



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION
ANTHOLOGY UPDATE



Concise History of Western Music

5th edition Anthology Update

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Part Five

The Nineteenth Century: The Age of Romanticism



CHAPTER 19

The Early Romantics



CONCISE HISTORY OF WESTERN MUSIC

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Prelude – 1

- New ways to engage established musical genres
 - orchestra central to public concert life
 - instrumental music communicates pure emotion
 - orchestra, medium par excellence
 - middle-class audience
 - public concerts became more popular
 - song
 - favorite for intense personal feelings
 - suitable medium for literary, lyrical tendencies of Romanticism

Prelude – 2

- New ways to engage established musical genres (cont'd)
 - the piano
 - enlarged and strengthened
 - repertory from either end of spectrum: grandiose proportions, fleeting impressions
 - chamber music
 - not as attractive to some Romantic composers
 - lacked improvisational spontaneity, virtuosic glamour

Franz Schubert (1797–1828) – 1

- First great Romantic song writer, prolific in all genres
 - son of Vienna schoolteacher
 - studied theory and performance; composition with Antonio Salieri
 - began as a schoolteacher; turned entirely to composition
 - freelance composer, income from publication
 - last years clouded by illness

Franz Schubert (1797–1828) – 2

- First great Romantic song writer, prolific in all genres (cont'd)
 - major works: song cycles *Die schöne Müllerin* and *Winterreise*, hundreds of songs, nine symphonies, thirty-five chamber works, twenty-two piano sonatas, seventeen operas and singspiels, 200 other choral works

Franz Schubert (1797–1828) – 3

- Lieder
 - over 600 songs, first performed for friends, Schubertiads
 - gift for beautiful melodies
 - artless quality of folk song
 - other suffused with sweetness, melancholy
 - declamatory, dramatic, intense
 - harmony
 - strong sense of harmonic color
 - harmonic boldness (*Gruppe aus dem Tartarus* and *Das Heimweh*)

Ex19-01

Lieblich

The musical score is for a piece titled 'Lieblich'. It is in 2/4 time and D major. The melody is written on a single staff in treble clef. The lyrics are 'Sah ein Knab ein Rös-lein stehn, Rös-lein auf der Hei-den,'. The piano accompaniment consists of two staves, treble and bass, in the same key and time. The piano part is marked 'pp' (pianissimo). The melody features a mix of eighth and sixteenth notes, with some beamed sixteenth notes in the second measure. The piano accompaniment uses a simple harmonic pattern with chords and single notes.

Sah ein Knab ein Rös - lein stehn, Rös-lein auf der Hei - den,

A boy saw a rosebud standing, a rosebud on the heath,

Ex19-02

5

Ich un - glück - sel - ger At - las, ich un - glück - sel - ger At - las!

mf

The musical score is for a piece in 3/4 time, key of B-flat major. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. This is followed by a quarter rest, a quarter note Bb4, a dotted quarter note A4, and a half note G4. The piano accompaniment (grand staff) starts with a half note G2 in the bass and a half note Bb2 in the treble. The right hand plays a series of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The left hand plays a series of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The tempo is marked *mf* (mezzo-forte).

I, the unlucky Atlas!

Franz Schubert (1797–1828) – 4

- Lieder (cont'd)
 - chromatic coloring, primarily diatonic sound (*Am Meer* and *Lob der Thränen*)
 - modulations by 3rd rather than 5th
 - unusual harmony, harmonic relationships; expressive device
- song texts by many writers
 - often dwells on single poet for some time
 - two song cycles, poems by Wilhelm Müller
 - *Die schöne Müllerin* (The Pretty Miller-Maid, 1823)
 - *Winterreise* (Winter's Journey, 1827)
 - music equal of the words

F19-01



F19-02



F19-03



F19-04



Franz Schubert (1797–1828) – 5

- Lieder (cont'd)
 - form suited shape and meaning of text
 - strophic: same music each stanza
 - sustains single mood or image
 - *Heidenröslein* (Little Heath-Rose, 1815); *Das Wandern* (Wandering)
 - modified strophic: music repeats for some strophes, others vary or use new music
 - contrast or change
 - *Der Lindenbaum* (The Linden Tree)
 - ternary (ABA, or ABA¹) or bar form (AAB)
 - *Der Atlas* (Atlas), *Ständchen* (Serenade)

