

Nineteenth-Century Music and Romanticism: Part 1

Jeff Kluball and Elizabeth Kramer

INTRODUCTION AND HISTORICAL CONTEXT

This chapter considers music of the nineteenth century, a period often called the “Romantic era” in music. Romanticism might be defined as a cultural movement stressing emotion, imagination, and individuality. It started in literature around 1800 and then spread to art and music. By around 1850, the dominant aesthetic (artistic philosophy) of literature and visual art began to shift to what is now often called a time of realism (cultural expressions of what is perceived as common and contemporary). Cultural Nationalism (pride in one’s culture) and Exoticism (fascination with the other) also became more pronounced after 1850, as reflected in art, literature, and music. Realism, nationalism, and Exoticism were prominent in music as well, although we tend to treat them as sub-categories under a period of musical Romanticism that spanned the entire century.

In his Preface to the second edition of the *Lyrical Ballads* (1801), English poet William Wordsworth declared that “all good poetry is the spontaneous overflow of powerful feelings.” The power and expression of emotion exalted by literary Romanticism was equally important for nineteenth-century music, which often explicitly attempted to represent every shade of human emotion, the most prominent of which are love and sorrow. Furthermore, the Romantics were very interested in the connections between music, literature, and the visual arts. Poets and philosophers rhapsodized about the power of music, and musicians composed both vocal and instrumental program music explicitly inspired by literature and visual art. In fact, for many nineteenth-century thinkers, music had risen to the top of the aesthetic hierarchy. Music was previously perceived as inferior to poetry and sculpture, as it had no words or form. In the nineteenth century, however, music was understood to express what words could not express, thus transcending the material for something more ideal and spiritual; some called this expression “absolute music.”

As we listen to nineteenth-century music, we might hear some similarities with music of the classical era, but there are also differences. Aesthetically speaking, classicism tends to emphasize balance, control, proportion, symmetry, and restraint. Romanticism seeks out the new, the curious, and the adventurous, emphasizing qualities of remoteness, boundlessness, and strangeness. It is characterized by restless longing and impulsive reaction, as well as freedom of expression and pursuit of the unattainable. There are many parallels between what was going on historically in society and what was occurring in music. We cannot study one without studying the other because they are so inter-related, though music will be our guiding focus. Geo-politically, the nineteenth century extends from the French Revolution to a decade or so before World War I. The French Revolution wound down around 1799, when the Napoleonic Wars then ensued.

The Napoleonic Wars were waged by Napoléon Bonaparte, who had declared himself emperor of France. Another war was the United States Civil War from 1861-1865. The United States also saw expansion westward as the gold rush brought in daring settlers. Even though the United States was growing, England was the dominant world power at this time. Its whaling trade kept ships sailing and lamps burning. Coal fueled the Industrial Revolution and the ever-expanding rail system. Economic and social power shifted increasingly towards the common people due to revolts. These political changes affected nineteenth-century music as composers who began to aim their music at the more common people, rather than just the rich.

Political nationalism was on the rise in the nineteenth century. Early in the century, Bonaparte's conquests spurred on this nationalism, inspiring Italians, Austrians, Germans, Eastern Europeans, and Russians to assert their cultural identities, even while enduring the political domination of the French. After France's political power diminished with the Congress of Vienna in 1814-1815, politics throughout much of Europe were still punctuated by revolutions, first a minor revolution in 1848 in what is now Germany, and then the Franco-Prussian War of 1870-1871. Later in the century, Eastern Europeans, in what is now the Czech Republic and Slovakia, and the Russians developed schools of national music in the face of Austro-German cultural, and sometimes political, hegemony. Nationalism was fed by the continued rise of the middle class as well as the rise of republicanism and democracy, which defines human beings as individuals with responsibilities and rights derived as much from the social contract as from family, class, or creed.

Philosophy

The nineteenth century saw some of the most famous continental philosophers of all time: Johann Wolfgang von Goethe (1749-1832), Georg Wilhelm Friedrich Hegel (1770-1831), Arthur Schopenhauer (1788-1860), and Friedrich Wilhelm Nietzsche (1844-1900). All responded in some way or another to the ideas of their eighteenth-century predecessor Immanuel Kant (1724-1804), who revolutionized the way human beings saw themselves in relation to others and to God by positing that human beings can never see "the thing in itself" and thus must relate as subjects to the objects that are exterior to themselves. Based on the work of Kant, as well as on a revival of ancient philosophical idealism, Hegel proposed some resolution of this subject-object dichotomy by characterizing human existence as thesis meeting its opposite in antithesis and thus yielding synthesis. Schopenhauer, on the other hand, maintained that Kant had been right to point to the divide between subject and object. (For our purposes here, consider music to be the human phenomenon in which one might experience the thing, or object, in itself.) His ideas influenced the musical philosophy of Richard Wagner, and both of Schopenhauer's and Wagner's ideas shaped Friedrich Nietzsche's early philosophy. In the middle of the nineteenth century, the ideas of Kant and Hegel, and to a lesser extent Schopenhauer, influenced American Transcendentalism, often reflected in the writings of Ralph Waldo Emerson (1803-1882) and Henry David Thoreau (1817-1862).

Science

Science and technology made great strides in the nineteenth century. Some of its inventions increased mobility of the individuals in the Western world, such as with the proliferation of trains running across newly-laid tracks and steamships sailing down major rivers and eventually across oceans. Other advances, such as the commercial telegraph (from the 1830s), allowed news to travel more quickly than before. All this speed and mobility culminated in the first automobiles that emerged at the very end of the century. Plate and then chemical photography were invented in the first half of the 1800s, with film photography emerging at the end of the century: we have photographs of several of the composers studied in this chapter. Experiments with another sort of recording, sound recording, would get started in the mid 1800s and finally become commercially available in the twentieth century.



Figure 6.1 | John James Audubon, 1826

Author | John Syme

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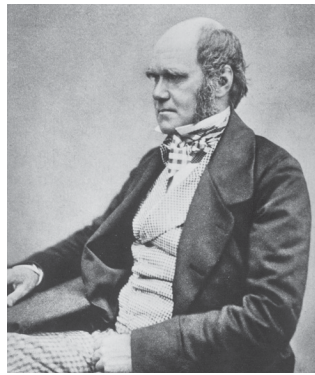


Figure 6.2 | Charles Darwin, 1854

Author | Henry Maull and John Fox

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The nineteenth century saw ongoing experiments with electricity and electrically powered lamps such as the light bulb that would also blossom as the century turned.

Romantics were fascinated by nature, and the middle class public followed naturalists, like Americans John James Audubon (1785-1851) and John Muir (1838-1914) and the Englishman Charles Darwin (1809-1882), as they observed and

recorded life in the wild. Darwin's evolutionary theories based on his voyages to locales such as the Galapagos Islands were avidly debated among the people of his day.

Visual Art

Romantics were fascinated by the imaginary, the grotesque, and by that which was chronologically or geographically foreign. Emphasis on these topics began to appear in such late eighteenth-century works as Swiss painter Henry Fuseli's *Nightmare* from 1781. Romantics were also intrigued by the Gothic style: a young Goethe raved about it after visiting the Gothic Cathedral in Strasbourg, France. His writings in turn spurred the completion of the Cathedral in Cologne, Germany, which had been started in the Gothic style in 1248 and then completed in that same style between the years of 1842 and 1880.



Figure 6.3 | *The Nightmare*

Author | Henry Fuseli

Source | Wikimedia Commons

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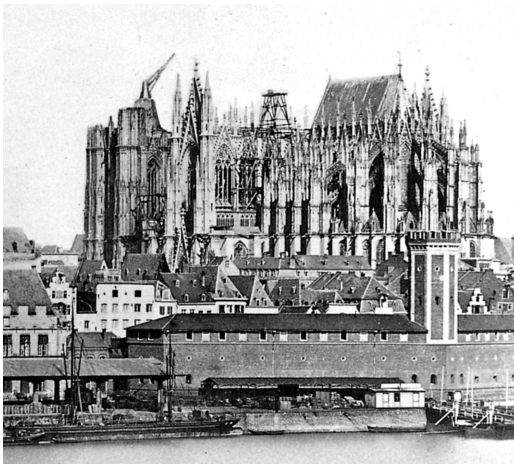


Figure 6.4 | Cologne Cathedral

Author | Johann Franz Michiels

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Romantic interest in the individual, nature, and the supernatural is also very evident in nineteenth-century landscapes, including those of Caspar David Friedrich (1774-1840). One of his most famous paintings, *Wanderer Above the Sea of Fog* (1818), shows a lone man with his walking stick, surrounded by a vast horizon. The man has progressed to the top of a mountain, but there his



Figure 6.5 | *The Wanderer Above the Sea of Fog*

Author | Caspar David Friedrich

Source | Wikimedia Commons

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vision is limited due to the fog. We do not see his face, perhaps suggesting the solitary reality of a human subject both separate from and somehow spiritually attuned to the natural and supernatural.

In France, Eugène Delacroix (1798-1863) captured the revolutionary and nationalist fervor of the time in such paintings as *Liberty Leading the People* (1830). He was also a good friend with musicians Frydryk Chopin and Hector Berlioz, whom he immortalized in portraits.

Francisco de Goya (1746 -1828) was born in Fuendetodos, Spain. He painted for the Spanish Royal court, producing portraits of nobility. However, he also painted works criticizing the social and political problems of his era.



Figure 6.6 | *Liberty Leading the People*

Author | Eugène Delacroix

Source | Wikimedia Commons

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Figure 6.7 | *Disasters of War, Plate 39*

Author | Francisco Goya

Source | Wikimedia Commons

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Figure 6.8 | *The Third of May 1808*

Author | Francisco Goya

Source | Wikimedia Commons

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One of Goya's personal projects, *Disasters of War*, however, was commissioned by no one. It was Goya's private project, which he never even published in his lifetime. *Disasters of War* unflinchingly depicts mutilation, torture, rape, and many other atrocities indiscriminately inflicted on Spanish citizens by French and Spanish alike. In *The Third Day of May*, Goya commemorated the Spanish resistance to Napoleon's Armies in 1808 in the Peninsular War. It portrays an execution by Napoleon's Troops.

As the nineteenth century progressed, European artists became increasingly interested in what they called "realist" topics, that is, in depicting the lives of the average human, as he or she went about living in the present moment. While the realism in such art is not devoid of idealizing forces, it does emphasize the validity of the everyday life as a topic for art alongside the value of craft and technique in bringing such "realist" scenes to life.

Literature

The novel, which had emerged forcefully in the eighteenth century, became the literary genre of choice in the nineteenth century. Many German novels focused on a character's development; most important of these novels are those by the German philosopher, poet, and playwright, Johann Wolfgang von Goethe who was fascinated with the supernatural and set the story of Faust. Faust is a man who sells his soul to the devil in exchange for knowledge, in an epic two-part drama. English

author Mary Shelley (1797-1851) explored nature and the supernatural in the novel *Frankenstein, or the Modern Prometheus* (1818), which examines current scientific discoveries as participating in the ancient quest to control nature. Later in the century, British author Charles Dickens exposed the plight of the common man during a time of Industrialization. In France, Victor Hugo (1802-1885) wrote on a broad range of themes, from what his age saw as the grotesque in *The Hunchback of Notre-Dame* (1831) to the topic of French Revolution in *Les Misérables* (1862). Another Frenchman, Gustav Flaubert, captured the psychological and emotional life of a “real” woman in *Madame Bovary* (1856). And in the United States, Mark Twain created *Tom Sawyer* (1876).

