changing musical styles

## Classical

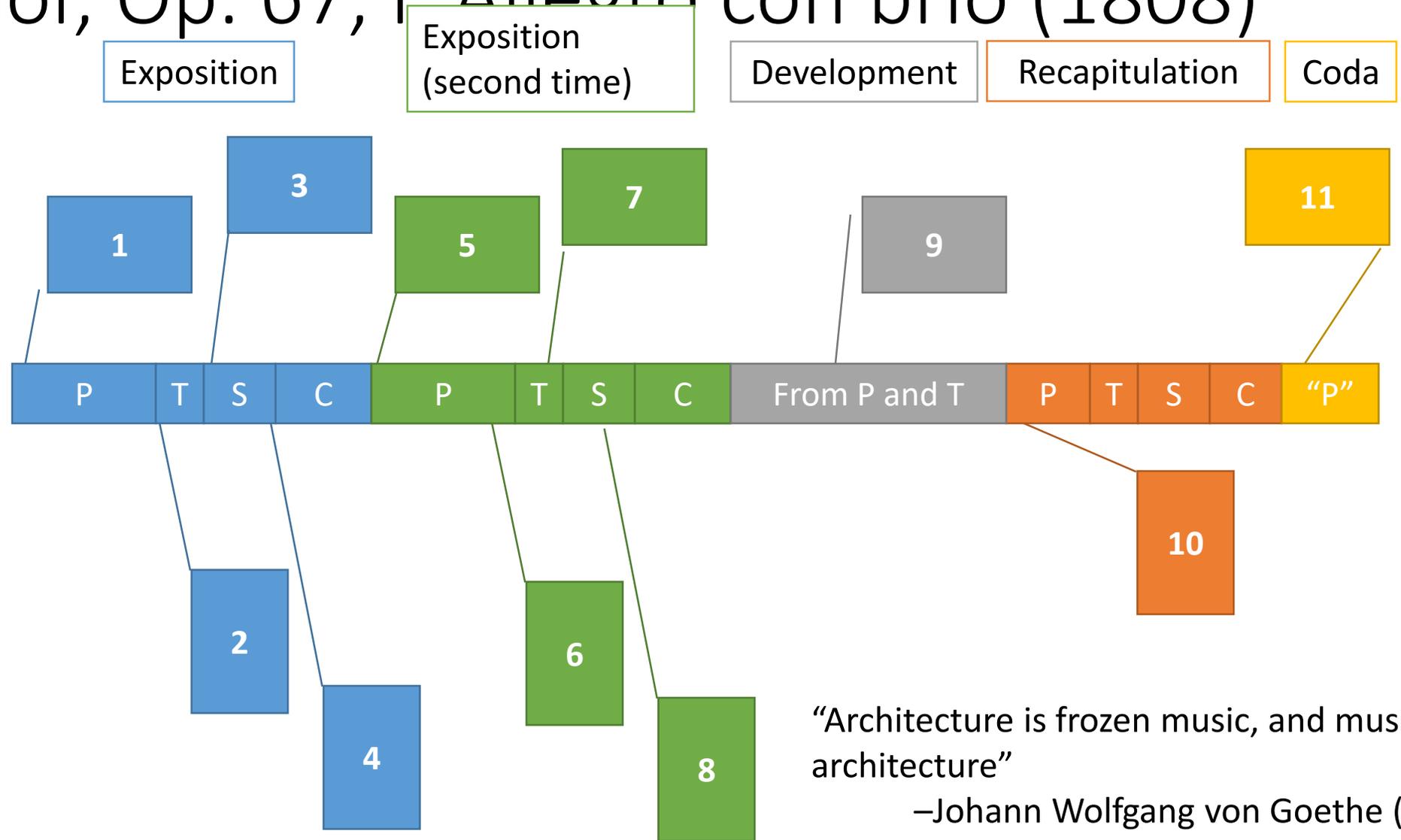
- Music is often logical, pleasant, and refined – interesting but restrained
- Homophonic textures
  - Highest voices carry the melody (i.e. violins)
- Phrases and cadences are clear
- Emphasis on pretty melodies

## Romantic

- Bigger (ensemble)
- Louder
- Extremes: dynamics, moods, ranges
- Beethoven treats the orchestra like a giant instrument
- Less clarity (texture, phrases, form)
- Seems more personal

“Romantic” does not mean “love” – it refers to the intense spiritual and emotional aspect of 19<sup>th</sup> century art (as compared to Classical)

# Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67, I. Allegro con brio (1808)



# Ludwig van Beethoven (1770-1828)

- Born in Bonn
  - Court of the Electorate of Cologne, who was the brother of the Holy Roman Emperor
  - Son and grandson of court musicians
  - Father was an alcoholic and a singer
- Studied violin and piano
- Entered into the music profession at age 8
- Haphazard and uneven education

