

Attendance/reading Quiz!



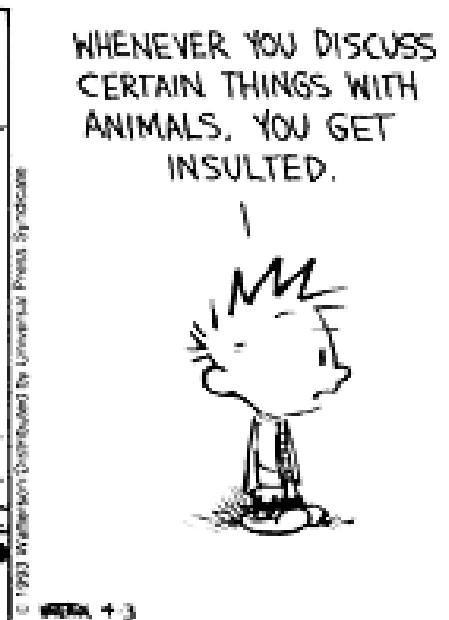
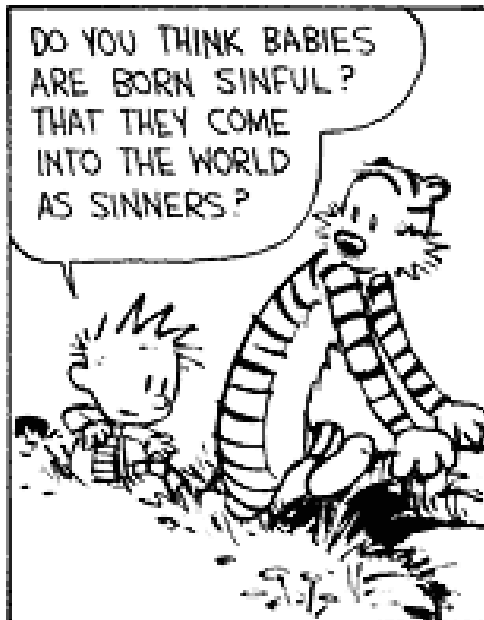
Mu 102: Principles of Music

Instructor: Dr. Alice Jones

Borough of Manhattan Community College

Fall 2018

Sections 0701 (MW 7:30-8:45a) and 2001 (TTh 8:30-9:45p)



Reading quiz

Johannes Brahms, Clarinet Quintet
in B minor, Op. 115 (1891)

I. Allegro

II. Adagio

III. Andantino

IV. Con moto [with motion]

How many people do you expect
to see on stage?

Reading quiz

Johannes Brahms, Clarinet Quintet
in B minor, Op. 115 (1891)

I. Allegro

II. Adagio

III. Andantino

IV. Con moto [with motion]

Are you expected to clap after the
Adagio movement?

Reading quiz

Johannes Brahms, Clarinet Quintet
in B minor, Op. 115 (1891)

I. Allegro

II. Adagio

III. Andantino

IV. Con moto [with motion]

What will the form of the first
movement most likely be?

Allegro

Fugue

Pop song form

Rondo

Sonata

Ternary

Reading quiz

Johannes Brahms, Clarinet Quintet
in B minor, Op. 115 (1891)

I. Allegro

II. Adagio

III. Andantino

IV. Con moto [with motion]

Name one musical feature you expect to hear that is appropriate for the time period in which this piece was written.

Reading quiz

Johannes Brahms, Clarinet Quintet
in B minor, Op. 115 (1891)