Besides novels, poetry continued strong in the nineteenth century with such important English poets as George Gordon, Lord Byron, Wordsworth, Samuel Taylor Coleridge, and John Keats. In addition to Goethe, other German literary figures included Friedrich Schiller, Adrian Ludwig Richter, Heidrich Heine, Novalis, Ludwig Tieck, and E. T. A. Hoffmann; their works contributed librettos and settings for nineteenth-century music. Near the end of the century, French symbolism, a movement akin to Impressionism in art and music, emerged in the poetry of Paul Verlaine, Stéphane Mallarmé, and Arthur Rimbaud.

For a view of a comprehensive timeline that compares historical events of the Romantic time period to the musical events of the period go to:

<http://www.wmea.com/index.php?module=cms&page=673>

Nineteenth-Century Musical Contexts

We have already alluded to a new respect for vocal and instrumental music that emerged at the end of the eighteenth century. Music’s influence only grew in the nineteenth century, becoming more prominent yet in the education of the still growing middle class; even the United States, which throughout most of the nineteenth century was deemed somewhat a cultural backwaters of the Western world, had music education in the public schools by the end of the century. An increasing number of music magazines was published, and amateur music making in the home and in local civic groups was at a height. Piano music was a major component of private music making. The salons and soirées of upper middle class and aristocratic women drew many of these private musical performances.

More concerts in public venues enjoyed increased attendance; some of these concerts were solo recitals and others featured large symphony orchestras, sometimes accompanied by choirs. Their performers were often trained in highly specialized music schools called conservatories, which took root in major European cities. By the end of the nineteenth century, traveling virtuoso performers and composers were some of the most famous personalities of their time. These musicians hailed from all over Europe. Some of them became quite wealthy from revenues of ticket sales and publications. Others fit the stereotype of the starving artist, paid in respect though not in the currency of their day.

Romantic aesthetics tended to conceptualize musicians as highly individualistic and often eccentric. Beethoven modeled these concepts and was the most influential figure of nineteenth-century music, even after his death in 1827. His perceived alienation from society, the respect he was given, and the belief in the transformative power of music that was often identified in his compositions, galvanized romantic perceptions. His music, popular in its own day, only became more popular after his death. Subsequent composers looked to his innovations in symphonic compositions, especially his use of recurring motives and themes, as we heard in the Fifth Symphony. For them, Beethoven was also something of a problem: how might one compose in the shadow of such a musical giant?

Musical Timeline

Events in History	Events in Music
1801: Wordsworth publishes his <i>Lyrical Ballades</i>	
1814-1815: Congress of Vienna, ending Napoleon's conquest of Europe and Russia	1815: Schubert publishes <i>The Erlking</i>
1818: Mary Shelley publishes <i>Frankenstein</i>	
1818: Caspar David Friedrich paints <i>Wanderer Above the Sea of Fog</i>	
1830s: Eugène Delacroix captures revolutionary and nationalist fervor in his paintings	1827: Beethoven dies 1829: Felix Mendelssohn leads a revival of Bach's <i>St. Matthew Passion</i> , which leads to a revival of Bach's music more generally
1832: Johann Wolfgang von Goethe dies	1830: Hector Berlioz premieres his most famous work, the <i>Symphonie fantastique</i> 1830s: Clara Wieck and Franz Liszt tour (separately) as virtuoso pianists
1850s: Realism becomes prominent in art and literature	1831: Fryderyk Chopin immigrates to Paris, from the political turmoil in his native country of Poland
1861-1865: Civil War in the U.S.	1840: Clara and Robert Schumann marry
1870-71: Franco-Prussian War	1853: Verdi composes <i>La Traviata</i>
	1874: Bedřich Smetana composes <i>The Moldau</i>

	<p>1876: Johannes Brahms completes his First Symphony</p> <p>1876: Wagner premieres <i>The Ring of the Nibelungen</i> at his Festival Theatre in Bayreuth, Germany</p> <p>1882: Tchaikovsky writes the <i>1812</i> Overture</p> <p>1891-1892: John Philip Sousa tours the U.S. leading the U.S. Marine Band</p> <p>1892-1895: Antonin Dvořák visits the U.S., helps establish the first American music conservatory, and composes the <i>New World</i> Symphony.</p>
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MUSIC IN THE NINETEENTH CENTURY

Music Comparison Overview

Classical Music	Nineteenth-Century Music
<ul style="list-style-type: none"> • Mostly homophony, but with variation • New genres such as the symphony and string quartet • Use of crescendos and decrescendos • Question and answer (aka antecedent consequent) phrases that are shorter than earlier phrases • New emphasis on musical form: for example, sonata form, theme and variations, minuet and trio, rondo, and first-movement concerto form • Greater use of contrasting dynamics, articulations, and tempos 	<ul style="list-style-type: none"> • Lyrical melodies, often with wider leaps • Homophonic style still prevalent, but with variation • Larger performing forces using more diverse registers, dynamic ranges, and timbres • More rubato and tempo fluctuation within a composition • More chromatic and dissonant harmonies with increasingly delayed resolutions • Symphonies, string quartets, concertos, operas, and sonata-form movements continue to be written • Newly important miniature genres and forms such as the <i>Lied</i> and short piano composition • Program music increasingly prominent • Further development in performers' virtuosity • No more patronage system

General Trends in Nineteenth Century Music

Musical Style, Performing Forces, and Forms

The nineteenth century is marked by a great diversity in musical styles, from the conservative to the progressive. As identified by the style comparison chart above, nineteenth century melodies continue to be tuneful and are perhaps even more songlike than classical style melodies, although they may contain wider leaps. They still use sequences, which are often as a part of modulation from one key to another. Melodies use more chromatic (or “colorful”) pitches from outside the home key and scale of a composition. Along with the continuing emphasis on tuneful melodies comes predominantly homophonic textures, although as compositions use more instruments, there are also increasing numbers of accompanying, but relatively interesting, musical lines.

Harmonies in nineteenth-century music are more dissonant than ever. More chords add a fourth note to the triad, making them more dissonant and chromatic. These dissonances may be sustained for some time before resolving to a chord that is consonant. One composition may modulate between several keys, and these keys often have very different pitch contents. Such modulations tend to disorient the listening and add to the chaos of the musical selection. Composers were in effect “pushing the harmonic envelope.”

The lengths of nineteenth-century musical compositions ran from the minute to the monumental. Songs and short piano pieces might be only a couple of minutes long, although they were sometimes grouped together in cycles or collections. On the other hand, symphonies and operas grow in size. By the end of the century, a typical symphony might be an hour long, with the operas of Verdi, Wagner, and Puccini clocking in at several hours each. Performing forces reflected similar extremes. There is much nineteenth-century music for solo piano or solo voice with piano accompaniment. The piano achieved a modern form, with the full eighty-eight-note keyboard that is still used today and an iron frame that allowed for greater string tension and a wider range of dynamics. Crescendos and decrescendos became more common, alongside more tempo fluctuations, even within compositions. As we will see, Fryderyk Chopin was the first composer to make prevalent use of rubato as a performance instruction in his musical scores.

During the nineteenth century, the industrial revolution facilitated and enabled marked improvements to many musical instruments besides the piano with its improved and updated iron frame and tempered metal strings. Efficient valves were added to the trumpet and a general improvement in metal works tightened tolerances and metal fittings of all brass instruments. Along with the many improvements to instruments, new instruments were researched and created, including the piccolo, English horn, tuba, contrabassoon, and saxophone.

Orchestras also increased in size and became more diverse in makeup, thereby allowing composers to exploit even more divergent dynamics and timbres. With orchestral compositions requiring over fifty (and sometimes over 100) musicians, a conductor was important, and the first famous conductors date from this period. In

fact, generally-speaking, the nineteenth-century orchestra looked not unlike what you might see today at most concerts by most professional orchestras (see Figure 6.9).

Nineteenth-century composers knew well the forms and genres used by their predecessors, most prominently the music of Beethoven, but also the music of composers such as Mozart, Handel, Haydn, and Bach. They continued to compose in these forms and genres, while sometimes transforming them into something quite different, especially among those composers who identified themselves as progressives, as opposed to conservatives. The wider nineteenth-century interest in emotion and in exploring connections between all of the arts led to musical scores with more poetic or prose instructions from the composer. It also led to more program music, which as you will recall, is instrumental music that represents something “extra musical,” that is, something outside of music itself, such as nature, a literary text, or a painting. Nineteenth-century critics and philosophers sustained expansive debates about ways in which listeners might hear music as related to the extra musical. Extra musical influences, from the characteristic title to a narrative attached to a musical score, guided composers and listeners as they composed and heard musical forms.

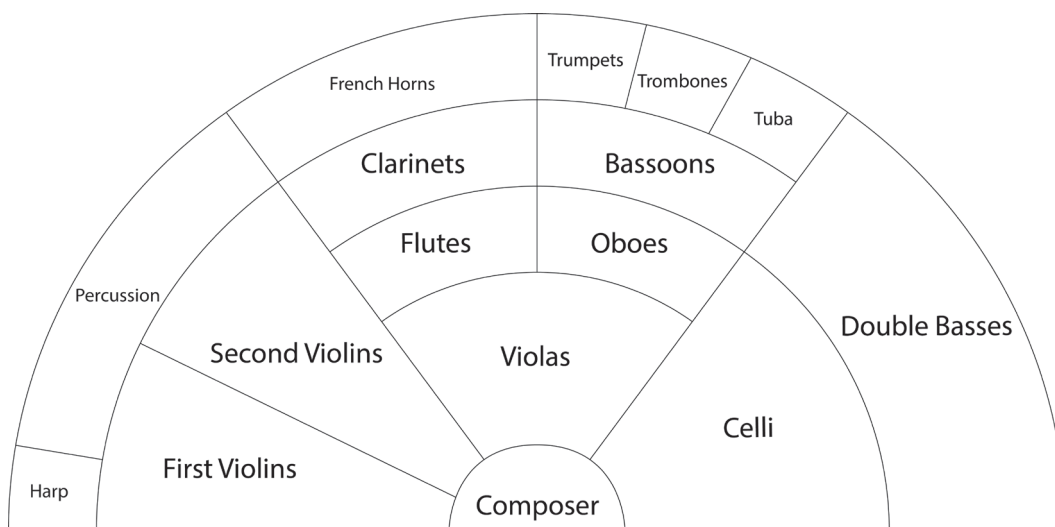


Figure 6.9 | Nineteenth-Century Orchestra Diagram

Author | Corey Parson

Source | Original Work

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Genres of Instrumental Music

Some nineteenth-century compositions use titles similar to those found in classical style music, such as “Symphony No. 3,” “Concerto, Op. 3,” or “String Quartet in C Minor.” These compositions are sometimes referred to as examples of absolute music (that is, music for the sake of music). Program music with titles came in several forms. Short piano compositions were described as “character pieces” and took on names reflecting their emotional mood, state, or reference. Orchestral program music included the program symphony and the symphonic poem (also known as the tone poem). The program symphony was a multi-movement composition for orchestra that represented something extra musical, a composition

such as Hector Berlioz's *Symphonie fantastique* (discussed below). A symphonic or tone poem was a one-movement composition for orchestra, again with an extra musical referent, such as Bedřich Smetana's *Moldau*.

