

Nineteenth-Century Music and Romanticism: Part 2

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MUSIC OF FRANZ LISZT

Franz Liszt (b. 1811-1886) was born in Doborján, Hungary (now Raiding, Austria). His father, employed as a steward for a wealthy family, was an amateur musician who recognized his son's talent. A group of Hungarian noblemen sponsored him with a stipend that enabled Franz to pursue his musical interest in Paris. There, he became the friend of Mendelssohn, Hugo, Chopin, Delacroix, George Sand, and Berlioz; these friends influenced him to become part of the French Romanticism movement.

Also in Paris in 1831, Liszt attended a performance of virtuoso violinist Paganini, who was touring. Paganini's style and success helped make Liszt aware of the demand for a solo artist who performed with showmanship. The ever growing mass public audience desired gifted virtuoso soloists performers at the time. Liszt, one of the best pianists of his time, became a great showman who knew how to energize an audience. Up until Liszt, the standard practice of performing piano solos was with the solo artist's back to the audience. This limited—and actually blocked—the audience from viewing the artist's hands, facial expression, and musical nuance. Liszt changed the entire presentation by turning the piano sideways so the audience could view his facial expressions and the manner in which his fingers interacted with the keys, from playing loud and thunderously to gracefully light and legato. Liszt possessed great charisma and performance appeal; indeed, he had a following of young ladies that idolized his performances. During his career of music stardom, Liszt never married and was considered one of the most eligible bachelors of the time. But he did have several “relationships” with different women, one of whom was the novelist Countess Marie d'Agoult who wrote under the pen name of Daniel Stern. She and Liszt travelled to Switzerland for a few years and they had three children, including Cosima who ultimately married Wagner.

While at the height of his performance career, Liszt retreated from his piano soloist career to devote all his energy to composition. He moved to Weimer in 1848 and assumed the post of court musician for the Grand Duke, remaining in Weimer until 1861. There, he produced his greatest orchestral works. His position in Weimer included the responsibility as director to the Grand Duke's opera house. In this position, Liszt could influence the public's taste in music and construct musical expectations for future compositions. And he used his influential position to program what Wagner called “Music of the Future.” Liszt and Wagner both advocated and promoted highly dramatic music in Weimer, with Liszt conducting the first performances of Wagner's *Lohengrin*, Berlioz's *Benevenuto Cellini*, as well as many other contemporary compositions.

While in Weimer, Liszt began a relationship with a woman who had a tremendous influence on his life and music. A wife of a nobleman in the court of the Tsar, Princess Carolyne Sayn-Wittenstein met and fell in love with Liszt on his final performance tour of Russia. Later she left her husband and moved to Weimer to be

with Liszt. She assisted Liszt in writing literary works, among which included a fabricated biography by Liszt on the *Life of Chopin* and a book on “Gypsy,” a book also considered eccentric and inaccurate.

While Liszt had an eventful romantic life, he remained a Roman Catholic, and he eventually sought solitude in the Catholic Church. His association with the church led to the writing of his major religious works. He also joined the Oratory of the Madonna del Rosario and studied the preliminary stage for priesthood, taking his minor orders and becoming known as the Abbé Liszt. He dressed as a priest and composed Masses, oratorios, and religious music for the church.

Still active at the age of seventy-five, he earned respect from England as a composer and was awarded an honor in person by Queen Victoria. Returning from this celebration, he met Claude Debussy in Paris then journeyed to visit his widowed daughter Cosima in Bayreuth and attended a Wagnerian Festival. He died during that festival, and even on his death bed, dying of pneumonia, Liszt named one of the “Music of the Future” masterpieces: Wagner’s *Tristan*.

Liszt’s primary goal in music composition was pure expression through the idiom of tone. His freedom of expression necessitated his creation of the **symphonic poem**, sometimes called a tone poem—a one movement program piece written for orchestra that portrays images of a place, story, novel, landscape or non-musical source or image. This form utilizes transformations of a few themes through the entire work for continuity. The themes are varied by adjusting the rhythm, harmony, dynamics, tempos, instrumental registers, instrumentation in the orchestra, timbre, and melodic outline, or shape. By making these slight-to-major adjustments, Liszt found it possible to convey the extremes of emotion—from love to hate, war to peace, triumph to defeat—within a thematic piece. His thirteen symphonic poems greatly influenced the nineteenth century, an influence that continues through today. Liszt’s most famous piece for orchestra is the three portrait work *Symphony after Goethe’s Faust* (the portraits include Faust, Gretchen, and Mephistopheles). A similar work, his *Symphony of Dante’s Divine Comedy*, has three movements: *Inferno*, *Purgatory*, and *Vision of Paradise*. His most famous of the symphonic poems is *Les Preludes* (The Preludes) written in 1854.