Franz Schubert (1797–1828) – 6

- Lieder (cont'd)
 - through-composed: new music for each stanza
 - longer narrative songs, ballads
 - *Erlkönig* (The Erlking, 1815)
 - unity: recurring themes, tonal scheme
 - variety of accompaniments
 - depict, enhance mood and imagery of the song
 - *Gretchen am Spinnrade* (Gretchen at the Spinning Wheel, 1814; NAWM 132)
 - based on Goethe's *Faust*
 - suggests spinning wheel: 16th-note figure in RH
 - motion of treadle: repeated notes in LH

Franz Schubert (1797–1828) – 7

- Lieder (cont'd)
 - *Erlkönig*
 - text by Goethe
 - pounding octave triplets in accompaniment: galloping horses, anxiety of father
 - characterized three actors in the drama

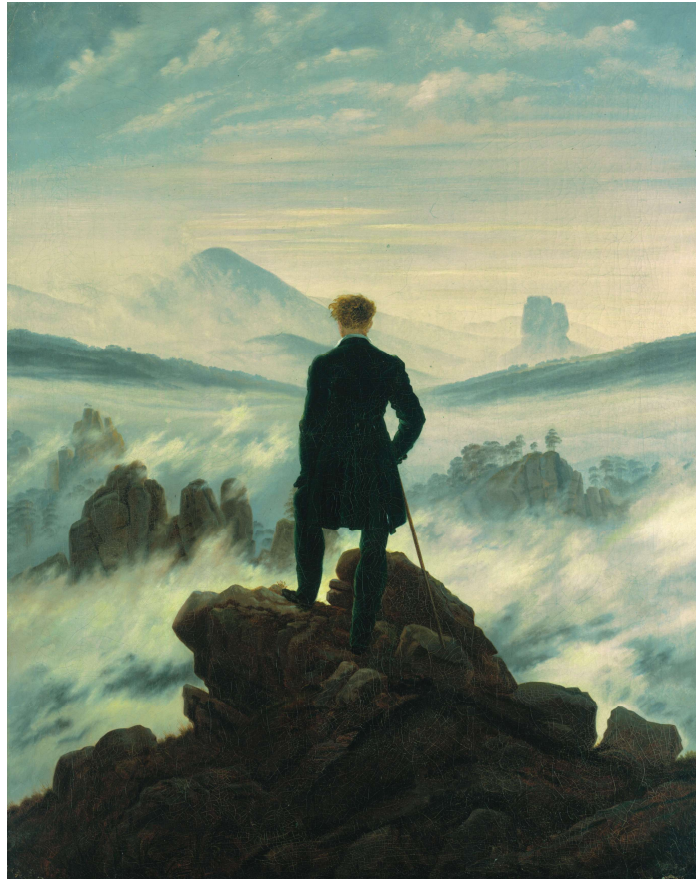
F19-05



Franz Schubert (1797–1828) – 8

- Solo piano music
 - works for amateur market
 - dozens of marches, waltzes, dances
 - *Moments musicaux* (Musical Moments, 1823–28), Impromptus (1827)
 - set stand for subsequent Romantic composers

F19-06



Franz Schubert (1797–1828) – 9

- Solo piano music (cont'd)
 - *Wanderer Fantasie* (1822)
 - virtuosity, unusual form fascinated later composers
 - four movements played without breaks
 - constant variation of rhythmic figure from *Der Wanderer*
 - movements drawn together: musical continuity, common material
 - overall key scheme: harmonic relationships of a 3rd
 - first to use complete circle of M3rds around the octave
 - eleven piano sonatas
 - subtle departures from Classic patterns

Franz Schubert (1797–1828) – 10

- Solo piano music (cont'd)
 - sonata-form movements often use three keys in exposition
 - last three sonatas, strong awareness of Beethoven
- Chamber music
 - early works, home performance
 - modeled on Mozart and Haydn
 - *Trout Quintet* (1819), fourth movement variations on *Die Forelle*
 - piano, violin, viola, cello, bass
 - Andantino variations on his own song *Die Forelle*

Ex19-03

60

Vn. 1 *pp*

Vn. 2 *pp*

Vla. *pizz.* *pp*

Vc. 1 *pp*

Vc. 2 *pp*

dim.

dim.

Detailed description: This musical score for Ex19-03 covers measures 60 to 65. The instrumentation includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). Measures 60-64 feature a consistent texture with Vn. 1 and Vn. 2 playing staccato eighth-note chords in treble clef, marked *pp*. The Viola (Vla.) plays a steady eighth-note accompaniment in bass clef, marked *pizz.* and *pp*. Vc. 1 and Vc. 2 play a walking bass line in bass clef, marked *pp*. In measure 65, the Vc. 1 and Vc. 2 parts conclude with a half-note chord marked *dim.* and an accent (>). The Viola part also concludes with a half-note chord marked *dim.* and an accent (>).