Genres of Vocal Music

Opera continued to be popular in the nineteenth century and was dominated by Italian styles and form, much like it had been since the seventeenth century. Italian opera composer Giacomo Rossini even rivaled Beethoven in popularity. By the 1820s, however, other national schools were becoming more influential. Carl Maria von Weber's German operas enhanced the role of the orchestra, whereas French grand opera by Meyerbeer and others was marked by the use of large choruses and elaborate sets. Later in the century, composers such as Giuseppe Verdi and Richard Wagner would synthesize and transform opera into an even more dramatic genre.

Other large-scale choral works in the tradition of the Baroque cantata and oratorio were written for civic choirs which would sometimes band together into larger choral ensembles in annual choral festivals. The song for voice and piano saw revived interest, and art songs were chief among the music performed in the home for private and group entertainment. The art song is a composition for solo voice and piano that merges poetic and musical concerns. It became one of the most popular genres of nineteenth-century Romanticism, a movement that was always looking for connections between the arts. Sometimes these art songs were grouped into larger collections called song cycles or, in German, *Liederkreis*. Among the important composers of early nineteenth-century German *Lieder* were Robert and Clara Schumann, Johannes Brahms, and Franz Schubert.

MUSIC OF FRANZ SCHUBERT (1797-1828)

Franz Schubert lived a short but prolific musical life. Like Joseph Haydn, he performed as a choirboy until his voice broke. He also received music lessons in violin, piano, organ, voice and musical harmony: many of his teachers remarked on the young boy's genius. Schubert followed in his father's footsteps for several years, teaching school through his late teens, until he shifted his attention to music composition fulltime in 1818. By that time he had already composed masterpieces for which he is still known, including the German *Lied*, *Der Erlkönig* (in English, *The Erlking*), which we will discuss.

Schubert spent his entire life in Vienna in the shadow of the two most famous composers of his day: Ludwig van Beethoven, whose music we have already discussed, and Gioachino Rossini, whose Italian operas were particularly popular in Vienna in the first decade. Inspired by the music of Beethoven, Schubert wrote powerful symphonies and



Figure 6.10 | Franz Schubert
Author | Wilhelm August Rieder
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chamber music, which are still played today; his “Great” Symphony in C major is thought by many to be Schubert’s finest contribution to the genre. He wrote the symphony in 1825 and 1826, but it remained unpublished and indeed perhaps unperformed until Robert Schumann discovered it in 1838. Schumann famously remarked on the “heavenly length” of this composition that can take almost an hour to perform. One reason for its length is its melodic lyricism, although the symphony also reflects the motivic developmental innovations of Beethoven.

Schubert also wrote operas and church music. His greatest legacy, however, lies in his more than 600 *Lieder*, or art songs. His songs are notable for their beautiful melodies and clever use of piano accompaniment and bring together poetry and music in an exemplary fashion. Most are short, stand alone pieces of one



Figure 6.11 | *Schubertiade 1868*

Author | Moritz von Schwind

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and a half to five minutes in length, but he also wrote a couple of song cycles. These songs were published and performed in many private homes and, along with all of his compositions, provided so much entertainment in the private musical gatherings in Vienna that these events were renamed as Schubertiades (see the famous depiction of one Schubertiade by the composer’s close friend Moritz Schwind (painted years after the fact from memory in 1868). Many of Schubert’s songs are about romantic love, a perennial song topic. Others, such as *The Erlking*, put to music romantic responses to nature and to the supernatural. *The Erlking* is strikingly dramatic, a particular reminder that music and drama interacted in several nineteenth-century genres, even if their connections can be most fully developed in a lengthy composition, such as an opera.

Focus Composition:

Schubert, *The Erlking* (1815)

Schubert set the words of several poets of his day, and *The Erlking* (1815) is drawn from the poetry of the most famous: Johann Wolfgang von Goethe. *The Erlking* tells the story of a father who is rushing on horseback with his ailing son to the doctor. Delirious from fever, the son hears the voice of the Erlking, a grim reaper sort of king of the fairies, who appears to young children when they are about to die, luring them into the world beyond. The father tries to reassure his son that his fear is imagined, but when the father and son reach the courtyard of the doctor’s house, the child is found to be dead.

As you listen to the song, follow along with its words. You may have to listen several times in order to hear the multiple connections between the music and the text. Are the ways in which you hear the music and text interacting beyond those pointed out in the listening guide?

LISTENING GUIDE

For audio, go to:

<https://www.youtube.com/watch?v=5XP5RP6OEJI>

Performed by baritone Dietrich Fischer Dieskau and pianist Gerald Moore.

Composer: Franz Schubert

Composition: *The Erlkönig* (in English, *The Erlking*)

Date: 1815

Genre: art song

Form: through-composed

Nature of Text:Original Text

Wer reitet so spät dur ch Nacht und Wind?
Es ist der Vater mit seinem Kind.
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?
Siehst Vater, du den Erlkönig nicht!
Den Erlenkönig mit Kron' und Schweif?
Mein Sohn, es ist ein Nebelstreif.

Du liebes Kind, komm geh' mit mir!
Gar schöne Spiele, spiel ich mit dir,
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand.

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig, mein Kind,
In dürren Blättern säuselt der Wind.

Willst feiner Knabe du mit mir geh'n?
Meine Töchter sollen dich warten schön,
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein.

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düsteren Ort?
Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau.

Ich lieb dich, mich reizt deine schöne Gestalt,
Und bist du nicht willig, so brauch ich Gewalt!
Mein Vater, mein Vater, jetzt faßt er mich an,
Erlkönig hat mir ein Leids getan.

Dem Vater grauset's, er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not,
In seinen Armen das Kind war tot.

Translation

Who rides there so late through the night and
wind?

The father it is, with his infant so dear;
He holds the boy tightly clasped in his arm,
He holds him safely, he keeps him warm.

"My son, why do you anxiously hide your face?"
"Look, father, is it not the Erlking!
The Erlking with crown and with train?"
"My son, it is the mist over the clouds."

"Oh, come, dear child! oh, come with me!
So many games I will play there with thee;
On my shoreline, lovely flowers their blossoms
unfold,
My mother has many a gold garment."

"My father, my father, and do you not hear
The words that the Erlking softly promises me?"
"Be calm, stay calm, my child,
The wind sighs through the dry leaves."

"Will you come with me, my child?
My daughters shall wait on you;
My daughters dance each night,
And will cradle you and dance and sing to you."

"My father, my father, and do you not see,
The Erl-King's daughters in this dreary place?"
"My son, my son, I see it aright,
The old fields appear so gray."

"I love you, I'm charmed by your lovely form!
And if you're unwilling, then force I'll employ."
"My father, my father, he seizes me fast,
Full sorely the Erl-King has hurt me at last."

The father, horrified, rides quickly,
He holds in his arms the groaning child:
He reaches his courtyard with toil and trouble,—
In his arms, the child was dead.

Performing Forces: solo voice and piano		
What we want you to remember about this composition:		
<ul style="list-style-type: none"> • It is an art song that sets a poem for solo voice and piano • The poem tells the story of three characters, who are depicted in the music through changes in melody, harmony, and range. • The piano sets general mood and supports the singer by depicting images from the text. 		
Other things to listen for:		
<ul style="list-style-type: none"> • Piano accompaniment at the beginning that outlines a minor scale (perhaps the wind) • Repeated fast triplet pattern in the piano, suggesting urgency and the running horse • Shifts of the melody line from high to low range, depending on the character “speaking” • Change of key from minor to major when the Erlking sings • The slowing note values at the end of the song and the very dissonant chords 		
Timing	Performing Forces, Melody, and Texture	Text and Form
0:00	Piano introduction Opens with a fast tempo melody that begins low in the register, ascends through the minor scale, and then falls. Accompanied by repeated triplet octaves. The ascending/descending melody may represent the wind. The minor key suggests a serious tone. The repeated octaves using fast triplets may suggest the running horse and the urgency of the situation.	
0:24	Voice and piano from here to the end; Performing forces are voice and piano in homophonic texture from here to the end. Melody falls in the middle of the singer’s range and is accompanied by the repeated octave triplets.	Narrator: Who rides so late through night and wind?

0:56	Melody drops lower in the singer's range.	Father: My son, why are you frightened?
1:03	Melody shifts to a higher range	Son: Do you see the Erlking, father?
1:19	Melody lower in range.	Father: It is the fog.
1:28	The key switches to major, perhaps to suggest the friendly guise assumed by the Erlking. Note also the softer dynamics and lighter arpeggios in the piano accompaniment	The Erlking: Lovely child, come with me...
1:52	Back in minor the melody hovers around one note high in the singer's register; the minor mode reflects the son's fear, as does the melody, which repeats the same note, almost as if the son is unable to sing another	Son: My father, father, do you not hear it...
2:03	Melody lower in range	Father: Be calm, my child, the wind blows the dry leaves...
2:13	Back to a major key and <i>piano</i> dynamics for more from the Erlking	The Erlking: My darling boy, won't you come with me...
2:30	Back to a minor key and the higher-ranged melody that hovers around one pitch for the son's retort.	Son: My father, can you not see him there?
2:41	Melody lower in range and return of the louder repeated triplets	Father: My son, I see well the moonlight on the grey meadows....
2:58	Momentarily in major and then back to minor as the Erlking threatens the boy	The Erlking: I love you...if you do not freely come, I will use force...
3:09	Back to a minor key and the higher-ranged melody that hovers around one pitch.	Son: My father, he has seized me...
3:22	Back to a mid-range melody; the notes in the piano get faster and louder.	Narrator: The father, filled with horror, rides fast

3:37	Piano accompaniment slows down; dissonant and minor chords pervasive; song ends with a strong cadence in the minor key; Slowing down of the piano accompaniment may echo the slowing down of the horse. The truncated chords and strong final minor chords buttress the announcement that the child is dead.	Narrator: They arrive at the courtyard. In his father's arms, the child was dead.
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The next generation of nineteenth-century composers—born in the first two decades of the century—included a number of talented pianists: Felix and Fanny Mendelssohn, Robert and Clara Schumann, Fryderyk Chopin, and Franz Liszt. They were joined by orchestra composer Hector Berlioz and a slightly younger composer who might be considered Berlioz's alter ego, Johannes Brahms.

MUSIC OF THE MENDELSSOHN

In terms of musical craft, few nineteenth-century composers were more accomplished than Felix Mendelssohn-Bartholdy (1809-1847). Growing up in an artistically-rich, upper-middle class household in Berlin, Germany, Felix Mendelssohn received a fine private education in the arts and sciences and proved himself to be precociously talented from a very young age. He would go on to write chamber music for piano and strings, art songs, church music, four symphonies, and oratorios as well as conduct many of Beethoven's works as principal director of the Leipzig Gewandhaus Orchestra. All of his music emulates the motivic and organic styles of Beethoven's compositions, from his chamber music to his more monumental compositions. Felix was also well-versed in the musical styles of Mozart, Handel, and Bach.

