

Mu 110: Introduction to Music

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Queensborough Community College

Spring 2017

Sections F1 (Mondays 12:10-3) and F4 (Thursdays 12:10-3)



Recap

- Musical analysis = description + so what

The middle class of the 19th century

- 15-20% of Western Europe
- Music-making at home
- The piano became larger and more powerful because of the Industrial Revolution
 - The favorite instrument of people making music at home – can play many melodies and accompaniments at the same time
 - A favorite instrument of virtuosos
 - Status symbol in the home



Achille Devéria (1800-57) – *In the Salon*

The 19th century and the arts

- 1750-1850 – Industrial Revolution
 - Industrialization and mechanization of trades (textiles, manufacturing, agriculture, transportation)
 - Larger cities, impersonal factories
- End of the patronage system and decrease of influence of aristocracy
 - Artists are free to produce whatever art they choose
 - The free market determines if they are successful or not
- Art is the opposite of mechanization: it is an escape
 - After a meaningful artistic encounter, we emerge feeling better and more profound because we have experienced such deep and true things.



Eastman Johnson (1824-1906),
The Hatch Family

Bildung

- *Bildung* – lifelong project of self-cultivation through literature, poetry, and art
 - Practiced by members of the middle class in Germany and Austria
- *Bildung* circle
- Schubertiad



Mortiz von Schwind (1804-71),
Schubertiade (1868)

Franz Schubert (1797-1828)



Oeuvre

- 600 Lieder
- 9 symphonies
- Chamber music
 - 21 piano sonatas
 - 400 dances, waltzes, etc. for piano
 - 15 string quartets

Lied (plural: Lieder)

Song in German for voice and piano

Lyrical or dramatic poetic text

The composer draws out the meaning of every word through texture, form, harmony, and the piano accompaniment

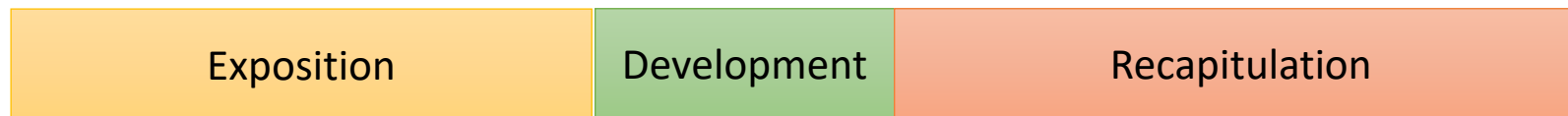
"I am in the world for the purpose of composing. What I feel in my heart, I give to the world." —Franz Schubert

Symphony

- Genre = style + function
 - Multi-movement work for orchestra heard in a concert hall that developed during the Classical era
 - Orchestra: standard mix of strings, woodwind, brass, and percussion instruments
- I. Sonata-allegro
 - II. Slow movement
 - III. Minuet
 - IV. Rondo

Sonata form

- 3 main sections:
 - Exposition – presents the main musical ideas of the piece
 - Development – plays with those ideas in new, surprising, and unexpected ways
 - Recapitulation – return to “home”, repeats the material from the exposition and feels more stable than the development



- 4 musical functions/purposes for the themes in the exposition: primary theme, transition, secondary theme, closing

“Architecture is frozen music, and music is flowing architecture”

–Johann Wolfgang von Goethe (1749-1832)

Comparing stylistic periods

Wolfgang Amadeus Mozart
(1756-91), Symphony No. 29 in
A Major, K. 201, I. Allegro
moderato (1774)



Ludwig van Beethoven (1770-1827),
Symphony No. 3 in E-flat Major
“Eroica”, I. Allegro con brio (1801)



Johannes Brahms (1833-97),
Symphony No. 3 in F Major, Op.
90, I. Allegro (1883)



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 19th century art (as compared to Classical)

Wolfgang Amadeus Mozart (1756-91)

- Austrian
 - Lived and worked in Vienna
- Child prodigy
- 1763 – toured Europe
- Masterful composer who was able to compose in any genre or style (626 works in his catalogue)
 - 18 piano sonatas
 - 23 string quartets
 - 27 piano concertos
 - 41 symphonies
 - 22 operas



Watercolor of the Mozart family by Louis de Carmontelle (1717-1806)