Franz Schubert (1797–1828) – 11

- Chamber music (cont'd)
 - late works, dramatic concert music
 - String Quartet in A Minor (1824)
 - String Quartet in D Minor (1824-1826, *Death and the Maiden*)
 - String Quartet in G Major (1826)
 - String Quintet in C Major (1828)
 - String Quintet in C Major
 - composed two months before his death
 - string quartet with second cello
 - exquisite effects, constantly varying textures

Franz Schubert (1797–1828) – 12

- Chamber music (cont'd)
 - first movement (NAWM 144): sonata form
 - three keys in exposition: C, E-flat, G
 - second theme first appears in cellos
 - recapitulation in A-flat
 - tonal scheme became popular in nineteenth century
- Orchestral music
 - form of symphony, content in new Romantic style
 - focus on songlike melodies
 - adventurous harmonies, innovative textures
 - colorful instrumentation

Franz Schubert (1797–1828) – 13

- Orchestral music (cont'd)
 - *Unfinished* Symphony (No. 8, 1822)
 - completed only two movements, first large-scale symphony
 - first movement:
 - plaintive melody; less easily fragmented into motives
 - relaxed second theme in cellos, syncopated figures
 - development focuses on introductory subject
 - maintains outward form, infused with lyrical context

Franz Schubert (1797–1828) – 14

- Orchestral music (cont'd)
 - *Great* Symphony in C Major (No. 9, 1828)
 - Romantic lyricism, Beethovenian drama, expanded Classical form
 - not performed in Schubert's lifetime
 - first movement:
 - long-slow introduction, lyrical section
 - first theme: influence of Haydn and Beethoven, easily fragmented

Franz Schubert (1797–1828) – 15

- Orchestral music (cont'd)
 - three-key exposition: relationships of a 3rd, traditional polarity of I–V
 - elements of opening horn melody return
- Influence
 - Lieder set standard later composers strove to match
 - his lyricism affected every other genre of nineteenth century

Robert Schumann (1810–1856) – 1

- Robert and Clara Schumann: one of the most significant marriages in the history of music
 - Robert Schumann:
 - son of a writer and book dealer, intense interest in literature
 - studied piano with Friedrich Wieck
 - turned to composition and criticism; founded Leipzig *Neue Zeitschrift für Musik* (New Journal for Music)
 - among first and strongest advocates of Chopin, Brahms, instrumental works of Schubert
 - Clara Wieck
 - early studies with her father, Friedrich Wieck

Robert Schumann (1810–1856) – 2

- Robert and Clara Schumann: one of the most significant marriages in the history of music (cont'd)
 - first public appearance, age nine
 - by age twenty, leading pianist in Europe, many published works
- the Schumanns:
 - Friedrich Wieck lawsuit; 1840 Robert and Clara married
 - toured, concertized: Robert conducting, Clara at the piano

Robert Schumann (1810–1856) – 3

- Robert and Clara Schumann: one of the most significant marriages in the history of music (cont'd)
 - Robert's increasing mental instability, confined to asylum, 1854
 - Clara composed, taught, promoted and edited Robert's works
- major works (Robert): over 300 piano works, about 300 songs, one opera, several oratorios, four symphonies, piano concerto, various works

Robert Schumann (1810–1856) – 4

- Robert and Clara Schumann: one of the most significant marriages in the history of music (cont'd)
 - major works (Clara): Piano Trio, Op. 17; piano concerto; many piano pieces; several collections of Lieder
- Piano music
 - publications up to 1840, all solo piano
 - mostly short character pieces grouped in named sets
 - *Papillons* (Butterflies)

Ex19-04

a. Eusebius

Adagio A Es C H 7

sotto voce 7

senza Red.

b. Florestan

Passionato A Es C H

Red.

p

Robert Schumann (1810–1856) – 5

- Piano music (cont'd)
 - *Carnaval*
 - *Fantasiestücke* (Fantasy Pieces)
 - *Kinderszenen* (Scenes from Childhood)
 - *Nachstücke* (Night Pieces)
 - evocative titles
 - stimulate player's and listener's imaginations
 - possible avenues for exploration; devise own narratives
- *Carnaval* (1834–35)
 - twenty short pieces in dance rhythms, each lacks clear harmonic conclusion