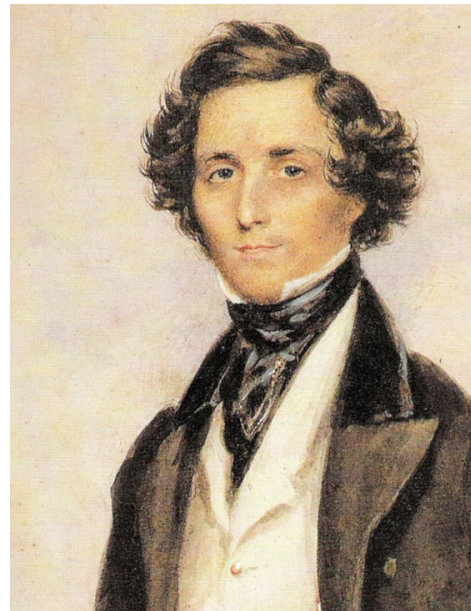


Figure 6.12 | Felix Mendelssohn-Bartholdy

Author | James Warren Childe

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Felix descended from a family of prominent Jewish intellectuals; his grandfather Moses Mendelssohn was one of the leaders of the eighteenth-century German Enlightenment. His parents, however, seeking to break from this religious tradition, had their children baptized as Reformed Christians in 1816. Anti-Semitism was a fact of life in nineteenth-century Germany, and such a baptism opened some, if not all, doors for

the family. Most agree that in 1832, the failure of Felix's application for the position as head of the Berlin *Singakademie* was partly due to his Jewish ethnicity. This failure was a blow to the young musician, who had performed frequently with this civic choral society, most importantly in 1829, when he had led a revival of the *St. Matthew Passion* by Johann Sebastian Bach. Although today we think of Bach as a pivotal figure of the Baroque period, his music went through a period of neglect until this revival.

Initially, Felix's father was reluctant to see his son become a professional musician; like many upper-middle class businessmen, he would have preferred his son enjoy music as an amateur. Felix, however, was both determined and talented, and eventually secured employment as a choral and orchestral conductor, first in Düsseldorf, and then in Leipzig, Germany, where he lived from 1835 until his death. In Leipzig, Felix conducted the orchestra and founded the town's first music conservatory.

Felix's music was steeped in the styles of his predecessors. Although he remained on good terms with more experimental composers of his day, including Hector Berlioz and Franz Liszt, he was not fond of their music. It is not surprising, then, that he composed in genres passed down to him, including the symphony, string quartet, and oratorio.

Focus Composition:

Mendelssohn, Excerpts from *Elijah* (1846)

One of his last works, his oratorio *Elijah*, was commissioned by the Birmingham Festival in Birmingham, England. The Birmingham Festival was one of many nineteenth-century choral festivals that provided opportunities for amateur and professional musicians to gather once a year to make music together. Mendelssohn's music was very popular in England, and the Birmingham Festival had already performed another Mendelssohn oratorio in the 1830s, giving the premier of *Elijah* in English in 1846.

Elijah is interesting because it is an example of music composed for middle-class music-making. The chorus of singers was expected to be largely made up of musical amateurs, with professional singers brought in to sing the solos. The topic of the oratorio, the Hebrew prophet Elijah, is interesting as a figure significant to both the Jewish and Christian traditions, both of which Felix embraced to a certain extent. (In general, Felix was private about his religious convictions, and interpretations of *Elijah* as representing the composer's beliefs will always remain somewhat speculative.) This composition shows Felix's indebtedness to both Baroque composers Bach and Handel, while at the same time it uses more nineteenth-century harmonies and textures.

The following excerpt is from the first part of the oratorio and sets the dramatic story of Elijah's calling the followers of the pagan god Baal to light a sacrifice on fire. Baal fails his devotees; Elijah then summons the God of Abraham to a display of power with great success. The excerpt here involves a baritone soloist who sings the role of Elijah and the chorus that provides commentary. Elijah first sings

a short accompanied recitative, not unlike what we heard in the music of Handel's *Messiah*. The first chorus is highly polyphonic in announcing the flames from heaven before shifting to a more homophonic and deliberate style that uses longer note values to proclaim the central tenet of Western religion: "The Lord is God, the Lord is God! O Israel hear! Our God is one Lord, and we will have no other gods before the Lord." After another recitative and another chorus, Elijah sings a very melismatic and virtuoso aria.

Elijah was very popular in its day, in both its English and German versions, both for music makers and musical audiences, and continues to be performed by choral societies today.

<p>LISTENING GUIDE</p> <p>For audio, go to: https://youtu.be/pUOxpjiltGU?list=PL2DA5013E20B3E14A Performed by the Texas A&M Century Singers with orchestra and baritone soloist Weston Hurt.</p>
<p>Composer: Felix Mendelssohn-Bartholdy</p>
<p>Composition: Excerpts from <i>Elijah</i></p>
<p>Date: 1846</p>
<p>Genre: Recitative, choruses, and aria from an oratorio</p>
<p>Form: Through-composed</p>
<p>Nature of Text: Elijah (recitative): O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires: let them now descend!</p> <p>The People (chorus): The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall! The Lord is God, the Lord is God! O Israel hear! Our God is one Lord, and we will have no other gods before the Lord.</p> <p>Elijah (recitative): Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook, and there let them be slain.</p> <p>The People (chorus): Take all the prophets of Baal and let not one of them escape us: bring all and slay them!</p> <p>Elijah (aria): Is not His word like a fire, and like a hammer that breaketh the rock into pieces! For God is angry with the wicked every day. And if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.</p>
<p>Performing Forces: Baritone soloist (Elijah), four-part chorus, orchestra</p>

<p>What we want you to remember about this composition:</p> <ul style="list-style-type: none"> • It's an oratorio composed for amateurs and professionals to perform at a choral festival • It uses traditional forms of accompanied recitative, chorus, and aria to tell a dramatic story 		
<p>Other things to listen for:</p> <ul style="list-style-type: none"> • A much larger orchestra than heard in the oratorios of Handel • A very melismatic and virtuoso aria in the style of Handel's arias • More flexible use of recitatives, arias, and choruses than in earlier oratorios • More dissonance and chromaticism than in earlier oratorios 		
Timing	Performing Forces, Melody, and Texture	Text and Form
0:00	Solo Baritone (Elijah); Orchestra. Minor key, orchestra punctuates the ends of each of singer's phrases.	Accompanied recitative: O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires: let them now descend!
0:32	Chorus and Orchestra. Very forte and polyphonic until the end, when it becomes homophonic (with rests between phrases) and quieter in dynamics.	Chorus: The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall!
1:29	Chorus and Orchestra. Very homophonic and legato with longer note values: a more deliberate style for central claim of Western faith.	Chorus: "The Lord is God..."
2:25	Soloist and Orchestra. Melody and texture as before.	Accompanied recitative: Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook, and there let them be slain.
2:40	Chorus and Orchestra. Homophonic, minor key.	Chorus: Take all the prophets of Baal and let not one of them escape us: bring all and slay them!

2:51	Soloist and Orchestra. Minor key and homophonic, with a frantic orchestral accompaniment; melody has a wide range with melismas.	Aria: Is not His word like a fire, and like a hammer that breaketh the rock into pieces! For God is angry with the wicked every day. And if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.
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Felix was not the only musically precocious Mendelssohn in his household. In fact, the talent of his older sister Fanny (1805-1847) initially exceeded that of her younger brother. Born into a household of intelligent, educated, and socially-sophisticated women, Fanny was given the same education as her younger brother (see figure of Fanny Mendelssohn, sketched by her future husband: https://en.wikipedia.org/wiki/Fanny_Mendelssohn#/media/File:Fannymendelssohn-improved.jpg). But for her, as for most nineteenth-century married women from middle-class families, a career as a professional musician was frowned upon. Her husband, Wilhelm Hensel supported her composing and presenting her music at private house concerts held at the Mendelssohn's family residence. Felix also supported Fanny's private activities, although he discouraged her from publishing her works under her own name. In 1846, Fanny went ahead and published six songs without seeking her husband's or brother's permission.

Musicians today perform many of the more than 450 compositions that Fanny wrote for piano, voice, and chamber ensemble. Among some of her best works are the four-movement Piano Trio in D minor, Op. 11, and several volumes of songs and piano compositions. This piano trio holds its own with the piano trios, piano quartets, piano quintets, and string quartets composed by other nineteenth-century composers, from Beethoven and Schubert to the Schumanns, Johannes Brahms, and Antonín Dvořák.

MUSIC OF THE SCHUMANNS

Husband and wife Robert and Clara Schumann were another prominent musical pair of the nineteenth century. The couple became acquainted after Robert (1810-1856) moved to Leipzig and started studying piano with Friedrich Wieck, the father of the young piano prodigy Clara (1819-1896). The nine-year-old Clara was just starting to embark on her musical career. Throughout her teens, she would travel giving concerts, dazzling aristocratic and public audiences with her virtuosity. She also started publishing her compositions, which she often incorporated into her concerts. Her father, perhaps realizing what marriage would mean for the career of his daughter, refused to consent to her marriage with Robert Schumann, a marriage she desired as

she and Robert had fallen in love. They subsequently married in 1840, shortly before Clara's twenty-first birthday, after a protracted court battle with her father.

Once the two were married, Robert's musical activities became the couple's first priority. Robert began his musical career with aims of becoming a professional pianist. When he suffered weakness of the fingers and hands, he shifted his focus to music journalism and music composition. He founded a music magazine dedicated to showcasing the newer and more experimental music then being composed. And he started writing piano compositions, songs, chamber music, and eventually orchestral music, the most important of which include four symphonies and a piano concerto, premiered by Clara in 1846. While Robert was gaining recognition as a composer and conductor, Clara's composition and performance activities were restricted by her giving birth to eight children. Then in early 1854, Robert started showing signs of psychosis and, after a suicide attempt, was taken to an asylum. Although one of the more progressive hospitals of its day, this asylum did not allow visits from close relatives, so Clara would not see her husband for over two years and then only in the two days before his death. After his death, Clara returned to a more active career as performer; indeed, she spent the rest of her life supporting her children and grandchildren through her public appearances and teaching. Her busy calendar may have been one of the reasons why she did not compose after Robert's death.

The compositional careers of Robert and Clara followed a similar trajectory. Both started their compositional work with short piano pieces that were either virtuoso showpieces or reflective character pieces that explored extra musical ideas in musical form. Theirs were just a portion of the many character pieces, especially those at a level of difficulty appropriate for the enthusiastic amateur pianist, published throughout Europe. After their marriage, they both merged poetic and musical concerns in *Lieder*—Robert published many song cycles, and he and Clara joined forces on a song cycle published in 1841. They also both turned to traditional genres, such as the sonata and larger four-movement chamber music compositions.

