

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

- The middle class and Bildung circles
- Lied (plural: Lieder) by Franz Schubert

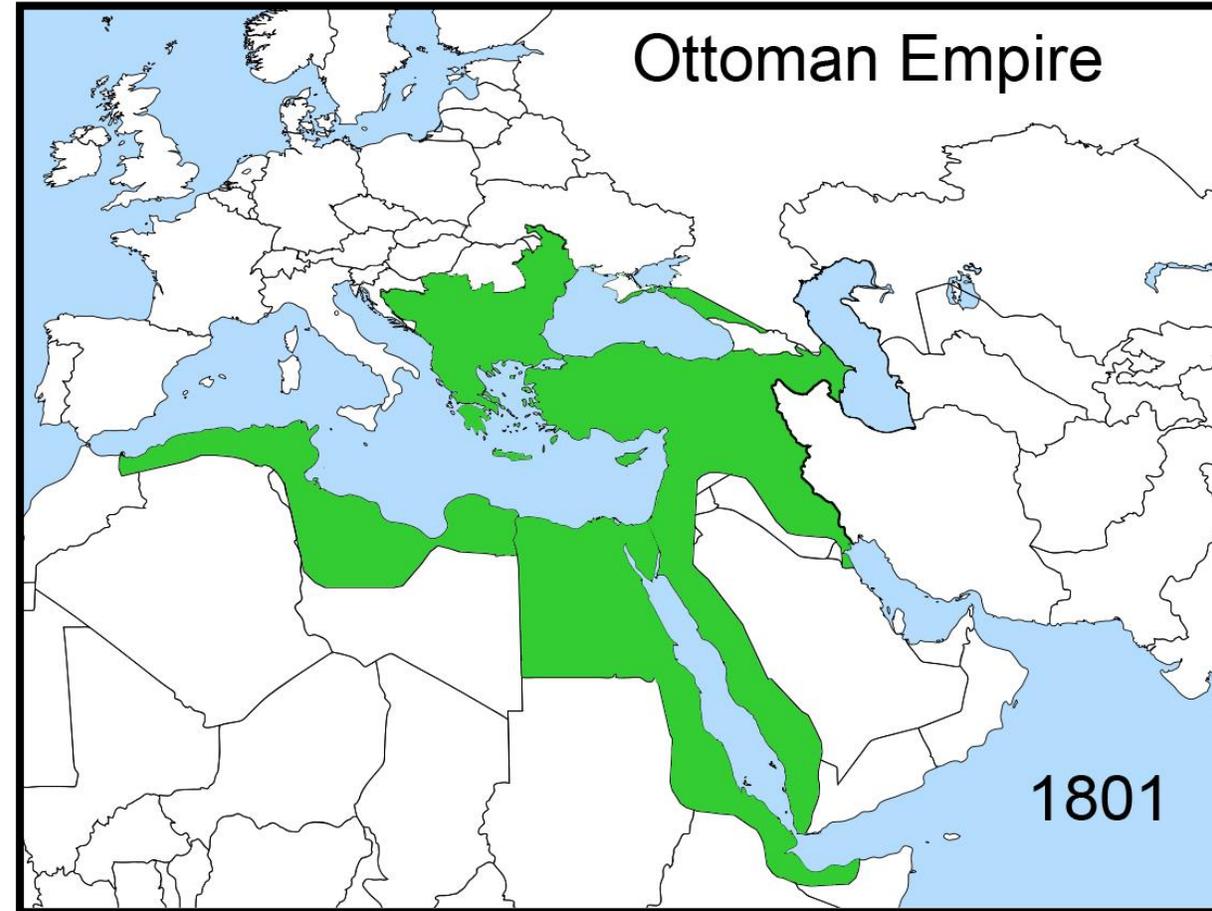
- Writing is a skill that takes time and concerted effort, but everyone can become a stronger writer.

European history

- We've been telling European music history from within Europe, as if only Europeans were involved: European ideas influencing European people (Enlightenment, Industrial Revolution, imitating the highest classes)
- Influences from the East:
 - Exoticism or Orientalism
 - Percussion
 - Opium
 - Philosophy

Ottoman Empire

- Ottoman Empire (1299-1922)
- Ottoman-Hapsburg Wars, 1526-1791
 - Wars between the Ottoman Empire and the Holy Roman Empire
- Queen Elizabeth I (England) traded almost exclusively with the Ottoman Empire (1570-1603), signed 300-year trade agreements in 1580
- Goods and fashion: buttons, men's suits (trousers and coats), silk, spices, carpets
- Vocabulary: candy, turquoise
- Art: Shakespeare, *Othello* (1603)