Beethoven, age 13



Family home in Bonn

# Ludwig van Beethoven (1770-1828)

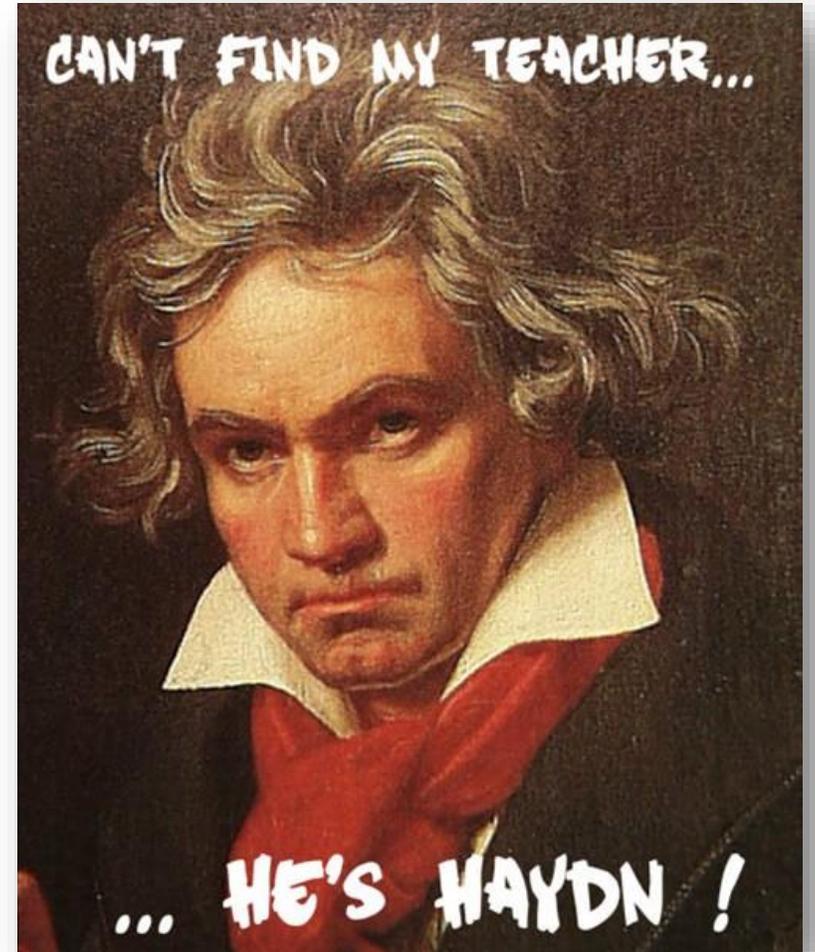


- 1787 – visited Vienna, met Mozart
- 1787-1791 – Bonn court musician
- 1792 – moved to Vienna to study with Haydn

“With the help of assiduous labour you shall receive *Mozart’s spirit* from *Haydn’s hands*.”  
–Count Ferdinand Waldstein, 1791

# Ludwig van Beethoven (1770-1828)

- Well-known in Vienna before his arrival
- Student of Joseph Haydn (composition)
- Viennese audiences were devoted to music
  - Commissioning works, maintaining private ensembles, private concerts
- Virtuoso pianist
- Never held a Kapellmeister position



# Ludwig van Beethoven (1770-1828)



- Rough personality
- Refused to play under certain circumstances
- Physically unattractive
- Socially awkward: impatient, distrustful, poor manners, quick temper
- Financial support from aristocratic families (Prince Lobkowitz, Prince Lichnowsky, Archduke Rudolph)
- Manipulated his patrons into giving him a lifetime annuity by accepting a Kapellmeister position outside of Vienna
- Shrewd businessman in publishing

# In-class writing: Heroes

- What is a hero? What qualities make someone “heroic”?
- As you listen the music playing, what features do you hear that sound “heroic”?
  - Beethoven, Symphony No. 3 in E-flat Major “Eroica”, I. Allegro con brio

# Beethoven, Napoleon, and the Enlightenment

- Beethoven was inspired by the French Revolution and the promise of a new society based on merit
  - *liberté, égalité, fraternité*
- We're often inspired by the ideals that (selfishly) suit our lives and our circumstances
- Beethoven originally titled his Symphony No. 3 "Buonaparte" but changed it to "Eroica" after Napoleon crowned himself Emperor of the French



Jacques-Louis David (1748-1825),  
*Napoleon at the Saint-Bernard Pass* (1801)

# Beethoven as a hero

- Deafness beginning in 1796
  - End of his career as a virtuoso pianist
  - Threatens his compositional career
- Moral artistic obligation to society
  - Cut off from society but linked to it as well