Focus Compositions:

Character Pieces by Robert and Clara Schumann

We'll listen to two character pieces from the 1830s. Robert Schumann's "Chiarina," was written between 1834 and 1835 and published in 1837 in a cycle of piano character pieces that he called *Carnaval*, after the festive celebrations that occurred each year before the beginning of the Christian season of Lent. Each short piece in



Figure 6.13 | Robert and Clara Schumann

Author | Eduard Kaiser

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the collection has a title, some of which refer to imaginary characters that Robert employed to give musical opinions in his music journalism. Others, such as “Chopin” and “Chiarina,” refer to real people, the former referring to the popular French-Polish pianist Fryderyk Chopin, and the latter referring to the young Clara. At the beginning of the “Chiarina,” Robert inscribed the performance instruction “*passionata*,” meaning that the pianist should play the piece with passion. “Chiarina” is little over a minute long and consists of a two slightly contrasting musical phrases.

LISTENING GUIDE		
For audio, go to: https://www.youtube.com/watch?v=ihs68fFnT4Y Played by Daniel Barenboim		
Composer: Robert Schumann		
Composition: “Chiarina” from <i>Carnaval</i>		
Date: Published 1837		
Genre: piano character piece		
Form: aaba’ba’		
Nature of Text: The title refers to Clara		
Performing Forces: small ensemble of vocalists		
What we want you to remember about this composition: <ul style="list-style-type: none"> • This is a character piece for solo piano • A dance-like mood is conveyed by its triple meter and moderately fast tempo 		
Other things to listen for: <ul style="list-style-type: none"> • It has a leaping melody in the right hand and is accompanied by chords in the left hand. • It uses two slightly different melodies 		
Timing	Performing Forces, Melody, and Texture	Text and Form
0:00	Forte rising, leaping melody, in homophonic texture throughout	a
0:09	Fortissimo (very loud) rising, leaping melody now doubled in octaves	a
0:19	Mezzo-forte melody has leaps but a smaller range and descends slightly	b
0:28	Played once and then crescendos as it is repeated in octaves	a

0:46	Melody has leaps but a smaller range and descends slightly	b
0:57	Played once and then repeated in octaves	a

The second character piece is one written by Clara Schumann between 1834 and 1836 and published as one piece in the collection *Soirées Musicales* in 1836 (a soirée was an event generally held in the home of a well-to-do lover of the arts where musicians and other artists were invited for entertainment and conversation). Clara called this composition Ballade in D minor. The meaning of the title seems to have been vague almost by design, but, most broadly considered, a ballade referred to a composition thought of as a narrative. As a character piece, it tells its narrative completely through music. Several contemporary composers wrote ballades of different moods and styles; Clara’s “Ballade” shows some influence of Chopin.

Clara’s Ballade like Robert’s “Chiarina,” has a homophonic texture and starts in a minor key. A longer piece than “Chiarina,” the Ballade in D minor modulates to D major, before returning to D minor for a reprise of the A section. Its themes are not nearly as clearly delineated as the themes in “Chiarina.” Instead phrases start multiple times, each time slightly varied. You may hear what we call musical embellishments. These are notes the composer adds to a melody to provide variations. You might think of them like jewelry on a dress or ornaments on a Christmas tree. One of the most famous sorts of ornaments is the trill, in which the performer rapidly and repeatedly alternates between two pitches. We also talk of turns, in which the performer traces a rapid stepwise ascent and descent (or descent and ascent) for effect. You should also note that as the pianist in this recording plays, he seems to hold back notes at some moments and rush ahead at others: this is called rubato, that is, the robbing of time from one note to give it to another. We will see the use of rubato even more prominently in the music of Chopin.

LISTENING GUIDE

For audio, go to:

<https://www.youtube.com/watch?v=wB34wOV3XYs>

Performed by Jozef de Beenhouwer (at 10:21)

Composer: Clara Wieck Schumann

Composition: Ballade in D minor, Op. 6, no. 4

Date: 1836

Genre: piano character piece

Form: ABA

Nature of Text: This is a ballade, that is, a composition with narrative premises

Performing Forces: piano		
What we want you to remember about this composition:		
<ul style="list-style-type: none"> • A lyrical melody over chordal accompaniment making this homophonic texture • A moderate to slow tempo • In duple time (in this case, four beats for each measure) 		
Other things to listen for:		
<ul style="list-style-type: none"> • Musical themes that develop and repeat but are always varied • Musical embellishments in the form of trills and turns 		
Timing	Performing Forces, Melody, and Texture	Text and Form
0:00 [10:21]	Theme starts three times before taking off; melody ascends and uses ornaments for variations; in D minor. <i>Piano</i> dynamics, slow tempo, duple time.	A
0:55	Transitional idea using trills (extended ornaments).	
1:26	New musical idea repeated a couple of times with variation. Ascending phrases crescendo and descending phrases decrescendo.	
2:09	Transitional idea returns. Slightly louder.	
2:24	Repeated note theme. More passionate and louder then subsiding in dynamics.	
2:50	First theme returns in D minor and then is varied. <i>Piano</i> with a crescendo to fortissimo and then a return to <i>piano</i> .	B
4:19	<i>Piano</i> dynamics quickly altered by crescendos and decrescendos.	A'
4:40	Return of rhythmic motive from opening. A section and then varied Dynamics move from soft to loud to soft.	Coda

MUSIC OF FRYDERYK CHOPIN

Fryderyk Chopin (1810-1849) grew up in and around Warsaw, Poland, son of a French father and Polish mother. His family was a member of the educated middle class; consequently, Chopin had contact with academics and wealthier members of the gentry and middle class. He learned as much as he could from the composition instructors in Warsaw—including the keyboard music of Bach, Mozart, and Beethoven—before deciding to head off on a European tour in 1830. The first leg of the tour was Vienna, where Chopin expected to give concerts and then head further west. About a week after his arrival, however, Poland saw political turmoil in the Warsaw uprising, which eventually led to Russian occupation of his home country. After great efforts, Chopin secured a passport and, in the summer of 1831, traveled to Paris, which



Figure 6.8 | Fryderyk Chopin

Author | Eugène Delacroix

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would become his adopted home. Paris was full of Polish émigrés, who were well received within musical circles. After giving a few public concerts, Chopin was able to focus his attention on the salons, salons being smaller, semi-private events, similar to soirées, generally hosted by aristocratic women for artistic edification. There and as a teacher, he was in great demand and could charge heavy fees.

Much like Robert and Clara Schumann, Chopin's first compositions were designed to impress his audiences with his virtuoso playing. As he grew older and more established, his music became more subtle. Also, like the Schumanns, he composed pieces appropriate in difficulty for the musical amateur as well as work for virtuosos such as himself. Unlike many of the other composers we have discussed, Chopin wrote piano music almost exclusively. He was best known for character pieces, such as mazurkas, waltzes, nocturnes, etudes, ballades, polonaises, and preludes.

Focus composition:

Chopin Mazurka in F Minor, Op. 7, no. 1 (1832)

The composition on which we will focus is the Mazurka in F minor, Op. 7, no. 1, which was published in Leipzig in 1832 and then in Paris and London in 1833. The mazurka is a Polish dance, and mazurkas were rather popular in Western Europe as exotic stylized dances. Mazurkas are marked by their triple meter in which beat two rather than beat one gets the stress. They are typically composed in strains and are homophonic in texture. Chopin sometimes incorporated folk-like sounds in his mazurkas, sounds such as drones and augmented seconds. A drone is a sustained pitch or pitches. The augmented second is an interval that was commonly used in Eastern European folk music but very rarely in the tonal music of Western European composers.

All of these characteristics can be heard in the Mazurka in F minor, Op. 7, no. 1, together with the employment of rubato. Chopin was the first composer to widely request that pianists use rubato when playing his music.

LISTENING GUIDE		
For audio, go to: https://www.youtube.com/watch?v=H1_2K8K2W3U https://www.youtube.com/watch?v=nKgM10kMiqY		
Performed by Arthur Rubinstein on piano		
Composer: Fryderyk Chopin		
Composition: Mazurka in F minor, Op. 7, no. 1		
Date: 1836		
Genre: piano character piece		
Form: aaba'ba'ca'ca'		
Nature of Text: the title indicates a stylized dance based on the Polish mazurka		
Performing Forces: solo piano		
What we want you to remember about this composition:		
<ul style="list-style-type: none"> • This mazurka is in triple time with emphasis on beat two • The texture is homophonic • Chopin asks the performer to use rubato 		
Other things to listen for:		
<ul style="list-style-type: none"> • Its “c” strain uses a drone and augmented seconds • Its form is aaba'ba'ca'ca' 		
Timing	Performing Forces, Melody, and Texture	Text and Form
8:23	Triple-meter theme ascends up the scale and then descends and then repeats; brief ornaments on beat two of the measure. In F minor, with homophonic boom-chuck texture.	aa
8:57	After a contrasting theme that oscillates, part of the first theme returns in a'.	ba'
9:24		ba'
9:53	Folk-like melody using augmented seconds. Listen for the drone as well as rubato (which Chopin asks for here).	c

9:36		a
9:53	C returns, then a.	ca

MUSIC OF HECTOR BERLIOZ

Hector Berlioz (b. 1803-1869) was born in France in La Côte-Saint-André, Isère near Grenoble. His father was a wealthy doctor and planned on Hector's pursuing the profession of a physician. At the age of eighteen, Hector was sent to study medicine in Paris. Music at the Conservatory and at the Opera, however, became the focus of his attention. A year later, his family grew alarmed when they realized that the young student had decided to study music instead of medicine.

At this time, Paris was in a Romantic revolution. Berlioz found himself in the company of novelist Victor Hugo and painter Delacroix. No longer receiving financial support from his parents, the young Berlioz sang in the theater choruses, performed musical chores, and gave music lessons. As a young student, Berlioz was amazed and intrigued by the works of Beethoven. Berlioz also developed interest in Shakespeare, whose popularity in Paris had recently increased with the performance of his plays by a visiting British troupe. Hector became impassioned for the Shakespearean characters of Ophelia and Juliet as they were portrayed by the alluring actress Harriet Smithson. Berlioz became obsessed with the young actress and also overwhelmed by sadness due to her lack of interest in him as a suitor. Berlioz became known for his violent mood swings, a condition known today as manic depression.

In 1830, Berlioz earned his first recognition for his musical gift when he won the much sought-after Prix de Rome. This highly-esteemed award provided him a stipend and the opportunity to work and live in Paris, thus providing Berlioz with the chance to complete his most famous work, the *Symphonie Fantastique*, that year.

Upon his return to Rome, he began his intense courtship of Harriet Smithson. Both her family and his vehemently opposed their relationship. Several violent and arduous situations occurred, one of which involved Berlioz's unsuccessfully attempting suicide. After recovering from this attempt, Hector married Harriet. Once the previously unattainable matrimonial goal had been attained, Berlioz's passion somewhat cooled, and he discovered that it was Harriet's Shakespearean roles that she performed, rather than Harriet herself, that really intrigued him. The first year of their marriage was the most fruitful for him musically. By the time he was forty, he had composed most of his famous works. Bitter from giving up her acting career for marriage, Harriet became an alcoholic. The two separated in 1841 Berlioz then married his long time mistress Marie Recio, an attractive but average singer who demanded to perform in his concerts.