I. Allegro

II. Adagio

III. Andantino

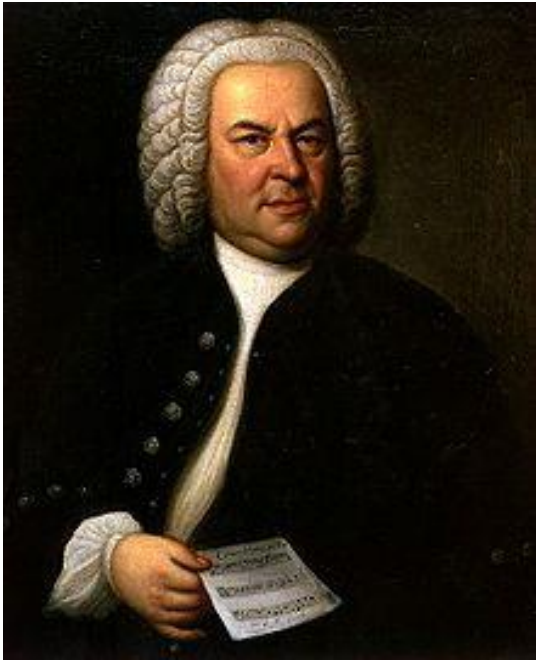
IV. Con moto [with motion]

Bonus. What is the genre of the piece to be performed?

Recap

- Claudio Monteverdi (1567-1643) and the madrigal
 - Word painting
 - Composers write different music for different employers

Four composers



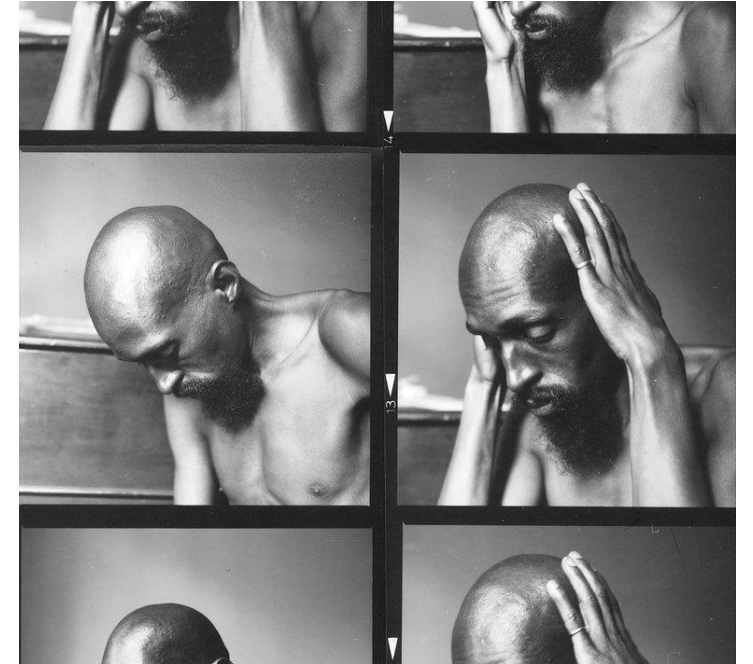
1685-1750



1770-1827



1819-96



1940-1990

Four composers



Johann
Sebastian Bach



Ludwig van
Beethoven



Clara Schumann



Julius Eastman

Four composers



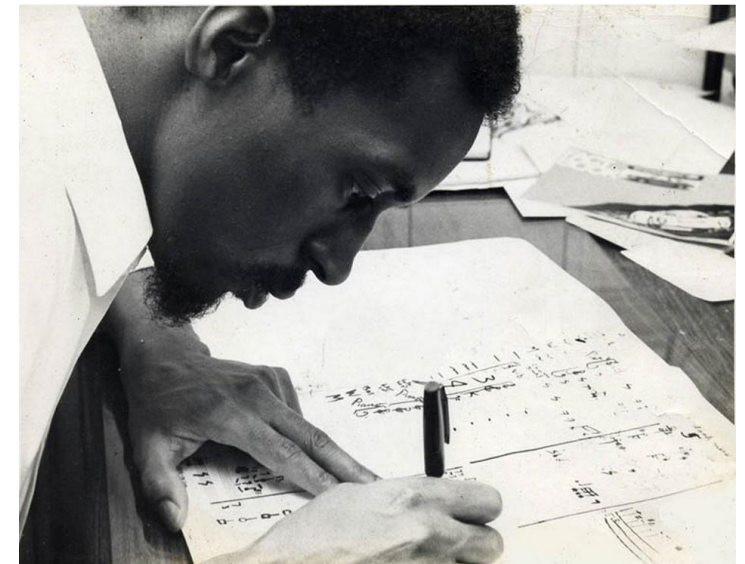
Had 17
children



Estranged from
his family



Cared for and
committed her
husband and son to
insane asylums



Died homeless

Johann Sebastian Bach (1685-1750)