Robert Schumann (1810–1856) – 6

- Piano music (cont'd)
 - conjures masquerade ball in carnival season
 - guests are characters used in his own literary writings
 - characters embody facets of his personality
 - titles evoke strongly contrasting visual and emotional images, paralleled in the music
 - *Eusebius* (NAWM 136a)
 - visionary dreamer, named after fourth-century pope
 - dreamy fantasy, slow chromatic bass, melody in septuplets
 - *Florestan* (NAWM 136b)
 - named after hero of Beethoven's *Fidelio*
 - impassioned waltz, angular melodies, pulsating dissonances, offbeat *sforzandos*

Robert Schumann (1810–1856) – 7

- Piano music (cont'd)
 - *Coquette* (NAWM 136c)
 - waltz with lilt and charm
 - ciphers and motives, unity and diversity
 - names represented through notes
 - *Carnaval*: motives spell Asch (hometown of Schumann's then fiancée)
 - invites extramusical interpretation
 - give unity to entire work

F19-07



Robert Schumann (1810–1856) – 8

- Songs
 - first important successor to Schubert
 - Robert Schumann 1840, “year of song”: over 120 songs
 - focused on love songs, impending marriage to Clara Wieck
 - expression of passions, frustrations of love
 - money from lucrative genre
 - synthesized his two great interests: music and poetry

Robert Schumann (1810–1856) – 9

- Songs (cont'd)
 - music and poetry
 - music should capture poem's essence
 - voice and piano should be equal partners
 - composer cocreator with poet
 - piano: long preludes and postludes
 - single figuration throughout: central emotion or idea of poem

Robert Schumann (1810–1856) – 10

- Songs (cont'd)
 - *Dichterliebe* (A Poet's Love, 1840)
 - sixteen poems from Heinrich Heine's *Lyrical Intermezzo* (1823)
 - *Im wunderschönen Monat Mai* (In the marvelous month of May, NAWM 133a)
 - poet confesses newborn love, tentative feelings: harmonic ambiguity
 - longing and desire: suspensions and appoggiaturas
 - unrequited love: refuses to settle into a key, ends on dominant 7th

Robert Schumann (1810–1856) – 11

- Symphony and chamber music
 - 1841, “symphony year”
 - primary orchestral models
 - Beethoven's symphonies
 - Schubert's *Great C Major Symphony*
 - symphonies and concertos of Mendelssohn
 - descriptive titles, two of his four symphonies: No. 1, *Spring*; No. 3, *Rhenish*

Robert Schumann (1810–1856) – 12

- Symphony and chamber music (cont'd)
 - Symphony No. 1 in B-flat Major (NAWM 148)
 - reflects Schumann's recent absorption in poetry; inspired by poem about spring
 - opening motto based on poem's prevailing meter
 - Schumann's use of thematic integration, changes in form upend listeners' expectations
 - symphony immediate success

Robert Schumann (1810–1856) – 13

- Symphony and chamber music (cont'd)
 - cyclic structure
 - Symphony No. 4 in D Minor, Schumann's most radical rethinking of the symphony
 - four movements played without break
 - many of its themes variations of each other
 - symphonic themes typically dwell on one rhythmic figure
 - creates variety through constantly changing presentations of theme

Robert Schumann (1810–1856) – 14

- Symphony and chamber music (cont'd)
 - 1842–43, “chamber-music year”
 - Op. 41 string quartets, piano quintet, piano quartet
 - fluid interchange among parts
 - strongly reflect influence of Haydn, Mozart
 - string quartets, four-way conversation
 - Piano Trios No. 1 in D Minor, Op. 63, and No. 2 in F Major, Op. 80 (1847)
 - study of Bach, more polyphonic approach
 - influential works on Brahms, other German composers

Clara Schumann (1819–1896) – 1

- Remarkably long career: pianist, composer, teacher
 - women composers discouraged from composing large-scale works
 - as prominent pianist
 - showcased Robert's works and her own
 - polonaises, waltzes, variations, preludes, fugues, a sonata, character pieces
 - music revived in late 20th century

F19-08



Clara Schumann (1819–1896) – 2

- Several collections of Lieder
 - approach to song parallels Robert
 - long piano preludes and postludes
 - similar figuration throughout each song
 - voice and piano as equals convey images, feelings of poem
- Chamber music
 - Piano Trio in G Minor (1846)
 - traits from Baroque, Classic, Romantic models
 - songlike themes

Clara Schumann (1819–1896) – 3

- Chamber music (cont'd)
 - rich polyphonic treatment
 - development through motivic fragmentation, imitation
 - fugue, rousing codas
- slow third movement (NAWM 145); modified ABA
 - A section: nocturne-like, melancholy
 - B section: animated
 - constantly changing textures, complex accompanying figuration