To supplement his income during his career, Berlioz turned to writing as a music critic, producing a steady stream of articles and reviews. He successfully utilized this vocation as a way to support his own works by persuading the audience to accept and appreciate them. His critical writing also helped to educate audiences so they could understand his complex and innovative pieces.

As a prose writer, Berlioz wrote *The Treatise on Modern Instrumentation and Orchestration*. He also wrote 'Les Soirées de l'Orchestre' (Evenings with the Orchestra), a compilation of his articles on musical life in nineteenth-century France, and an autobiography entitled *Mémoires*. Later in life, he conducted his music in all the capitals of Europe, with the exception of Paris. It was one location where the public would not accept his work; the Paris public would read his reviews and learn to welcome lesser composers, but they would not accept Berlioz's music. As over the years Berlioz saw his own works neglected by the public of Paris while they cheered and supported others, he became disgusted and bitter from the neglect. His last final work composed to gain acceptance by the Parisian audiences was the opera *Béatrice et Bénédict* with his own libretto based upon Shakespeare's *Much Ado about Nothing*. But the Parisian public did not appreciate it. After this final effort, the disillusioned and embittered Berlioz composed no more in his seven remaining years, dying rejected and tormented at the age of sixty-six. Only after his death would France appreciate his achievements.

His operas include *Benvenuto Cellini*, *Le Troyens* (~~to hear and view an excerpt, go to the link on <http://www.52composers.com/berlioz.html>~~), *Béatrice et Bénédict*, *Les francs-juges* (incomplete), *Grande Messe des morts* (*Requiem*) (~~to view and hear the tuba mirum from the Requiem, go to the link found at <http://www.52composers.com/berlioz.html>~~), *La damnation de Faust*, *Te Deum*, and *L'enfance du Christ*.

His major orchestral compositions include *Symphonie fantastique* (~~to hear the fifth movement, go to the link on <http://www.52composers.com/berlioz.html>~~), *Harold en Italie*, *Romeo et Juliette* (~~to hear and view an excerpt, go to the link on <http://www.52composers.com/berlioz.html>~~), *The Corsair*, *King Lear*, and *Grande symphonie funèbre et triomphale*. Berlioz is credited for changing the modern sound of orchestras.

Berlioz's *Symphonie fantastique* is important for several reasons: it is a program symphony, it incorporates an *idée fixe* (a recurring theme representing an ideology or person that provides continuity through a musical work), and it contains five movements rather than the four of most symphonies.

LISTENING GUIDE

For audio, go to:

<https://www.youtube.com/watch?v=l7chHNocFAc>

Performed by The BBC Philharmonic Orchestra, conducted by Yan Pascal Tortelier

Composer: Hector Berlioz

Composition: Symphonie Fantastique, Op.14: 1st movement
Reveries – Passions

Date: 1830

Genre: Symphony, First movement

Form: Sonata form


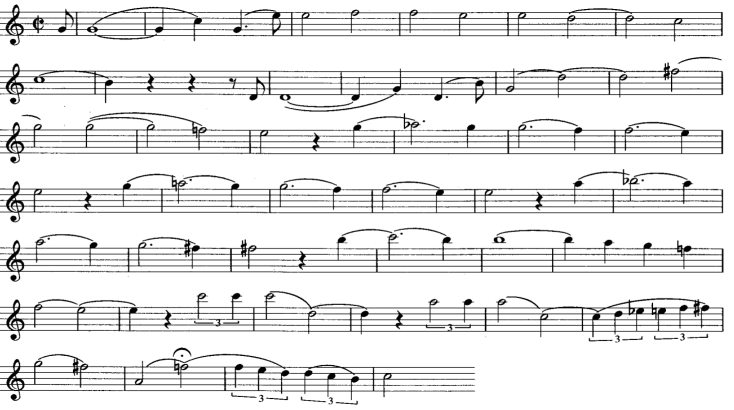

Performing Forces: large Romantic symphony orchestra



What we want you to remember about this composition:

- The largo (slow) opening is pensive and expressive, depicting the depression, the joy, and the fruitless passion Berlioz felt. It is followed by a long and very fast section with a great amount of expression, with the *idée fixe* (a short recurring musical theme/motive associated with a person, place or idea) indicating the appearance of his beloved.
- The title for the movement is “Dreams, Passions.” It represents his uneasy and uncertain state of mind. The mood quickly changes as his love appears to him. He reflects on the love inspired by her. He notes the power of his enraged jealousy for her and of his religious consolation at the end.

Other things to listen for:

- Berlioz is known for being one of the greatest orchestrators of all time. He even wrote the first comprehensive book on orchestration. He always thought in terms of the exact sound (tone or timbre) of the orchestra and the mixture of individual sounds to blend through orchestration. He gave very detailed instructions to the conductor and individual performers in regards to articulations and how he wanted them to play. Listen to the subtleties and nuance of the performance. Berlioz left little up to chance since he was so thorough in his compositions.

Timing	Music Measure (Bar) Numbers	Form, Melody, and Texture
00:12	3-6	<p>The introductory four-bar phrase played by the violin one forms the basis for the following three phrases to bar sixteen, most of the music being played on muted strings. Here the composer portrays both depression and elation.</p> 
1:45	17-71	<p>The key changes from C major to Eb major to C minor and finally arriving to C major with a cadence in measure 62</p>
5:30	72-111	<p>Exposition-Allegro He sees his beloved and is overcome with many different emotions.</p>  <p>[Subject/<i>idée fixe</i>, bars 72-111] The major key of C is established by dominant pedal point.</p>
6:33	133-149	<p>Transition section that provides rising tension in the approach to the dominant.</p>
6:47	150-166a	<p>Second subject introduced and established in the key of G major at measure 160. See Music insert 3 for second subject notation.</p>  <p>[Second Subject found in bars 160-166]</p>

8:36	167-228	<p>Development Section—this section includes recapitulations and further developments. Two new motifs (musical segments) are featured in this section of the first movement. The first has become known as the “sigh motif.” This motif musically represents the sighing figure of a long note followed by a shorter note. See music insert 4 for sighing motif notation.</p>  <p>[Sigh motif notations, measure 87.]</p> <p>The second motif has become known as the “heart beat motif.” It is heard as a pair of detached pulses/quavers. These are brought out dynamically (volume emphasis) and represent heartbeats. See music insert 5 for heart-beat motif notation.</p>  <p>[Heartbeat motif notations, measure seventy-eight]</p>
9:33	232-278	Recapitulation in the dominant key of G major
10:20	278- 311	Transitional Passage to upcoming second subject
10:51	311-329	Second subject resolving fortissimo in C major
11:50	358-409	Further development section continues and gradually increased tension setting up next unison section.
12:40	410-439	The full orchestra plays the first subject in C major
13:08	440-474	Further orchestral build up
13:43	475-526	Coda section: The final chords musically representing the consolation of religion ending with a plagal cadence (traditional Amen progression/ending).

GLOSSARY

Art song – a composition setting a poem to music, generally for one solo voice and piano accompaniment; in German, a Lied

Chamber music – music--such as art songs, piano character pieces, and string quartets--primarily performed in small performing spaces, often for personal entertainment

Chromaticism – use of “colorful,” dissonant pitches, that included in the key of the composition

Concerto – a composition for a soloist or a group of soloists and an orchestra, generally in three movements with fast, slow, and fast tempos, respectively

Conductor – individual who leads an orchestra

drone – a sustained pitch or pitches often found in music of the middle ages or earlier and in folk music

Idée fixe – a famous melody that appears in all five movements of Berlioz’s *Symphonie fantastique* to represent the beloved from the program

Leitmotiv – “guiding motive” associated with a specific character, theme, or locale in a music drama, and first associated with the music of Richard Wagner

mazurka – a Polish dance in triple time, with emphasis on beat 2

Nationalism – pride in one’s nation or cultural identity, often expressed in art, literature, and music

Opera – a drama almost entirely sung to orchestral accompaniment, with accompanying costumes and staging

Plagal cadence – ending of a composition that consists of a IV chord moving to a I chord and most often associated with church music

Program music – instrumental music intended to represent a something extra musical such as a poem, narrative, drama, or picture, or the ideas, images, or sounds therein

Program symphony – program music in the form of a multi-movement composition for orchestra

Rubato – the momentary speeding up or slowing down of the tempo within a melody line, literally “robbing” time from one note to give to another

Scena ad aria – nineteenth-century operatic combination of a recitative (“scena”) plus aria; here the aria generally has two parts, a slower cantabile and a faster cabaletta

Sonata – composition for a solo instrument or an instrument with piano accompaniment, generally in three movements with fast, slow, and fast tempos, respectively

Sonata form – a form often found in the first and last movements of sonatas, symphonies, and string quartets, consisting of three parts – exposition, development, and recapitulation

Song cycle – a collection of art songs, unified by poet, narrative, musical style, or composer

String quartet – performing ensemble consisting of two violinists, one violinist, and one cellist that plays compositions called string quartets, compositions generally in four movements

Strophic – a composition that uses the repetition of the same music (“strophes”) for successive texts

Symphonic poem – program music in the form of a single-movement composition for orchestra; sometimes called a tone poem

Symphony – multi-movement composition for orchestra, often in four movements

Ternary form – describes a musical composition in three parts, most often featuring two similar sections, separated by a contrasting section and represented by the letters A – B – A.

Through-composed – a movement or composition consisting of new music throughout, without repetition of internal sections

Beethoven's other vocal works. Especially noteworthy are his oratorio "The Mount of Olives" and the "Missa Solennis" in D, an imposing and difficult work, adapted to the concert hall rather than the church.

Section 2

FRANZ SCHUBERT, 1797-1828

146. Life. Schubert passed the most of his uneventful and commonplace life in Vienna, existing only for his music, which filled his every thought. One of nineteen children,



SCHUBERT

he was born in Lichtenthal, a district of Vienna, and was educated in violin and piano playing by his father and brothers, who were school teachers. At ten he was a choir boy in the parish church, receiving what appears to have been somewhat superficial instruction in theory from the choir master; and the next year he attended the Konvikt, a school which prepared boys for the Imperial Chapel. Here he suffered many privations, but his remarkable musical gifts, displayed in his violin playing and compositions for the school orchestra, made him popular with his fellow pupils and teachers. These early attempts at composition were pretentious, and show an irregularity of form which indicates his romantic tendencies. At sixteen he began to teach in his father's school, in order to avoid military service. His musical genius already displayed itself in a multitude of songs of every character, which he poured forth in a continuous stream all his life. Even the earliest of these showed his remarkable ability for adapting music to the sentiment of the text, a notable instance of which was the "Erlking," written in 1815. A mass, performed in 1814 in the Lichtenthal church, excited much enthusiasm, and was followed by an

opera, another mass, and other large works. After three years he resolved to set out by himself upon a strictly musical career, and accordingly took lodgings with a friend in Vienna. In such Bohemian surroundings his remaining life was passed. His retiring and modest disposition prevented him from attracting much attention, and the sales of his works brought a scant income. A few friends appreciated his abilities, notably the singer *Vogl*, who performed his songs and gave him practical advice; but numerous rebuffs from the public and publishers wounded his sensitive nature. Beethoven recognized his genius only when too late to be of any assistance; and Schubert died in poverty and neglect.