Ottoman Empire – musical influence

- Janissary Corps – royal guard established in 1326
 - 1826: 135,000 members
 - Grandeur, ostentatious, political might displayed by commanding musical sound
- European leaders in the 18th century acquired Turkish instruments and players (1710 August II of Poland, 1725 Empress Anne of Prussia)
- Distinctive sound
 - Parallel to European instruments: zurna, ney (woodwinds like oboes and flutes)
 - No parallel: percussion (kettledrums, bass drums, cymbals, triangle, tambourine)



Janissary band in 1720

Exoticism

- Imitation of sounds, scales, or timbres from another culture
- Escape from the predictability of local music; sounds new and fashionable
- Sultan Murad IV (1612-40) composed *Uzzâl peşrev* (1612)
 - Sultan Selim III (1762-1808) played *ney* and *tanbur* and composed

Wolfgang Amadeus Mozart, Piano Sonata No. 11
in A Major, K.331, III. Alla turca—Allegretto (1784)

19th century (Romanticism) aesthetics

Common artistic topics:

- Nature
 - Nostalgia
 - The exotic
 - The supernatural
 - Domesticity, femininity, childhood innocence
 - Folk life and ethnicity
 - Deep personal contemplation
 - Intense feelings
- The individual
 - Unique, non-repeatable artistic experiences
 - Art itself is valued over career and fame



Joseph Wright, *Outlet of Wyburn Lake* (1796)

Romantic authors: Emily Brontë (and sisters), Lord Byron, Alexandre Dumas, Nathaniel Hawthorne, Victor Hugo, John Keats, Edgar Allan Poe, Mary Shelley, Leo Tolstoy

Hector Berlioz (1803-69)

- Son of a doctor
- 1826-30 studied at the Paris Conservatoire
 - 1830 won the Prix de Rome
- Composer, music critic, conductor
- Orchestration – how instruments are used and combined in an ensemble
 - Berlioz's orchestral music is extremely colorful



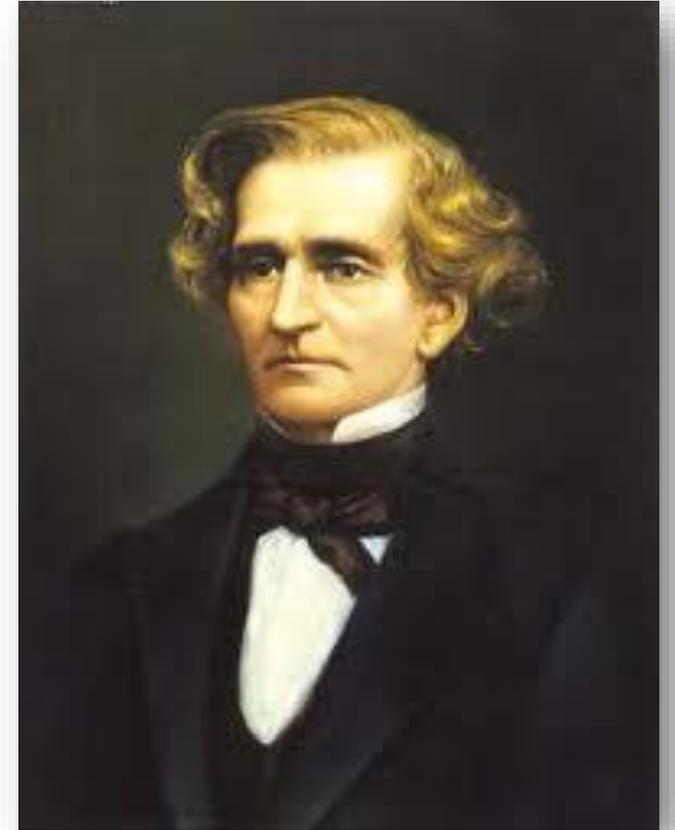
Hector Berlioz (1803-69)

19th-century France was a literary-oriented society: audiences preferred music with words and plots because they could understand it

Oeuvre:

- 6 operas
- 4 symphonies (all programmatic)
- Dramatic pieces for chorus and orchestra
- Songs

Oeuvre – the entire collection of works by a composer



“Generally speaking, my style is very bold... the prevailing characteristics of my music are passionate expression, intense ardor, rhythmical animations, and unexpected turns.”