Felix Mendelssohn (1809–1847) – 1

- Leading German Romantic composer
 - precocious musical talent equal to Mozart
 - renowned pianist, organist, conductor
 - music combines Romantic expressivity with Classical forms, techniques
 - grandson of Moses Mendelssohn, leading Jewish philosopher of the Enlightenment
 - Felix and sister Fanny trained by excellent teachers from an early age
 - composed at astonishing rate

Felix Mendelssohn (1809–1847) – 2

- Leading German Romantic composer (cont'd)
 - positions
 - music director at Düsseldorf
 - music director and conductor of Gewandhaus Orchestra in Leipzig
 - various capacities in Berlin
 - 1843, founded Leipzig Conservatory
 - major works: five symphonies, violin concerto, two piano concertos, four overtures, incidental music, two oratorios, numerous chamber works, pieces for piano and organ, choral works, and songs

Felix Mendelssohn (1809–1847) – 3

- Classical Romanticism
 - elements of Classicism and Romanticism
 - mastery of sonata, concerto: influence of Mozart, Beethoven
 - command of counterpoint, fugue: study of Bach, Handel
 - Romantic traits: colorful orchestration, pictorial depiction
 - composed in variety of genres

Felix Mendelssohn (1809–1847) – 4

- Orchestral works
 - symphonies
 - Classic models
 - literary and descriptive aspects of Romanticism
 - *Italian* (No. 4, 1833), impressions on a trip to Italy
 - *Scottish* (No. 3, 1842), impressions on a trip to British Isles
 - overtures
 - *The Hebrides (Fingal's Cave, 1832)*, Scottish topic
 - *Meeresstille und glückliche Fahrt* (Becalmed at Sea and Prosperous Voyage, 1828–32)

F19-09



Felix Mendelssohn (1809–1847) – 5

- Orchestral works (cont'd)
 - *Midsummer Night's Dream* Overture (1826)
 - masterpiece in the genre, set standard for all overtures
 - Classic structure, sonata form
 - imaginative use of musical figuration, orchestral color
 - *Wedding March*, incidental music written seventeen years later
- piano concertos
 - several concertos for his own performances
 - emphasis on musical content
 - audience appeal, sophistication for connoisseur
 - greater expressive purpose

Felix Mendelssohn (1809–1847) – 6

- Orchestral works (cont'd)
 - Violin Concerto in E Minor (1844) (NAWM 147)
 - three movements played without pause
 - linked by thematic content, connecting passages
 - contrasts delineate form, create variety, convey deep feelings
 - virtuosity with lyric expression, solo with orchestra
 - first movement:
 - skips orchestral exposition, soloist states main theme
 - cadenza before the recapitulation
 - second movement, ABA' form
 - romance for violin and orchestra

Felix Mendelssohn (1809–1847) – 7

- Orchestral works (cont'd)
 - third movement: sonata-rondo finale
 - lightness of a scherzo
 - violin and orchestra equal partners
- Oratorios
 - proliferation of amateur choral societies in Germany
 - two successful oratorios, biblical subjects: *St. Paul* (1836), *Elijah* (1846)

Felix Mendelssohn (1809–1847) – 8

- Oratorios (cont'd)
 - *Elijah*: rooted in Baroque tradition but manifesting something new
 - choral movements: variety of styles, textures
 - evoked styles of chorales
 - unifying motives, links between movements
 - *St. Paul*, two choral movements (NAWM 143c–d)
 - evoke spirits of Bach and Handel
 - long central fugue portraying darkness
 - chorale, four-part harmony; brass fanfares
 - oratorio was a phenomenal success

F19-10



Felix Mendelssohn (1809–1847) – 9

- Fanny Mendelssohn Hensel (1805–1847)
 - Felix Mendelssohn's sister
 - did not pursue public career
 - equally trained in music as her brother
 - musical career inappropriate for woman of her social class
 - married painter Wilhelm Hensel
 - led a salon; played piano, presented her compositions
 - Hensel encouraged her to publish
 - more than 400 works
 - mostly small genres, including 250 songs, 125 piano pieces

Felix Mendelssohn (1809–1847) – 10

- Fanny Mendelssohn Hensel (1805–1847) (cont'd)
 - *Das Jahr* (The Year, 1841)
 - character pieces, on the twelve months
 - inspired by extended trip to Italy, 1839–40
 - *December* (NAWM 137)
 - exploits piano's wide range, colorful potential
 - technically challenging passages
 - popular German carol based on Lutheran chorale quoted