- From a family of musicians
- Became a master of organ building, maintenance, and performance
- Taught keyboard and composition throughout his career
- 19 children; 4 were composers
- Organ virtuoso and composer: Court of Duke of Weimar, 1708-17
 - New cantata every month for four years
- *Kapellmeister*: Court of Prince of Cöthen, 1717-23
 - Prince loved music
 - Composed chamber music for skilled musicians
- Kantor: St. Thomas Church in Leipzig, 1723-50
 - Composed and directed music for 4 town churches

Johann Sebastian Bach, Brandenburg Concertos

- While Bach was employed at Cöthen (1717-23), the Prince married a woman who was unmusical and persuaded the Prince to spend less time on his musical pursuits
 - Prince disbanded his orchestra
 - Bach started looking for new employers
- Bach sent a set of 6 concerti as a gift to Christian Ludwig (Margrave of Brandenburg-Schwedt)
 - Written for the 17 instrumental players Bach worked with in Cöthen – each piece features a small group of soloists
 - Ludwig didn't have the musicians to perform the pieces
 - Manuscript was lost and forgotten until 1849

J.S. Bach, Brandenburg Concertos – Dedication to Christian Ludwig, March 24, 1721

As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness designed to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him.

Johann Sebastian Bach, Brandenburg Concerto No. 2 (c. 1721)



Performers: Freiburger Barockorchester

Bach's duties as Kantor of St. Thomas Church, Leipzig, 1723-50

- In charge of the music in the town's 4 main churches
- Run the collegium musicum (public concert series)
- Instruct schoolboys in music (both vocal and instrumental)
- Be an upstanding citizen and show respect to the town council at all times



Thomaskirche, Leipzig

J.S. Bach, Fugue No. 2 in c minor from *The Well-Tempered Clavier*, book 1 (1722)