Ludwig van Beethoven (1770-1828)

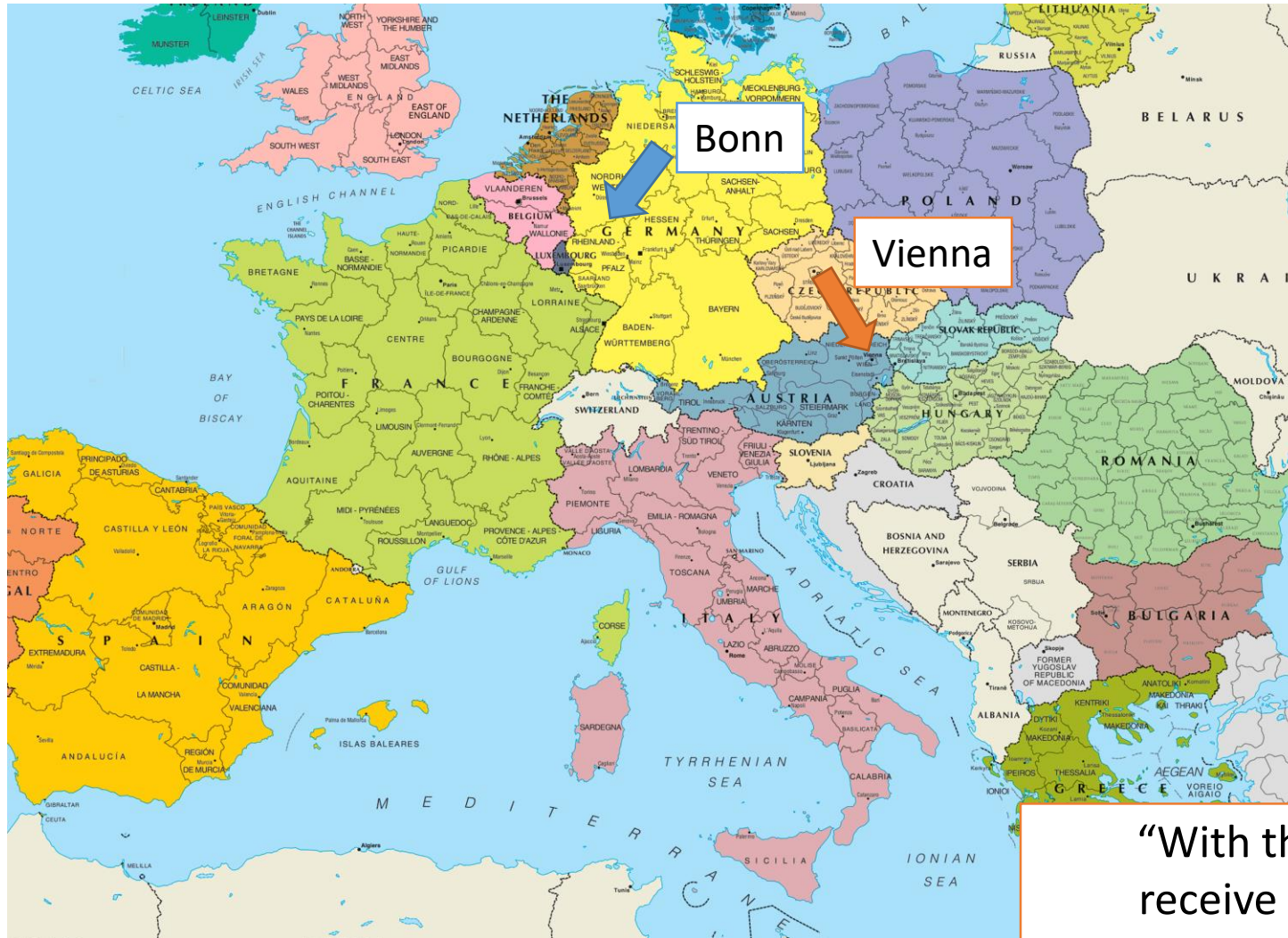
- Born in Bonn
 - Court of the Electorate of Cologne, who was the brother of the Holy Roman Emperor
 - Son and grandson of court musicians
 - Father was an alcoholic and a singer
- Studied violin and piano
- Entered into the music profession at age 8
- Haphazard and uneven education