Fryderyk Chopin (1810–1849) – 1

- Romantic composer most closely identified with the piano
 - born near Warsaw; French father, Polish mother
 - early training at Warsaw Conservatory; performed in Vienna, toured Germany and Italy
 - failed Polish revolt; settled in Paris, 1831
 - entered highest social circles
 - taught wealthy students
 - performed in private salons
 - income from publications

Fryderyk Chopin (1810–1849) – 2

- Romantic composer most closely identified with the piano (cont'd)
 - tempestuous nine-year affair with novelist Aurore Dudevant
 - major works: 110 dances (mazurkas, waltzes, and polonaises), four ballades, four scherzos, ten nocturnes, twenty-seven études, twenty-five preludes, two piano concertos, three sonatas, five chamber works, twenty songs

Fryderyk Chopin (1810–1849) – 3

- Idiomatic writing, new possibilities for the piano
 - appealed to amateurs and connoisseurs
- Dances
 - waltzes evoke ballrooms of Vienna
 - polonaise
 - triple-meter dance, rhythmic figure of eight and two 16ths on first beat
 - asserts vigorous national identity

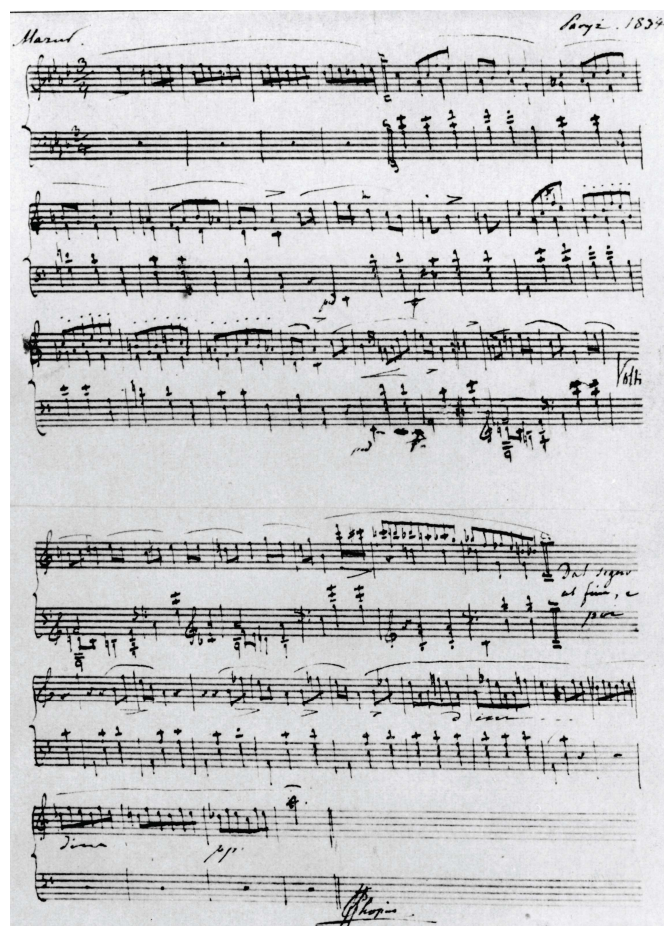
Fryderyk Chopin (1810–1849) – 4

- Dances (cont'd)
 - mazurka
 - Polish folk dance, popular in ballrooms of high society
 - stately triple meter, frequent accents on second or third beat; frequent dotted rhythms
 - unusual ornaments, modal effects
 - e.g., Mazurka in B-flat Major, Op. 7, No. 1 (NAWM 138)

Fryderyk Chopin (1810–1849) – 5

- Nocturnes
 - soulful, introspective
 - conception indebted to John Field (1782–1837), Maria Szymanowska (1789–1831)
 - Nocturne in D-flat Major, Op. 27, No. 2 (NAWM 139)
 - style draws on bel canto vocal style, Bellini opera arias
 - cadenza-like passage work in right hand

F19-11



Fryderyk Chopin (1810–1849) – 6

- Preludes
 - composed while deeply immersed in music of Bach
 - covered all major and minor keys
 - sharply defined mood pictures
 - astounding inventiveness of figuration
 - rich chromatic harmonies and modulations, influenced later composers

Fryderyk Chopin (1810–1849) – 7

- Ballades and scherzos
 - longer, more demanding works
 - one of first to name ballade for instrumental piece
 - scherzos are serious and passionate
- Études
 - landmarks in defining piano idiom
 - twelve each in Opp. 10 and 25; three without opus number
 - each one addresses specific skill; repetition of a single figure

Ex19-05

a. No. 1 in C Major

Agitato
mf

Ped. * Ped. * Ped. * Ped. simile

b. No. 2 in A Minor

3

c. No. 3 in G Major

3
p

d. No. 4 in E Minor

Largo
p espressivo

F19-12



F19-13



Ex19-06

Allegro con brio

8^{va} - - - - -

5

f risoluto

sf

Ped.