• Subject

- Theme

• Counter-subject

- Accompaniment to the subject

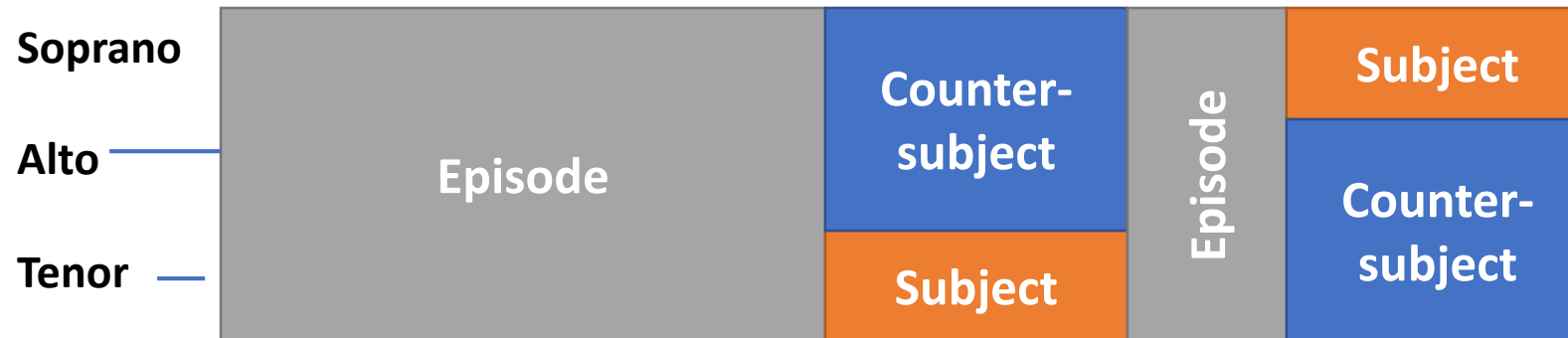
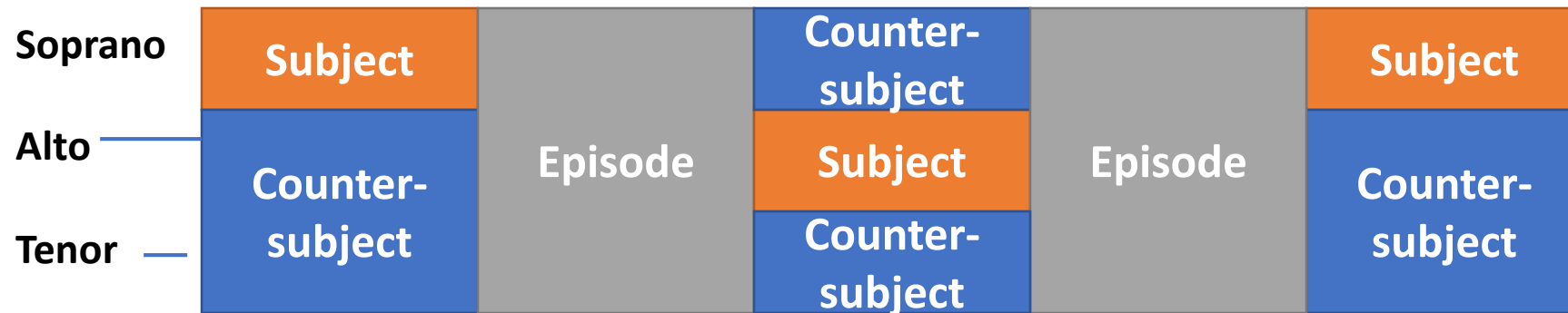
• Episode

- Any part of the fugue in which the complete subject is not sounding
- Sequence – short musical ideas are repeated at different pitch levels



Wassily Kandinsky (1866-1944), *Fugue* (1914)

J.S. Bach, Fugue No. 2 in c minor from *The Well-Tempered Clavier*, book 1 (1722)



Ludwig van Beethoven (1770-1828)

- Born in Bonn (court of the Electorate of Cologne: 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)