—Hector Berlioz

Hector Berlioz, An Episode in the Life of an Artist, in Five Parts: *Symphonie fantastique*, Op. 14 (1830)

- 1827 – Berlioz fell obsessively in love with actress Harriet Smithson (1800-54)
- *Symphonie fantastique* adapts Berlioz's own life into a musical setting
- Plot: an idealized woman haunts an artist's thoughts
- Program music (program symphony)



“The impression made on my heart and mind by her extraordinary talent, nay her dramatic genius, was equaled only by the havoc wrought in me by the poet [Shakespeare] she so nobly interpreted.”

– Berlioz

Hector Berlioz, An Episode in the Life of an Artist, in Five Parts: *Symphonie fantastique*, Op. 14 (1830)

- *Idée fixe* - recurring musical figure (“fixed idea”)
 - Represents the beloved woman and the artist’s obsession with her
- Lengthy written program given to the audience to accompany the performance

5 movements

- I. Allegro
- II. Waltz (dance in triple meter)
- III. Slow movement
- IV. March
- V. Finale



Hector Berlioz, An Episode in the Life of an Artist, in Five Parts: *Symphonie fantastique*, Op. 14 (1830)

The composer's intention has been to develop various episodes in the life of an artist, in so far as they lend themselves to musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following programme* must therefore be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression.

*This programme should be distributed to the audience at concerts where this symphony is included, as it is indispensable for a complete understanding of the dramatic plan of the work. [HB]

Program music: special instrumental effects

- Special orchestration
 - New combinations of instruments
 - Featuring instruments that are rarely used (e.g. E-flat clarinet, piccolo, trombone, tuba, special or more percussion)
- Pitch bends – players cause the pitch of a note to sink
- *Col legno* – playing string instruments with the wooden part of the bow
- Mute – device that muffles the sound of an instrument (brass and strings)

Orchestration – how a composer uses the instruments in an ensemble (what instruments are used, what kind of lines they play, and how they are combined)

Legno (wood)



Hector Berlioz, *An Episode in the Life of an Artist, in Five Parts: Symphonie fantastique*, Op. 14 (1830), I. Daydreams, passions

The author [Berlioz] imagines that a young musician [not Berlioz?], afflicted by the sickness of spirit which a famous writer has called the vagueness of passions (*le vague des passions*), sees for the first time a woman who unites all the charms of the ideal person his imagination was dreaming of, and falls desperately in love with her. By a strange anomaly, the beloved image never presents itself to the artist's mind without being associated with a musical idea, in which he recognizes a certain quality of passion, but endowed with the nobility and shyness which he credits to the object of his love.

This melodic image and its model [the woman] keep haunting him ceaselessly like a double *idée fixe*. This explains the constant recurrence in all the movements of the symphony of the melody which launches the first allegro. The transitions from this state of dreamy melancholy, interrupted by occasional upsurges of aimless joy, to delirious passion, with its outbursts of fury and jealousy, its returns of tenderness, its tears, its religious consolations – all this forms the subject of the first movement.

Hector Berlioz, An Episode in the Life of an Artist,
in Five Parts: *Symphonie fantastique*, Op. 14
(1830), II. A ball

The artist finds himself in the most diverse situations in life, in the tumult of a festive party, in the peaceful contemplation of the beautiful sights of nature, yet everywhere, whether in town or in the countryside, the beloved image keeps haunting him and throws his spirit into confusion.