*

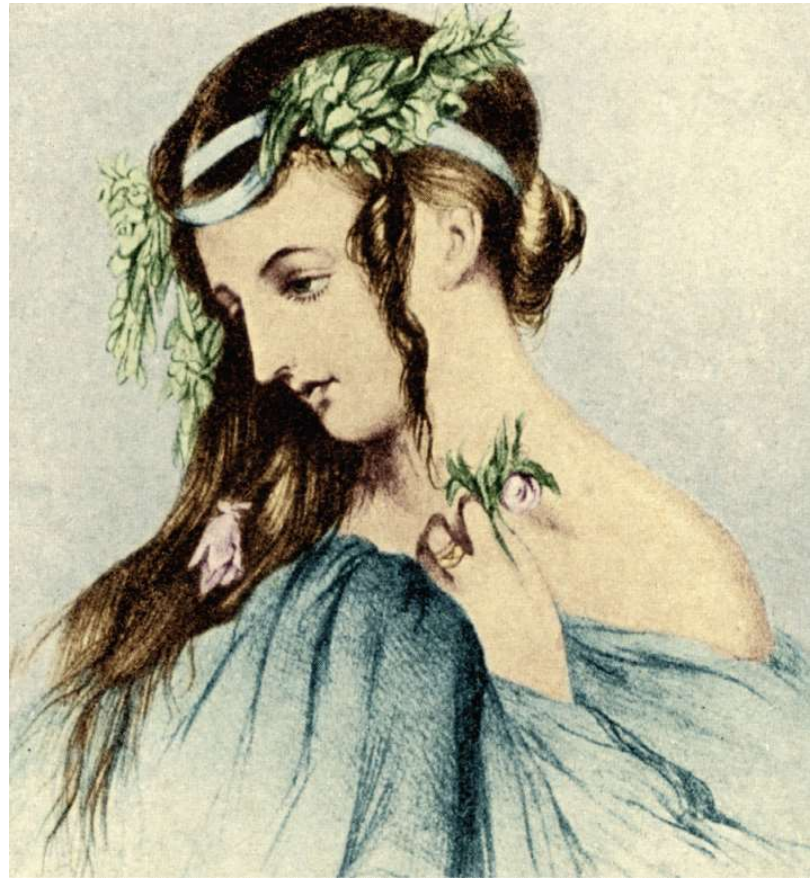
Hector Berlioz (1803–1869) – 1

- Radically original composer
 - born in southeastern France
 - fascination with music
 - taught himself harmony from textbooks
 - began composing in his teens
 - studied composition at Paris Conservatory
 - influences
 - Beethoven symphonies
 - Shakespeare's plays
 - obsession with Harriet Smithson, Anglo-Irish actress
 - music criticism was his chief profession
 - acted as his own impresario

F19-14



F19-15



Hector Berlioz (1803–1869) – 2

- Radically original composer (cont'd)
 - brilliant prose writer; literary composer
 - 1835, began to conduct; first to make career orchestral conducting
 - major works: three operas, four symphonies, four concert overtures, over 30 choral works, orchestral song cycle

Hector Berlioz (1803–1869) – 3

- *Symphonie fantastique*, “Episode in the Life of an Artist” (1830)
 - provided autobiographical program
 - inaugurated programmatic Romanticism
 - symphony as narrative or sequence of events
 - musical drama without words
 - music as autonomous art
 - idée fixe: melody representing hero’s beloved
 - recurrence unifies all five movements
 - transformations tell the story, wide range of contrasting attributes

Ex19-07

a. First movement, "Dreams and Passions"

Vn. 1 + Fl.

72

p

poco sf

b. Fifth movement, “Dream of a Witches’ Sabbath”

Allegro

Cl. 1

41

poco f

cresc.

tr tr tr tr

Hector Berlioz (1803–1869) – 4

- *Symphonie fantastique*, “Episode in the Life of an Artist” (1830) (cont’d)
 - first movement, “Dreams and Passions”
 - slow introduction, sonata form Allegro
 - first theme, idée fixe: long, arching line of an operatic aria
 - second movement, “A Ball”
 - waltz, enacting scene at a ball
 - idée fixe embodied in waltzlike version
 - slow third movement, “Scene in the Country”
 - pastorate scene
 - phrases of theme alternate with instrumental recitative