147. Character. Schubert had a kindly disposition. He was content to remain in a narrow circle, and was always cheerful and free from jealousy. He has been called the least schooled of the great musicians, and his melodic facility seems to have constrained him to throw aside the prescribed limits of structure, especially in his larger works. Yet this very freedom enabled him to indulge in a wealth of intimate melodic expression which has sometimes been characterized as possessing "heavenly length," and of which the occasional diffuseness was redeemed by emotional sincerity. Everything tends toward the simple utterance of feeling. Possessed by a given mood, he often repeats passages, sometimes with slight alterations; wavering between major and minor, as if revelling in the melody he has evoked. Schubert wrote with great rapidity, sometimes completing several songs in a single day. This rapidity of thought, however, made him averse to revising his compositions, as did Beethoven.

148. The German Lied. The art-song developed late in Germany, owing to a lack of poetry in the vernacular and to the need of extraordinary musical resources to voice the language and concentrated thought of the Germans. The *volkslied*, developed by the Mastersingers, was hidden during the Italian dominance, showing, however, through the

songs of Haydn, Mozart, and Beethoven. Schubert now voices his personality in the *lied*, bringing it to a high state of perfection. The melody is appropriate, and though always predominant, yet has a fitting setting in the accompaniment. The *lieder* thus endowed fall into three general classes: first, the *folk-manner* songs, in which the same tune is repeated for each verse; second, the *durchkomponirtes* song, in which the melody follows each word and sentiment; and third, the *ballad*, or narrative song.

149. Songs. In his more than six hundred songs Schubert uses all these forms, writing mainly in the first two styles, which are frequently blended. This latter effect is produced by setting several verses to the same tune, and then intensifying it for the remaining ones, as in "Du bist die Ruh" and the "Linden Tree"; or by changing from major to minor, or the reverse, as in "Gute Nacht" of the "Winter's Journey." Each song is made to express a dom-

HUNTER'S EVENING SONG (Jägers Abendlied).

Lento e piano. (Sehr langsam, leise.)

I cross the fields with foot - fall light, To &c.

inant mood; and this is treated in a general manner, as in "Sylvia" and "Das Wandern"; more specifically, as in "Death and the Maiden" and the "Erlking"; dramatically, as in "Prometheus"; or descriptively, as with "Auf dem Wasser zu singen." Love, religion, nature, and ecstasy, as in "Hark, hark, the Lark!" are his themes, and his poetry he drew from all sources; mainly, however, from Klopstock, Schiller, Goethe, Müller, and Matthisson. In his use of an

immense variety of resources, he shows how completely he was dominated by the spirit of the poem; indeed, his music so accurately reflects this that many inferior poems have

MY PEACE THOU ART (Du bist die Ruh).

Larghetto. (Langsam.)

My peace thou art, thou art my rest; From thee my pain, in

The first system of the musical score for 'My Peace Thou Art'. It features a vocal line in G major with a 3/8 time signature, and piano accompaniment in the right and left hands. The lyrics are: 'My peace thou art, thou art my rest; From thee my pain, in'.

thee so blest: En - ter mine eyes, — this heart draw near,

The second system of the musical score. The lyrics are: 'thee so blest: En - ter mine eyes, — this heart draw near,'.

O come, O dwell for - ev - er here, — for - ev - er here. &c.

The third system of the musical score. The lyrics are: 'O come, O dwell for - ev - er here, — for - ev - er here. &c.'

correspondingly inferior music. His song cycles, the "Miller's Daughter" and the "Winter's Journey," embrace examples of every style, each song having its peculiar atmosphere. Besides solo songs, he wrote part-songs for male, female, and mixed chorus.

150. Chamber Music. Schubert's most elaborate piano works are the twenty-four sonatas, which, although replete with charming ideas, have never appealed to virtuosi on ac-

count of their great length. His short pieces — *impromptus*, *moments musicaux*, etc. — are dainty bits, full of contrasts of style, harmonic shadings, and gems of melody. They all require a fluent and reposeful technique. The variations in B flat are unsurpassed for refined tonal painting. Simple forms, like those of the aria and the old dance, prevail in these genre pieces. His waltzes and four-hand polonaises and marches have much national color.

Of his music for strings, the quartets in D minor and G major and the quintet in C major are especially significant; while his violin pieces also have much refined beauty.

151. Symphonic and Choral Works. It was long before the worth of Schubert's nine symphonies was recognized; but of these the symphony in C major and the "Unfinished"

THEME FROM ANDANTE OF C MAJOR SYMPHONY.

Oboe.
Andante con moto.

Strings.

&c.

in B minor are now considered worthy of a place beside Beethoven's works. The former symphony, though of great length, holds the attention through its virile rhythms and accents, its scherzo effects, and its fund of melody, exploited in a conversational style between the various instruments, rather than by polyphonic devices. The two movements of

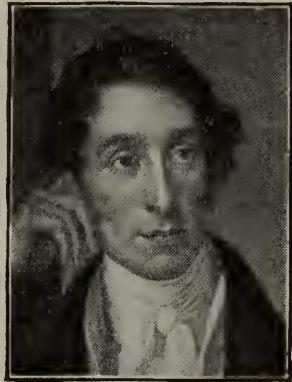
the latter are favorites through their sympathetic and emotional song-style. Of other orchestral works, the incidental music to his opera "Rosamunde" is deservedly popular.

Schubert's essentially lyric style unfitted him for operatic composition, so that his *singspiele* and operas never attained success. In the field of church music his masses, notably those in A flat and E flat, are still sung, although they are not of exceptional importance.

Section 3

CARL MARIA VON WEBER (1786-1826) AND CONTEMPORARIES

152. Early Life. Weber, the descendant of a line of impecunious barons, was the first great musician of aristocratic birth. His father, a man of loose habits and constantly in debt, was a wandering musician and actor. Carl Maria was born at Eutin, where his father had settled for a time as town musician with his second wife, a singer. Carl showed such musical gifts that, though he was a delicate child, his father became ambitious to make him a second Mozart. He placed him under *Michael Haydn's* instruction, also bringing out two of his youthful operatic attempts with indifferent success. Weber, however, advanced rapidly in piano playing, and showed exceptional talent for extemporizing. He finally studied with the brilliant *Abbé Vogler* in Vienna, who attracted his attention to folk-music, and through whose influence he obtained a conductorship at Breslau, at the age of eighteen. Here he successfully managed the opera and gained experience as orchestra conductor; but he fell into dissipated habits and his health gave way. Both of these drawbacks were aggravated when he became secretary to the king's



WEBER

CHAPTER VIII

THE GREAT NINETEENTH CENTURY ROMANTICISTS

159. General Tendencies. Incited by the work of the composers just studied, succeeding musicians tended from the expression of individual moods toward more definiteness of meaning, and finally toward musical realism. New forms were sought out, intricate successions of dissonances were employed to give thought continuity, and the emotional resources of instruments were enlarged by much study. The five leaders now to be discussed contributed, each in a different way, toward these results. They are representative of the musical thought during the nineteenth century ranging from that school which acknowledges the value of classic traditions to that which is absolutely defiant of conservatism.

Section 1

FELIX MENDELSSOHN-BARTHOLDY, 1809-1847

160. Early Life. Mendelssohn belonged to a cultivated and wealthy Jewish family. His grandfather, Moses, was noted as a philosopher, while his father, Abraham, a Protestant Jew, was a prosperous banker. Felix was born at Hamburg, and when that city was occupied by the French he was taken to Berlin, where the Mendelssohn house became the centre of refined society. Receiving a thorough education in all branches, in music he was taught at first, together with his sister Fanny, by their mother, and afterward by *Berger* and *Zelter*, the latter of whom introduced him to Goethe, who conceived a warm attachment for him. Felix's

development as an extemporizer on the piano and as a composer was marvellous. The Sunday morning concerts held at the Mendelssohns' home, at which the boy conducted an orchestra which often performed his original symphonies and other works, were the delight of the many prominent musicians who frequented them. At fifteen he had written four operas, and on a visit to Paris he won praise from so severe a critic as Cherubini. In 1826 his overture to "A Midsummer Night's Dream" was written, and in the same year his opera "The Marriage of Camacho" was given at Berlin. Becoming enthusiastic over Bach, he revived appreciation of his music by giving the St. Matthew "Passion Music" in 1829, for the first time since Bach's death, with the Berlin *Singakademie*. A visit to London, where he played and directed his C minor symphony, won hosts of friends, who were charmed by his manners no less than by his music. This was followed by travels in Scotland and Wales. During subsequent visits to Italy, Paris, and again to London, he reigned everywhere as a social favorite, meanwhile laboring assiduously upon his compositions.



MENDELSSOHN

161. Later Life. In 1833 he was made director of the Düsseldorf festival, and in 1835 he conducted the Gewandhaus concerts at Leipsic and the festival at Cologne. In the following year he produced his oratorio of "St. Paul" at Düsseldorf. After his marriage, in 1837, his life continued to be filled with constant composing, social engagements, and conducting, notably at the Birmingham festivals. An attempt to found a music academy at Berlin, under a commission from the king of Prussia, proved troublesome and fruitless; but in 1843 he became director and teacher in the new Leipsic Conservatory. One of his latest works was

the production in 1846 of his oratorio "Elijah," at Birmingham. Undermined by overwork, he was unable to stand the shock of the death of his beloved sister Fanny, and he himself died in the following year.

162. Character. Mendelssohn differs from most great composers in that he lived a successful, fêted life, free from great troubles or anxieties. His sunny disposition, and his love of nature and society, made him a universal favorite, and won many friends. Yet for this very reason, his works, while showing remarkable refinement and taste, do not rise to Beethovenish heights of passion. In an age tending strongly toward license of expression he did much toward restoring the balance by his devotion to the classics; and with this devotion was united a poetic nature which invested the old forms with the ideas of romanticism. Like Mozart, he seems to have sprung forth a fully developed musician, writing works which he never surpassed, such as the overture to "A Midsummer Night's Dream," while a mere boy. His painstaking system of composition, which caused him to pore for hours over the polishing of a single phrase, is exhibited in the forty-four manuscript volumes of his works, which, begun in 1820, and written with scrupulous accuracy, are now preserved in the Imperial Library in Berlin. Mendelssohn was followed by scores of imitators, especially in England, who slavishly copied his style.

163. Compositions. Three principal styles are distinguished. The first, the *religious*, is shown in broad, smooth melodies, plain in rhythms, sometimes chorale-like in character, and supported by churchly, full, and close harmonies, with frequent suspensions. Larger works end frequently with a grand fugue, worked up to an imposing climax, which sometimes ends in a full chorale. The second, *brilliant*, style is displayed in passage work, notably in the large piano compositions, made up of attractive technical figures woven into

tonal avalanches. The third, *mystic*, style appears in his elfin, staccato manner, blended in chromatic progressions, and joined in his orchestral works to romantic instrumental ef-

OPENING OF MIDSUMMER NIGHT'S DREAM OVERTURE, SHOWING
"FAIRY" THEME.

Allegro vivace.

fects. His chief defects are monotony of rhythm and frequent mannerisms. Sometimes, too, the polished and elegant treatment is a cover for poverty of thematic material.