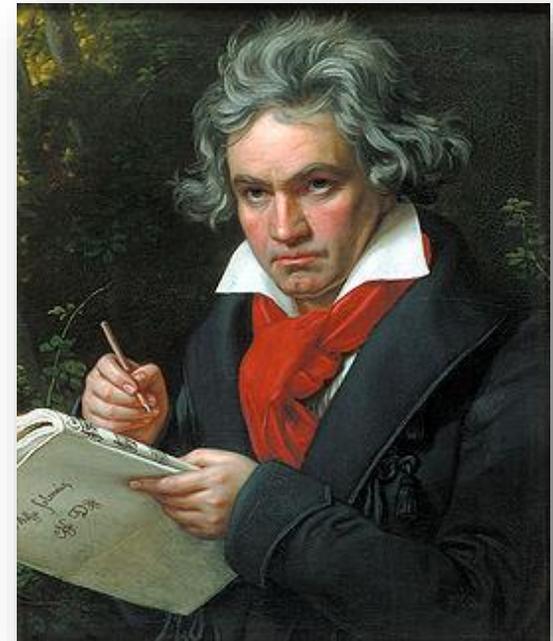
“But what Mortification if someone stood beside me and heard a flute from afar and *I* heard *nothing*; or someone *heard a Shepherd Singing*, and I heard nothing. Such Happenings brought me close to despair; I was not far from ending my own life—only Art, only art held me back. It seemed impossible to me that I should leave the world before I had produced all that I felt I might.”

—Heilegnstadt Testament (1802)

“I must confess that I am living a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession it would be easier, but in my profession it is a terrible handicap. As for my enemies, of whom I have a fair number, what would they say?” – letter to a friend, 1801

# Beethoven as a hero

- Heroes are inspiring as well as intimidating
- Beethoven becomes part of an emerging Austro-Germanic self-consciousness and self-championing
  - Celebrating the German-ness of German composers
  - Serious compositions (symphonies, string quartets)
  - Lofty and moralistic
- Music in the 19<sup>th</sup> century: composers turn to miniatures instead of symphonies, sonatas, and string quartets
  - Franz Schubert, Johannes Brahms
- Many composers wanted to write music that captured the spirit of Beethoven
  - Hector Berlioz, Richard Wagner (Online Class Discussion #4, October 2-8)



# Ludwig van Beethoven (1770-1827)

- After going deaf, Beethoven continued composing for 25 years (135 opus numbers total)
  - Mozart – 626
  - Haydn – 750
  - Bach – 1028 (BWV)

Beethoven, Piano Sonata No. 25 in G Major, Op. 79, III. Vivace (1809)  
Performed by Richard Goode

Beethoven, String Quartet No. 14 in C-sharp minor, Op. 131, II. Allegro molto vivace (1826)  
Performed by The Emerson String Quartet

# Comparing the musical styles of the Baroque, Classical, and Romantic eras

## Baroque (1600-1750)

Johann Sebastian Bach, *The Well-Tempered Clavier*, book 1, Fugue No. 1 in C Major (1722)

- Performed by: Anthony Newman (b. 1941)



## Classical (1750-1825ish)

Wolfgang Amadeus Mozart, Sonata in C Major, K.545, I. Allegro (excerpt) (1788)

- Performed by: Mitsuko Uchida (b. 1948)



## Romantic (19<sup>th</sup> century-ish)

Ludwig van Beethoven, Sonata No. 21 in C Major "Waldstein," Op. 53, I. Allegro con brio (excerpt) (1804)

- Performed by: Richard Goode (b. 1943)



# Comparing the musical styles of the Baroque, Classical, and Romantic eras

## Baroque (1600-1750)

- Gottfried Wilhelm Leibniz, *La monadologie* (1714): the best musical works are “a perpetual living mirror of the Universe”



## Classical (1750-1825ish)

In order for something to be called “art”, it must be “beautiful”

—Immanuel Kant, *Critique of Judgment*, 1790



## Romantic (19<sup>th</sup> century-ish)

“Music is the most romantic of all the arts. Music unlocks for man an unfamiliar world having nothing in common with the external world that surrounds him.”

—ETA Hoffmann, review of Beethoven’s Symphony No. 5 (1810)



The music people make is a product of the way people think AND the way people think is also a product of the music they listen to.