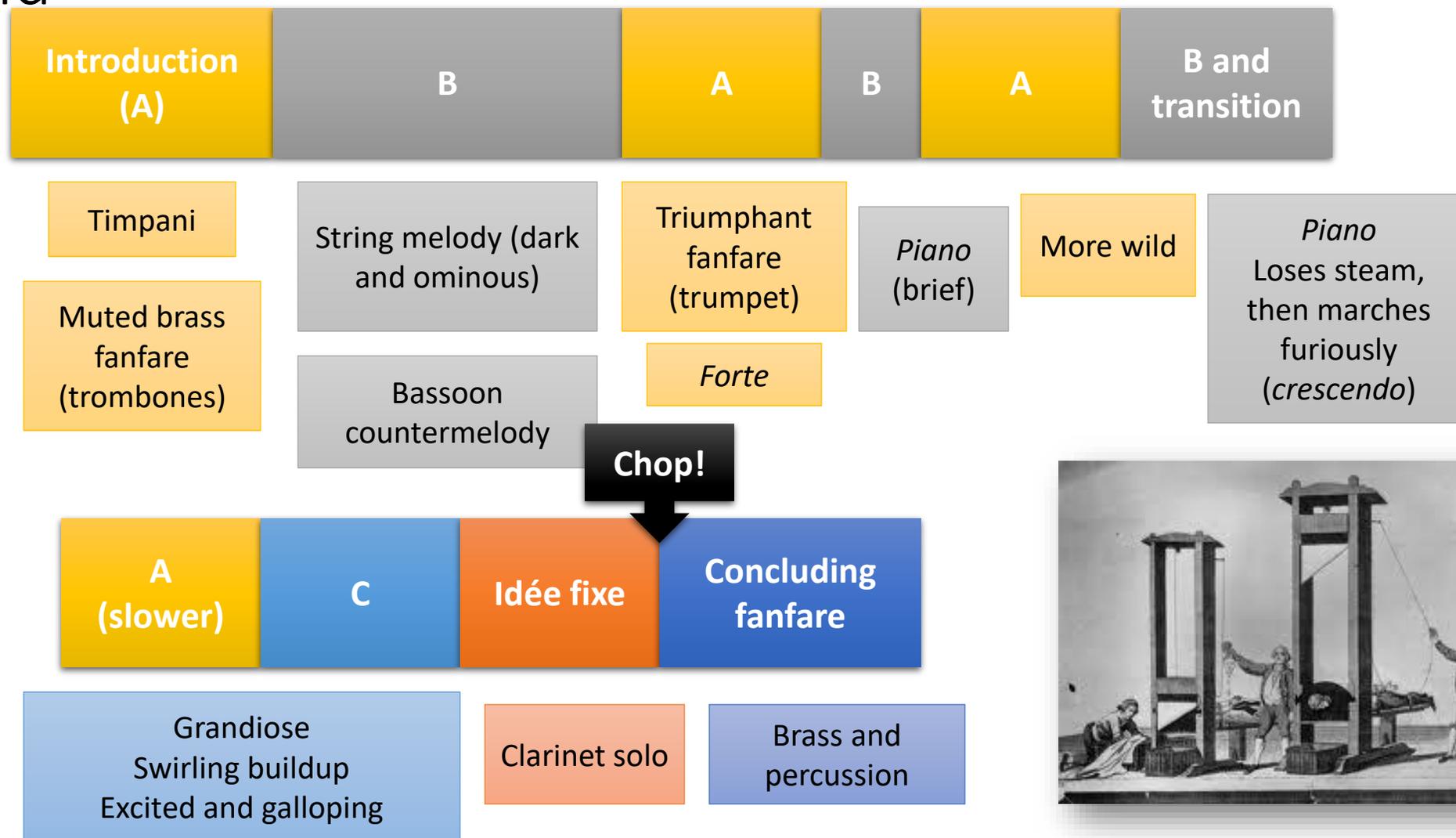
Hector Berlioz, An Episode in the Life of an Artist, in Five Parts: *Symphonie fantastique*, Op. 14 (1830), III. Scene in the countryside

One evening in the countryside he hears two shepherds in the distance dialoguing with their “*ranz des vaches*”; this pastoral duet, the setting, the gentle rustling of the trees in the wind, some causes for hope that he has recently conceived, all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier coloring. He broods on his loneliness, and hopes that soon he will no longer be on his own... But what if she betrayed him!... This mingled hope and fear, these ideas of happiness, disturbed by dark premonitions, form the subject of the adagio. At the end one of the shepherds resumes his “*ranz des vaches*”; the other one no longer answers. Distant sound of thunder... solitude... silence...

Hector Berlioz, An Episode in the Life of an Artist, in Five Parts: *Symphonie fantastique*, Op. 14 (1830), IV. March to the scaffold

Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing *his own execution*. The procession advances to the sound of a march that is sometimes somber and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.

Hector Berlioz, An Episode in the Life of an Artist, in Five Parts: *Symphonie fantastique*, Op. 14 (1830), IV. March to the scaffold



Hector Berlioz, An Episode in the Life of an Artist, in Five Parts: *Symphonie fantastique*, Op. 14 (1830), V. Dream of a witches' Sabbath

He sees himself at a witches' Sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the Sabbath... Roar of delight at her arrival... She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the *Dies irae*, the *dance of the witches*. The dance of the witches combined with the *Dies irae*.