Hector Berlioz (1803–1869) – 5

- *Symphonie fantastique*, “Episode in the Life of an Artist” (1830) (cont’d)
 - fourth movement, “March to the Scaffold”
 - dreams of his own execution
 - opening of idée fixe just before guillotine falls
 - fifth movement, “Dream of a Witches’ Sabbath” (NAWM 146)
 - grotesque caricature of the idée fixe
 - *Dies irae*, symbol of death, macabre, or diabolical
- originality
 - dazzling musical vocabulary
 - expresses many shifting moods, emotional content

Hector Berlioz (1803–1869) – 6

- *Symphonie fantastique*, “Episode in the Life of an Artist” (1830) (cont’d)
 - innovations in harmony, melody, instrumentation
 - recurring theme: extends procedures of Beethoven’s Fifth, Sixth, and Ninth Symphonies
- *Harold en Italie* (1834)
 - title suggested by Lord Byron’s *Childe Harold’s Pilgrimage*
 - Berlioz’s second symphony; set of four scenes
 - recollections of sojourn in Italy

Hector Berlioz (1803–1869) – 7

- *Harold en Italie* (1834) (cont'd)
 - recurring theme in viola in each movement
 - features solo viola, less prominently than a concerto
 - commissioned by Paganini, refused to play it
- *Roméo et Juliette*
 - “dramatic symphony,” orchestra, soloists, chorus
 - seven movements
 - built on Beethoven’s Ninth precedent
 - voices enter in prologue, used in three movements

Hector Berlioz (1803–1869) – 8

- Church music
 - *Grande Messes des morts* (Requiem, 1837) and *Te Deum* (1855)
 - dramatic symphonies, orchestra and chorus
 - patriotic tradition inspired by music festivals of French Revolution
 - huge dimensions: length, numbers of performers, grandeur of conception

Hector Berlioz (1803–1869) – 9

- Berlioz's influence
 - leader of Romantic radical wing
 - all subsequent composers of program music indebted to him
 - enriched orchestral music with new resources of harmony, color, expression, form
 - gave impetus to cyclical symphonic forms
 - founder of modern orchestration and conducting

F19-16



F19-17



Two Americans: Foster and Gottschalk – 1

- Parlor songs
 - piano center of home music-making
 - “parlor songs” thrived alongside Schubert’s Lieder
 - usually strophic or verse-refrain form
 - piano preludes and codas based on tune
 - expressivity in vocal melody
 - piano supports singer, conventional figuration

Two Americans: Foster and Gottschalk – 2

- Stephen Foster (1826–1864)
 - leading American song composer of ninth century
 - no formal training in composition
 - 1848, contract with New York publisher
 - first American to make living solely as a composer
 - characteristics
 - combined elements of British ballads, American minstrel songs, German Lieder, Italian opera, Irish folk songs
 - easy to perform and remember

F19-18



Two Americans: Foster and Gottschalk – 3

- Stephen Foster (1826–1864) (cont'd)
 - *Jeanie with the Light Brown Hair* (1853; NAWM 134)
 - diatonic, mostly stepwise melody
 - simple accompaniment, clear four-measure phrases
- Louis Moreau Gottschalk (1829–1869)
 - first American composer to achieve international reputation
 - born in New Orleans, completed training in Paris
 - toured Europe, United States, Caribbean, South America
 - played mostly his own compositions

F19-19



Two Americans: Foster and Gottschalk – 4

- Louis Moreau Gottschalk (1829–1869) (cont'd)
 - pieces based on melodies and rhythms of mother's West Indian heritage
 - through Gottschalk, composers imitated dance rhythms and syncopations of the New World
- *Souvenir de Porto Rico* (NAWM 141)
 - theme derived from Puerto Rican song
 - features Afro-Caribbean rhythms
 - designed to appeal to middle-class audience

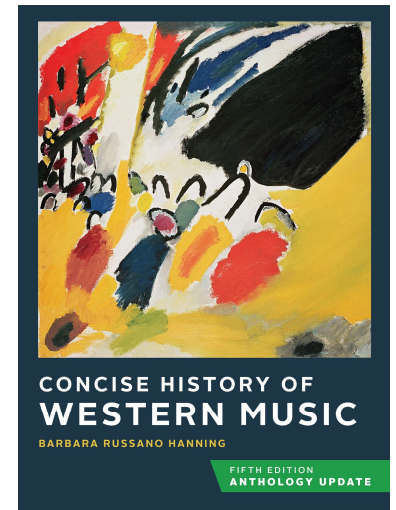
F19-20





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This concludes the Lecture Slide Set
for Chapter 19

by

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