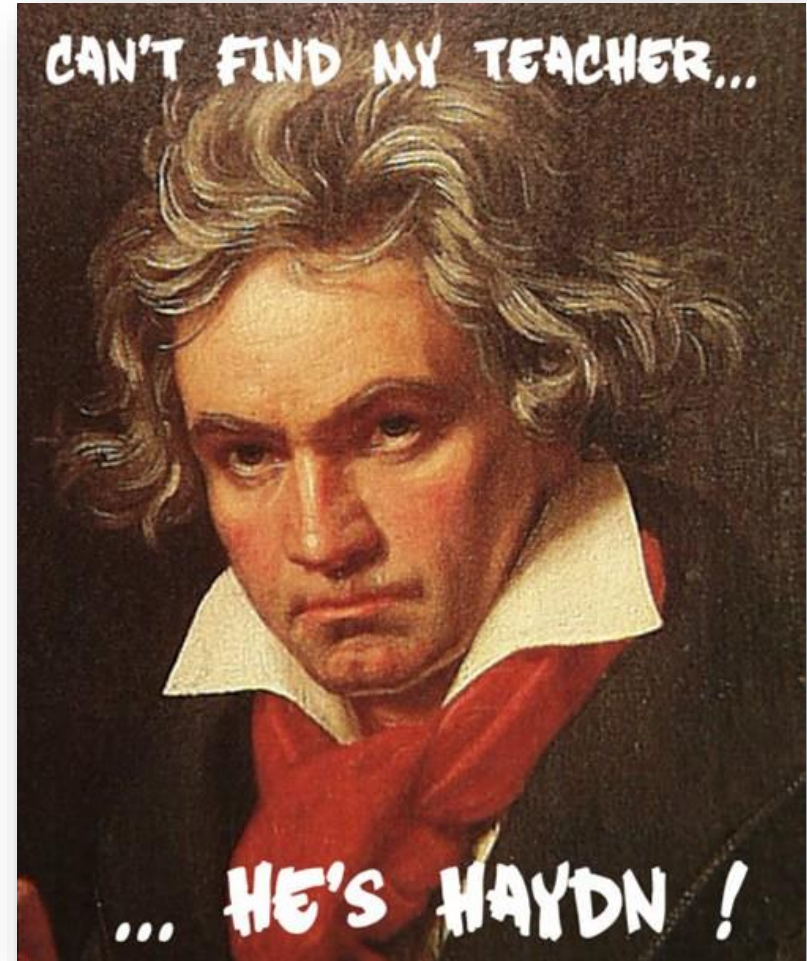


- 1787 – visited Vienna, met Mozart
- 1787-1791 – Bonn court musician
- 1792 – moved to Vienna to study with Haydn

“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



Ludwig van Beethoven (1770-1828)



- Rough personality
- Refused to play under certain circumstances
- Physically unattractive
- Socially awkward
 - Impatient, distrustful
 - Poor manners
 - Quick temper
- Inspired by the French Revolution

Ludwig van Beethoven (1770-1828)



- 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

Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67, II. Andante con moto (1808)



- Form: theme and variations
 - Typically light and unimportant
 - Here: ruminative, cycling, obsessive, desperate – variations are like a journey
- Recalls military funeral marches
 - Funeral processions during the Napoleonic Wars (1799-1815)
 - Timpani, brass, march-like or processional sound



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

Ludwig van Beethoven (1770-1828)



- Often ill
- Deafness beginning in 1796
- Conversation books

“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, *Heiligenstadt Testament* (1802)

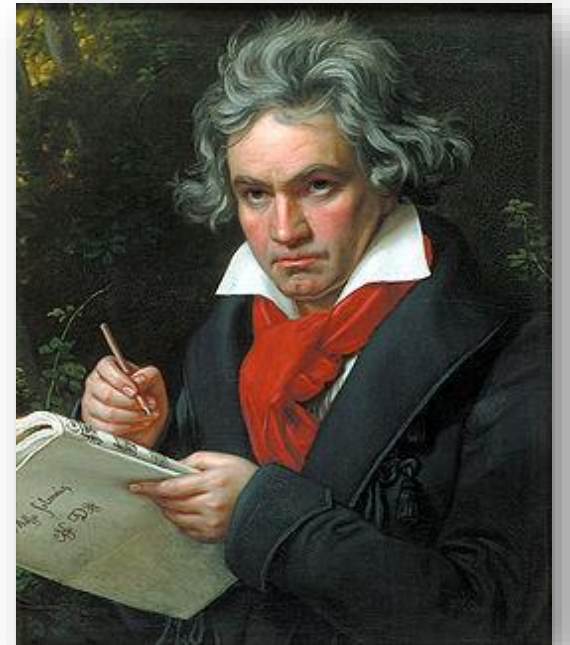
- Deafness
 - End of his career as a virtuoso pianist
 - Threatens his compositional career
- Moral artistic obligation to society
 - Cut off from society but linked to it as well

“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.”

—Heiligenstadt Testament

Beethoven's Legacy

- Beethoven embodies musical art
- His music never left the concert halls – played continuously to present day
- Heroism: loud, brass and timpani, military connotations, struggle against a persistent problem, triumph
- Emerging Austro-Germanic self-consciousness and self-championing
 - Celebrating the German-ness of German composers
 - Serious compositions (symphonies, string quartets)
 - Lofty and moralistic



Clara Schumann (1819-96)

- Born Clara Wieck
 - Robert Schumann (1810-56) was a piano student of her father
- After their marriage, Robert's composition came first, and her career was put on hold
- 8 children
 - Robert was committed to an insane asylum in 1854
- Compositions
 - Chamber music with piano
 - Vocal music
 - No large genres (symphony, opera)
- Rigorous touring schedule