Influence of Eastern philosophy: transcendence

- Arthur Schopenhauer (1788-1860), *The World as Will and Representation* (1818)
 - There is an absolute force that is bigger than all of us – we are all manifestations of that force
 - Music allows us to feel at one with that Will, to feel connected with that life force (and in turn all other beings) which remains out of touch most of the time
- Inspired by Chandogya Upanishad (c. 8th-6th centuries BCE) – Sanskrit anthology of Hindu texts
 - Recitation of mantras as means to erase the phenomenal distinctions between reciter, mantra, the physical world, and Ultimate Reality
- Absolute music (without words and without a program) is best suited to create this sense of fusion with the universe
 - Overwhelming range of emotions = being in touch with something bigger, more intense than yourself
- Schopenhauer's ideas inspired Richard Wagner

I know I am deathless
We have thus far exhausted
Trillions of winters and summers,
There are trillions ahead, and
Trillions ahead of them.
—Walt Whitman, “Song of
Myself” (1855)

Concert programs – vocabulary

- Composer – person who composed (wrote) the music
- Performer – person who is performing the music
- Piece – a musical work
- “Song” only refers to a piece with words and a vocal part
- Opus – “work.” A composer’s pieces are numbered chronologically.
 - Example: Tchaikovsky – Concerto No. 1, Op. 23
- Movement – a self-contained portion of a larger work, usually separated from other movements by silence
- Genre
- Stylistic/historical periods
- Intermission – a 10-15 minute break



Pieces to be performed

Composer of each piece

PROGRAM

<u>Overture to <i>A Midsummer Night's Dream</i></u>	Felix Mendelssohn (1809–1847)
<u>Symphony No. 41 in C major, K. 551 (<i>Jupiter</i>)</u>	W. A. Mozart (1756–1791)
I. Allegro vivace	
II. Andante cantabile	
III. Menuetto (Allegretto) & Trio	
IV. Finale: Molto allegro	

Intermission

<u>Concerto No. 1 for Piano and Orchestra</u> in B-flat minor, Op. 23	P. I. Tchaikovsky (1840–1893)
I. Allegro non troppo e molto maestoso; Allegro con spirito	
II. Andantino semplice; Prestissimo; Tempo I	
III. Allegro con fuoco	

Barbara Allen, piano

The University Symphony Orchestra

Eugene Castillo, conductor

Performers

Multi-movement work

- Symphony No. 41 in C major, K. 551 (*Jupiter*)
- I. Allegro vivace
 - II. Andante cantabile
 - III. Menuetto (Allegretto) & Trio
 - IV. Finale: Molto allegro

Felix Mendelssohn
(1809–1847)

W. A. Mozart
(1756–1791)

Composer

Dates of the composer's
entire life

Intermission

Concerto No. 1 for Piano and Orchestra
in B-flat minor, Op. 23

P. I. Tchaikovsky
(1840–1893)

I. Allegro non troppo e molto maestoso;
Allegro con spirito

II. Andantino semplice; Prestissimo; Tempo I

III. Allegro con fuoco

II. Andantino semplice—Prestissimo—Tempo I

Barbara Allen, piano

The University Symphony Orchestra
Eugene Castillo, conductor

Performer of a specific piece
(soloist) who joins the main
ensemble for that piece only

Performer of the entire program
(usually listed at the top of the program)

The role of the performer, venue, and current taste

Ludwig van Beethoven,
Symphony No. 3 in E-
flat Major “Eroica”
(1803), I. Allegro con
brio

Midterm review

- Johann Sebastian Bach
- Ludwig van Beethoven
- Hector Berlioz
- Joseph Haydn
- Jean-Baptiste Lully
- Martin Luther
- Gustav Mahler
- Wolfgang Amadeus Mozart
- Giovanni Pierluigi da Palestrina
- Pérotin
- Franz Schubert
- Richard Wagner

Homework and reminders

- Online Class Discussion #4 ends Saturday night
- Next class is 10/21 – Midterm exam + lecture
 - Multiple choice, T/F, fill in the blank, word bank, matching
 - Assigned reading: short story by Edgar Allan Poe
- Student Blog Posts
 - #5 October 9-12 (C5A Ellen, Diamond // F5A Kane, Cameron)
 - #6 October 12-15 (C5A Lewis, Julie // F5A Caryn, Derry)
 - #7 October 16-19 (C5A Chotten, Kyle // F5A Renna, Johnny)
 - #8 October 19-22 (C5A Censere, Cristian // F5A Raul, Erika)

End quiz

1. Western classical music had no influence from cultures outside of Europe.

a) True

b) False

2. Which of the following Romantic ideals does not appear in the music of Hector Berlioz?

a) Idealizing women or femininity

b) Exoticism

c) Nature

d) Folk life

e) Intense feelings

f) The supernatural

3. Name one way your knowledge of music can help you interpret a concert program.