# Ludwig van Beethoven (1770-1828)

Composing music was a struggle to ensure that everything was just right

- Walking
- Sketchbooks
- Editing



# Opera



Margrave's Opera Theater,  
Bayreuth 1879

- Originated during the 17<sup>th</sup> century as a way to add magnificence to royal and noble events
  - Adding music to plays
  - Singing is dramatic and takes great skill
  - The first opera theater open to the public (paying customers) appeared in Venice, Italy, in 1637
- Originally a social event: eating, talking, drinking, visiting
- A staged genre: acting, costumes, props, set design
  - Librettist – writes the words of the opera
  - Composer – writes the music

# Opera: dramatic stories and human emotions

- Operas take small moments and blow them up to large proportions
- It takes longer to sing words than speak them, so the music physically takes a long time to be heard
- Repeating melodies and adding dancing can make a scene even longer, which means that the emotional mood persists
- Singing and orchestral accompaniment together imitate and enhance spoken language, sensations, and emotions



A scene from W.A. Mozart, *Die Zauberflöte*, K. 620 (1791)

# Castrati

- European boys with promising voices were castrated before the onset of puberty to preserve the high range starting in the mid-16<sup>th</sup> century
  - No women allowed in Catholic Church singing – soprano roles were sung by boys and castrati
  - Potential way out of poverty
- Powerful sonority in the upper register – could match a trumpet in volume
- Often grew very large and tall; broad chests; beardless
- Opera roles: heroes in Baroque operas, female roles where women weren't allowed on stage



Pier Leone Ghezzi (1674-1755), Portrait of Antonio Maria Bernacchi, 1731

# Castrati

- Senesino (1686-1758)
- Farinelli (1705-82)
- Cusanino (c.1704-c.1760)



Pier Leone Ghezzi (1674-1755), Caricature of Farinelli in a female role, 1724

William Hogarth (1697-1764), Francesca Cuzzoni, Gustavo Berenstadt and Senesino in Handel's *Flavio* (c.1728)

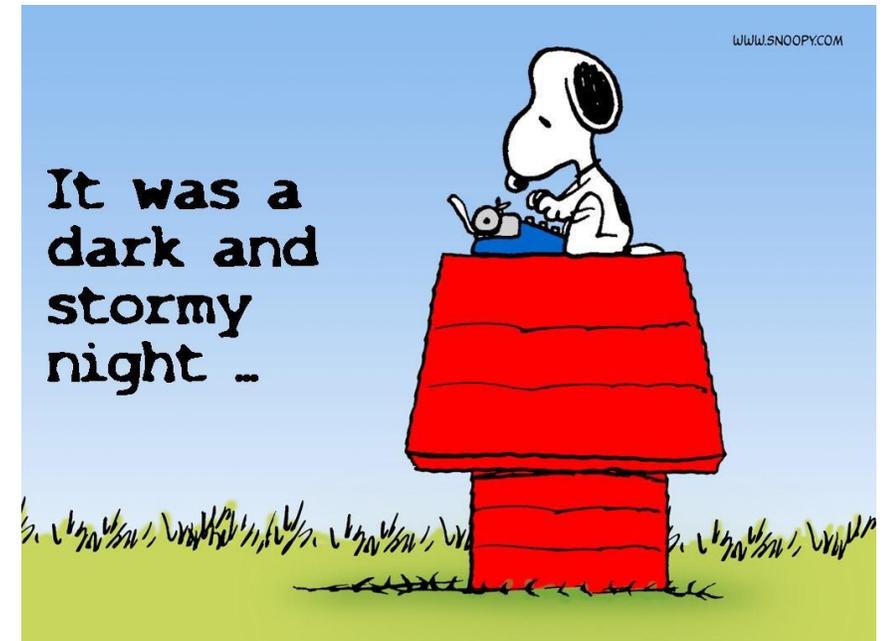
# Castrati

“What singing! Imagine a voice that combines the sweetness of the flute and the animated suavity of the human larynx — a voice which leaps and leaps, lightly and spontaneously, like a lark that flies through the air and is intoxicated with its own flight; and when it seems that the voice has reached the loftiest peaks of altitude it starts off again, leaping and leaping, still with equal highness and equal spontaneity, without the slightest sign of forcing or the faintest indication of artifice or effort; in a word, a voice that gives the immediate idea of sentiment transmuted into sound, and of the soul into the infinite on the wings of that sentiment.”

—Enrico Panzacchi (1840-1904), music historian describing castrati at the Vatican

# Homework and reminders

- Next class: return Free-write essay and in-class editing
- Online Class Discussion #3 is open for comments until the end of Saturday
- Sunday 9/25-Wednesday 9/28: Student Blog Post #3
  - C5A: Miraj, Calista
  - F5A: Ernesto, Chris
- Wednesday 9/28-Saturday October 1: Student Blog Post #4
  - C5A: Bhojram, Emely
  - F5A: Nate, Therel



# End quiz

1. Sonata form was only used in the Classical period by Mozart and Haydn.
  - a) True
  - b) False
2. Which of the following composers we've studied did not write operas?
  - a) Beethoven
  - b) Mozart
  - c) Palestrina
3. Name one way that musicians after Beethoven showed that they regarded him as a hero.