Clara Schumann (1819-96), Piano Trio in G minor, Op. 17 (1846)

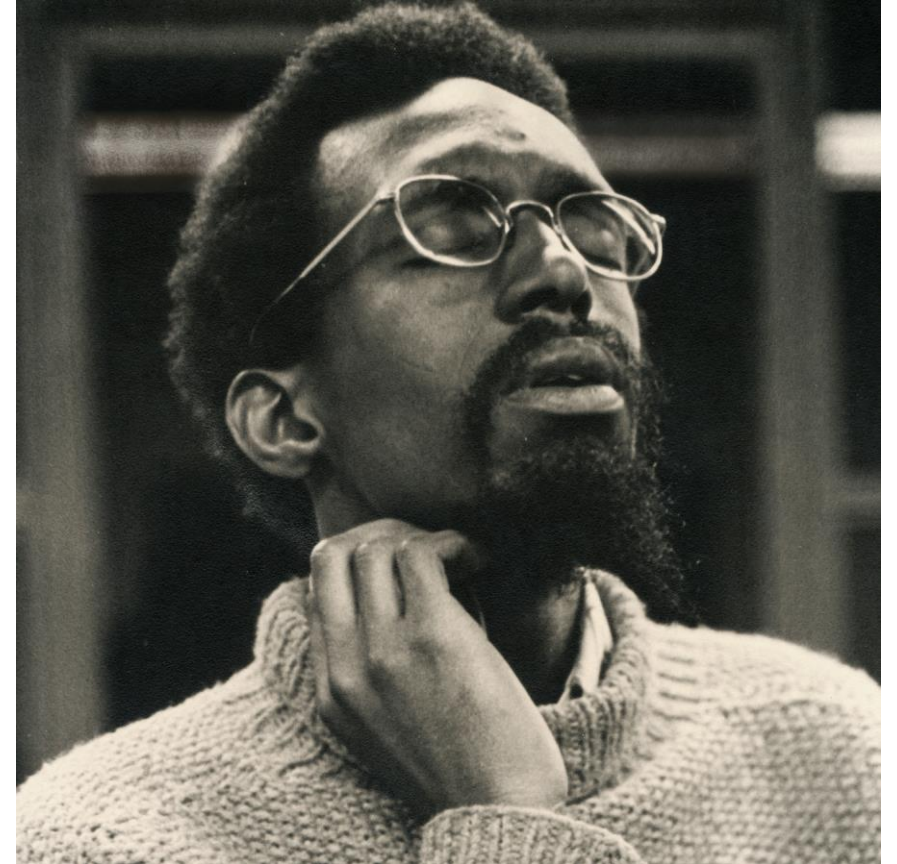
Julius Eastman (1940-90)

- Graduated from Curtis School of Music (Philadelphia) and SUNY Buffalo
- First male singer in Meredith Monk's ensemble
- Puts his racial and sexual identity front and center in his music after he moves to New York City



Julius Eastman (1940-90)

“What I am trying to achieve is to be what I am to the fullest. Black to the fullest, a musician to the fullest, a homosexual to the fullest.” –Julius Eastman, 1976 interview



Julius Eastman (1940-90), *Gay Guerrilla* (1979)

“These names, either I glorify them or they glorify me. And in the case of ‘guerrilla,’ that glorifies ‘gay.’ . . . A guerrilla is someone who in any case is sacrificing his life for a point of view. And you know if there is a cause, and if it is a great cause, those who belong to that cause will sacrifice their blood because without blood there is no cause. So therefore that is the reason that I use ‘gay guerrilla,’ in hopes that I might be one if called upon to be one.” –Eastman at the premiere of *Gay Guerrilla*, Northwestern University (Chicago), January 1980

Program notes to *The Holy Presence of Joan d'Arc*, April 1981 (written by Eastman)

Dear Joan,

Find presented a work of art, in your name, full of honor, integrity, and boundless courage. This work of art, like all works of art in your name, can never and will never match your most inspired passion. . . . I offer it as a reminder to those who think that they can destroy liberators by acts of treachery, malice, and murder. They forget that the mind has memory. They forget that Good Character is the foundation of all acts. They think that no one sees the corruption of their deeds, and like all organizations (especially governments and religious organizations), they oppress in order to perpetuate themselves. Their methods of oppression are legion, but when they find that their more subtle methods are failing, they resort to murder. Even now in my own country, my own people, my own time, gross oppression and murder still continue. Therefore I take your name and meditate upon it, but not as much as I should.