164. **Piano Compositions.** The ever-popular forty-eight "Songs Without Words" are little tone-pictures, in the simplest forms, with poetic, sometimes sentimental melodies, enhanced by rich harmonies. Models of delicacy are found in the "Spring Song," and the "Spinning Song"; while the "Gondellieder" evoke memories of the Italian atmosphere. The youthful "Rondo capriccioso" combines Mendelssohn's various characteristics of style. The vari-

ations, caprices, études, fantasias, preludes, and fugues all possess his refinement of expression, sometimes combined with his faults. Several sonatas are less successful; but the works for piano and orchestra, notably the concertos in G and D minor, and the Capriccio in B minor, are distinguished for great brilliancy and compact form.

THEME FROM THIRD ORGAN SONATA, ILLUSTRATING "RELIGIOUS" STYLE.

Andante tranquillo

The musical score is written for organ. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante tranquillo'. The first system begins with a piano dynamic marking 'p' and includes a section labeled 'Pedals.' with notes in the bass clef. The second system concludes with the notation '&c.'.

165. **Organ Works.** Mendelssohn and Bach were the only great composers to write distinctive organ works. In his preludes and six organ sonatas, Mendelssohn adopts a broad and sonorous style in keeping with the instrument. The sonatas are not in the form of the piano sonata, but contain fugues, chorales, and expressive airs on classic lines, of a seriousness which occasionally inclines toward monotony.

166. **Other Instrumental Works.** In his orchestral works Mendelssohn appears at his best. Using substantially the same orchestra as Beethoven, he wrote with a smoothness and polish which make his scores well worthy of the student's attention. New effects, like the division of the violins in the "Midsummer Night's Dream" overture, add romantic color. Both symphonies and overtures have gen-

eral titles as clues to their purposes or moods, although the classic forms are invariably retained. Of the symphonies, the "Reformation," which includes a treatment of Martin Luther's Chorale and the Dresden Amen, is dry and uninteresting; the "Italian" gives a German poet's conception of Italian environment; while the "Scotch" has real local color in its use of the Scotch scale and rhythms. The overtures were written solely for concert performance, and show much vigor and inspiration in their nature painting, as in the "Calm Sea and Prosperous Voyage," and the "Hebrides." To the charming "Midsummer Night's Dream" overture was

THEMES FROM THE SCOTCH SYMPHONY.

First movement theme.

Allegro un poco agitato.



Theme of Scherzo, showing use of Pentatonic Scale.

Vivace non troppo.



added, much later, incidental music for the entire play. The orchestral style is prevalent in the piano trios, string quartets, and other chamber works. An octet, written at fifteen, contains a marvellous treatment of individual parts; while the violin concerto is a universal favorite with violinists on account of its musical value and its adaptability to the instrument.

167. **Vocal Works.** Mendelssohn's enthusiasm for Bach and Handel is perceptible in his two oratorios. The chorales and

contrapuntal choruses in St. Paul smack strongly of Bach; and there is apt musical characterization of the Christian, Jewish, and Greek religions. Touchingly expressive melodies appear in this, as well as in "Elijah." In the latter the effectiveness of color, the climaxes and contrasts, savor of Handel. In his practical, fluent choral writing Mendelssohn reaches the golden mean between formalism and modern expression. His command over orchestration permits him to characterize fitly each scene, and yet blend all into a unit.

Of smaller choral works, which include anthems and cantatas, the "Hymn of Praise," on the lines of Beethoven's ninth symphony, is the most important, though many inspired passages are connected by monotonous "filling in." His religious compositions are in concert, rather than in church, style.

There are many favorite short choruses and part-songs. The solo songs show much beauty, but no great individuality. The settings of Greek tragedies, and the music to Goethe's "Walpurgis Night" are less important.

Section 2

ROBERT SCHUMANN, 1810-1856

168. **Early Life.** Schumann's father, a bookseller of some literary achievements, had five children, of whom Robert was the youngest. Robert was born at Zwickau, in Saxony. At the age of six he took lessons from the local church organist, soon after beginning to compose short pieces which portrayed the character of his schoolmates, and the like. At eleven he tried more pretentious compositions, writing pieces for a school band at the Zwickau Academy. On his father's death, in 1826, he essayed to carry out the latter's wishes by entering



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Leipsic University as a law student; but his musical propensities drew him from his other studies. Inspired by the works of Byron and Jean Paul Richter, he wrote romantic music in imitation of their style, meanwhile studying the piano with *Friedrich Wieck*, whose daughter *Clara* (1819–1896) afterwards became his wife and the able interpreter of his works. Later, while a student at Heidelberg, the old conflict of inclinations reached its end, and with his mother's consent, he definitely adopted music as a profession. His intention of becoming a pianist was foiled by the lameness of his right hand, brought on by an experiment for strengthening the fourth finger; whereupon he resolved to devote himself to composition, studying with *Dorn*, conductor of the Leipsic opera.

169. Later Life. After writing a symphony and a piano concerto, afterwards abandoned, Schumann produced before 1840 a number of piano compositions, chiefly groups of small pieces, and numbered op. 1–op. 23. In 1840 his marriage inspired a flood of over a hundred and thirty songs, op. 25–op. 40. Prepared by this practice in the smaller forms, he next started upon larger works, writing three symphonies, string quartets, and the famous quintet for piano and strings. His choral writing began in 1843 with the cantata “Paradise and the Peri,” founded on Moore’s “Lalla Rookh.” This was followed by music for Goethe’s “Faust.”

An important feature of Schumann’s life was his alliance with *Schunke*, *Knorr*, and *Wieck*, about 1834, for the furtherance of musical sincerity and the reform of conventionalism. In his ten years’ editorship of their journal, the “*Neue Zeitschrift für Musik*,” he uttered a succession of sound critiques on composers past and present, giving salutary encouragement to rising geniuses, like Chopin, Raff, and Brahms.¹ He was much inspired by Mendelssohn’s advent,

¹ These critiques were written under fanciful names, like “Florestan” and “Eusebius,” members of an imaginary “*Davidsbund*,” or society for combating the musical Philistines of the day.

and became a teacher in the Leipsic Conservatory; but from this position, as well as from his editorship, he was forced to retire by a growing nervous trouble. From 1846 he wrote fugal works after Bach, his C major symphony, his opera "Genoveva," which proved disastrous at Leipsic in 1850, and his Rhenish symphony in E flat. He was made conductor at Dresden and afterwards at Düsseldorf, but was compelled to resign in 1853 on account of ill health, and finally died in an insane asylum near Bonn.

170. Character and Work. Schumann's reserved nature caused him to shrink more and more from society, until he became almost a hermit. On the other hand, he was a profound thinker, as is evidenced by the sound judgments and cultured style of his literary works. Of powerful imagination, he was by nature an adherent of the advanced romantic school; and although he was a close student of Bach, he yet accomplished his best work in new forms which he invented for his individual expression. His desire for special effects led him to try novel experiments, some of which were successful. In the mere technique of his art he was much Mendelssohn's inferior, yet the greatness and suggestiveness of his thought more than compensated for its lack of completeness.

171. Piano Compositions. Most characteristic are his groups of short tone-poems, each portraying some mood, character, or scene, and all together forming long suites. Joyous moods prevail, with contrasting lyric and forceful passages, while poetic titles are given, generally after composition. Among his themes are *child-life*, the *carnival*, and *his friends*; and to give unity motto phrases are found, as those derived from proper names, — "Abegg," "Aesch."

New forms, tending to emphasize episodes, are found in the "Novelletten," "Arabesque," Op. 18, the "Fantasia in C," and the "Etudes symphoniques." Of three early sonatas, only one, the least successful, has the classic form, while

that in F sharp minor is the most popular. Schumann's greatest piano work is the concerto in A minor.

Schumann never descends to the bravura style, yet his forceful expression and orchestral polyphony demand a new

SOME USES OF THEME A-ES-C-H, IN THE CARNIVAL, OP. 9.

Pierrot.
Moderato.

Arlequin.
Vivo.

Eusebius.
Adagio.

Coquette.
Vivo.

technique. Extended chord positions, novel keyboard and pedal effects, all involve a large and sustained tone; while sound-massings and compression of ideas underlie the instrumental and unembellished melodies which are woven into the structure imitatively. New rhythms, chromatic

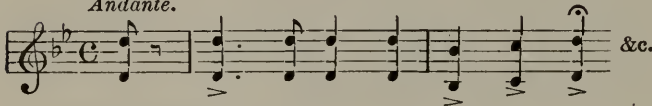
modulations, unfinished cadences, are used to express romantic conceptions involving much inner feeling.

172. Other Instrumental Works. The chamber compositions—trios, quartets, and the like—are musicianly but heavy in style, with the exception of the melodious piano

THEMES FROM FIRST SYMPHONY.

First Movement.

Andante.



Second Movement.

Larghetto.

Fourth Movement.

quintet. The same tendency toward heaviness is found in the five symphonies, including the "Overture, Scherzo, and Finale." These require special treatment to secure the proper balance of tone, and seem more pianistic than orchestral in conception. The brevity of the poetic themes is compensated for by many sequential repetitions of little

phrases, — a device sometimes carried to extremes. The names given to them — the “Spring,” the “Cologne,” the “Rhenish” — are very general in character. Novelty of form appears, especially in the symphony in D minor. The overtures, especially those to “Manfred” and “Genoveva,” show more abandonment to romanticism, and are consequently Schumann’s best orchestral works.

173. Vocal Works. Schumann’s songs are more subjective than those of Schubert or Mendelssohn, while more limited in range of themes and in melodic invention than Schubert’s. Conspicuously Teutonic, they are sometimes mere germs of melody. The rich accompaniment is intended to reveal the deeper meaning of the text, and has therefore equal or greater importance than the voice parts. Sometimes, indeed, the melody occurs only in the accompaniment, with the voice part in recitative. The poems are selected for their literary value, and in setting them to music Schumann seldom repeats words. The importance of the final symphonies in the

THEME OF “WIDMUNG.”

Animato, affettuoso.

Du mei - ne See - le, du mein Herz. du mei - ne

mf

Wonn', o du mein Schmerz,

&c.

Postlude.

accompaniment is noteworthy. In the reflection of moods, and in the choice of appropriate harmonies and rhythms, Schumann shows a master hand.

Not readily expressing himself in choral composition, Schumann's subjective, undramatic mode of thought made the success of his opera "Genoveva" and of his "Faust" and "Manfred" impossible. The cantata "Paradise and the Peri" shows his romantic power in its mystic story of the fairy-land of the East. His "Pilgrimage of the Rose" is sentimental and pleasing, but not deep. Of his religious works, the mass and requiem are not adapted for church uses.

Section 3

FRÉDÉRIC CHOPIN, 1810-1849

174. Life. Chopin was the son of a Polish mother and of a French father, who taught in the Gymnasium at Warsaw. Frédéric was born near Warsaw, and was educated at his father's school, mingling there with the sons of aristocrats. Instructed in music, he developed rapidly, playing in public at nine a concerto by *Gyrowetz* and improvisations. His first compositions were polonaises, mazurkas, and waltzes, in national rhythms. In 1825 he published the rondo, op. 1, and the fantasy with orchestra, op. 2. Bright, strong, and sensitive as a youth, he immediately attracted attention by