Beethoven, age 13



Family home in Bonn

Ludwig van Beethoven (1770-1828)

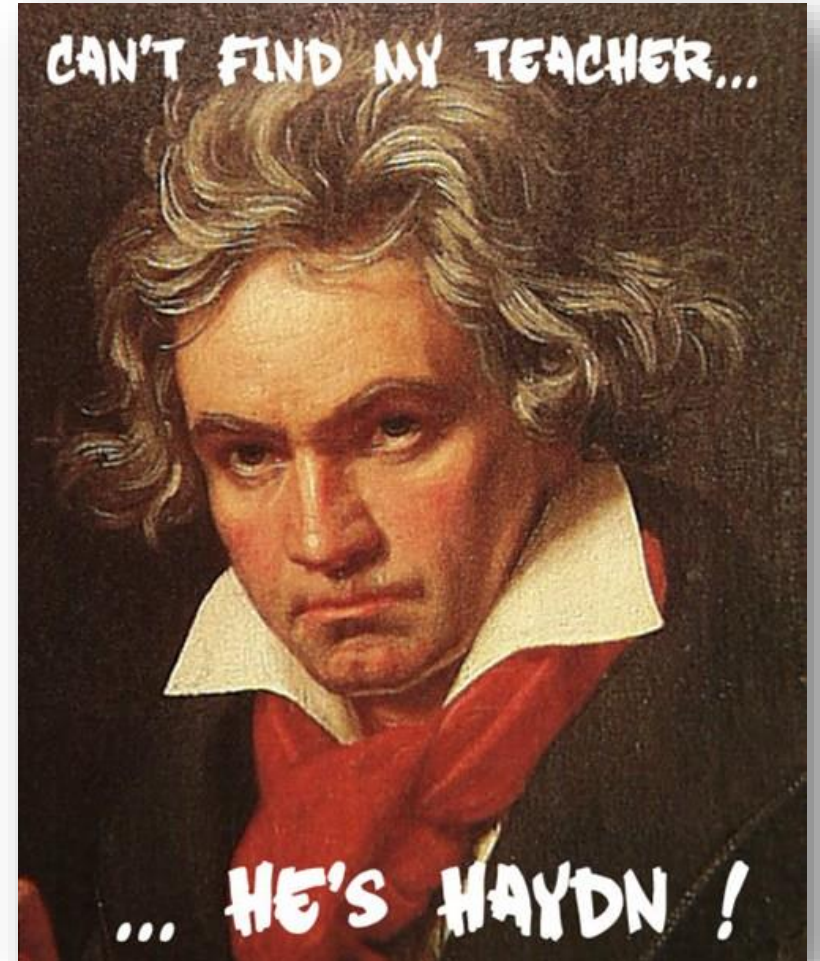


- 1787 – visited Vienna, met Mozart
- 1787-1791 – Bonn court musician
- 1792 – moved to Vienna to study with Haydn

“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

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

Ludwig van Beethoven (1770-1827)

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

- After going deaf, Beethoven continued composing for 25 years (135 opus numbers total)
 - Mozart – 626
 - Haydn – 750
 - Bach – 1128 (BWV)

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

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 19th 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



Johannes Brahms (1833-97)

Symphony No. 3 in F Major, Op. 90, III. Poco allegretto (1883)

- b. Hamburg, Germany
- Virtuoso pianist
- Musical traditionalist: passionate about older music
 - Owned the complete works of Beethoven, Schubert, Mozart, Palestrina
 - 1872-75 Directed the Viennese Gesellschaft für Musikfreunde (Society for the friends of music) – programmed works by Mozart, Haydn, and Beethoven
- Burdened by the past and by perfectionism
 - Wrote his first symphony at age 43 in 1876
- Composed no operas or program music (instrumental music that tells a specific story): 4 symphonies, concertos, chamber music (including Lieder)



Student Blog Post

- Follow-up discussion to 3/6: Why bother with analysis at all?

Homework and reminders

- Online Discussion #6 ends Sunday
- Online Discussion #7, March 20-26
- Proposals for Student Blog Post topics are due via email by the end of Friday, March 17
- March 20: Midterm exam
- March 27: Student Blog Post first draft is due
- Have a great week!



End quiz

Write three questions that could appear on the midterm exam.