Julius Eastman remembered by his peers

“You can hear the fragility, you hear the struggle, but you hear—at the core of it—you hear beauty, and you hear extreme experimentation . . . [reflecting] on many parts of life: the comedic, the sensitive, the serious, the strained. It's all in there, you know, in all the different pieces I've heard or witnessed. And I think now is the time. It's a music we need to hear. [Eastman's] music is a social music; it's a commentary on the times . . . [P]eople are now realizing again.”

—Parker Woods, describing *In the Holy Presence of Joan d’Arc*

Julius Eastman remembered by his peers

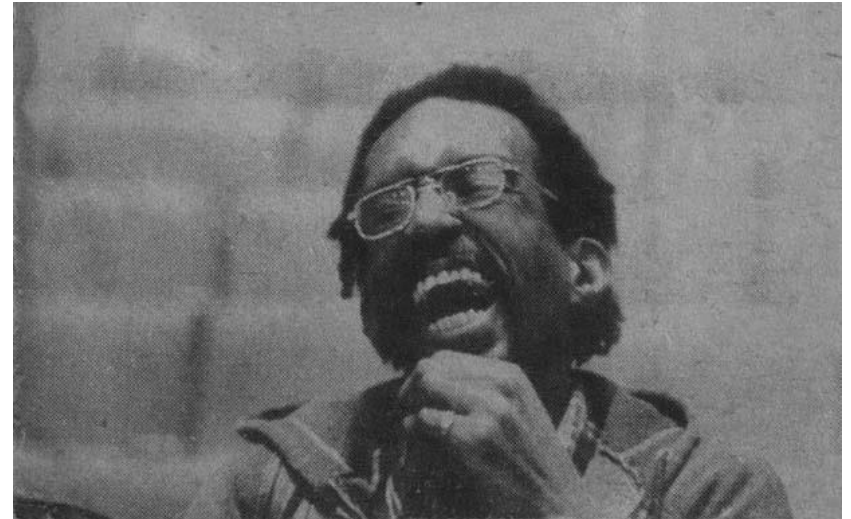
Julie Kabat doesn't recall the exact number of players or instruments on *Femenine* [performed in Albany by SEM Ensemble in 1974], but she does remember that Eastman served soup during the performance and wore a dress. Steve Cellum, who recorded the concert, thinks it could well have been an apron, "for the soup."

"I loved Julius's wit," Kabat says. "Everyone wandering around with their soup, as this music gently shifted, that provocative commentary at the edge of it. His music still resonates, because those race issues still haunt us."

Julius Eastman (1940-90)

“Not that many people are banging on my door for this or for that so I'm mostly writing imaginary music. No one's really commissioning me.”

—Eastman, 1984



Julius Eastman remembered by his peers

“Julius showed up at my door,” remembers Di Pietro. “He was homeless and looking for bus money to get to California. I gave him what I could, offered to make him an omelette, buy him cigarettes and drive him to the station. He was wearing this oversize jacket with all these pockets. They were stuffed with miniature scores. He pulled out this Brahms lieder, sat at my piano, and played. He was singing full-force. It was unbearable. He still had such a wonderful voice. I never saw him again. A year later I heard he was dead.”

—Rocco di Pietro, on seeing Julius Eastman in April 1989

Homework and reminders

- This week's online discussion (Music and disability) ends Sunday, November 4
- Midterm exam, October 31
 - Factual and listening-based questions



End write

Why do you think that a class like Mu 101 is a requirement for your degree?