His best known works include nineteen Hungarian Rhapsodies (Liszt’s Hungarian Rhapsody No. 2 may be heard at the following link: <http://www.50composers.com/liszt.html>), Piano concertos (Piano concerto No. 1, Part 1 may be heard at the following link: <http://www.50composers.com/liszt.html>), Mephisto Waltzes, Faust Symphony (*Mephisto* from *Faust Symphony* Part 1 may be heard at following link: <http://www.50composers.com/liszt.html>), and Lieberstaumes (may be heard at the following link: <http://www.50composers.com/liszt.html>).

LISTENING GUIDE

For audio, go to: <https://www.youtube.com/watch?v=1ljXA4LVaxk>

<https://www.youtube.com/watch?v=LTP-NRUMWJ>

Composer: Franz Liszt	
Composition: Hungarian Rhapsody No. 2	
Date: 1847	
Genre: The second of a set of 19 Hungarian Rhapsodies	
Performing Forces: Piano solo	
<p>What we want you to remember about this composition:</p> <ul style="list-style-type: none"> • Widely popular, this piece offers the pianist the opportunity to reveal exceptional skill as a virtuoso, while providing the listener with an immediate and irresistible musical appeal. • Listen to the dance rhythms and strong pulse even at the slower tempos 	
<p>Other things to listen for:</p> <ul style="list-style-type: none"> • The piece begins with the “lasson”, a brief dramatic introduction that is followed by the “friska”, an energy building section that build to a tempest of sound and momentum. • This piece was used in many animated cartoons in contemporary culture, “Tom and Jerry”, “Bugs Bunny”, “Woody Woodpecker” and several others. • Interest in this piece is rooted in the period’s interests in “Exoticism” (music from other cultures). 	
Timing	Performing Forces, Melody, and Texture
00:00-04:26	The lasso opens at a slow tempo
04:26- to the end	The friska follows and builds feverishly. Dance rhythms with heavy pulse.

~~For more information and listening opportunities for Liszt selections, go to.~~

~~<http://www.classicfm.com/composers/liszt/guides/liszts-piano-music-where-start/#qhmCIMkldFaD2o00.97>~~

We shift now from smaller compositions for small forces to larger-scale compositions written for entire orchestras.

MUSIC OF ANTONÍN DVOŘÁK

Antonín Dvořák (b. 1841-1904) was born in a Bohemian village of Nelahozeves near Prague. Following in Smetana's footsteps, Dvořák became a leading composer in the Czech nationalism music campaign. Indeed, Dvořák and Smetana are considered the founders of the Czech national school. Dvořák, at the age of sixteen, moved to Prague. As a young aspiring violinist, Dvořák earned a seat in the Czech national Theater. Dvořák learned to play viola and became a professional violist; for a time in his career, he performed under Smetana. Dvořák became recognized by Brahms who encouraged Dvořák to devote his energy to composing. Early in his career he was musically under the German influence of Beethoven, Brahms, and Mendelssohn. Later, however, Dvořák explored his own culture, rooting his music in the dances and songs of Bohemia. Indeed, he never lost touch with his humble upbringing by his innkeeper and butcher father.



Figure 6.16 | Antonín Dvořák
Author | Unknown
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Dvořák's compositions received favorable recognition abroad and reluctant recognition at home. From 1892 to 1895, Dvořák served as director of the National Conservatory in the United States. During this time his compositions added American influences to the Bohemian. He fused "old world" harmonic theory with "new world" style. Very interested in American folk music, Dvořák took as one of his pupils an African-American baritone singer named Henry T. Burleigh who was an arranger and singer of spirituals. To hear Harry T. Burleigh sing the spiritual "Go Down Moses," go to <https://www.youtube.com/watch?v=a7kpcps-7Jx0>. Dvořák's admiration and enthusiasm for the African-American spiritual is conveyed as he stated,

I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them.³

1 Gutmann, Peter. "Dvorak's "New World" Symphony". *Classical Classics. Classical Notes*. Retrieved 2012-09-09.

The spirituals, along with Native American and cowboys songs, interested Dvořák and influenced his compositions for years to come. His love for this American folk music was contagious and soon spread to other American composers. Up until this point, American composers were under the heavy influence of their European counterparts. Dvořák's influence and legacy as an educator and composer can be traced in the music of Aaron Copland and George Gershwin. Although he gained much from his time in America, Dvořák yearned for his homeland to which he returned after three years away, resisting invitations from Brahms to relocate in Vienna. Dvořák desired the more simple life of his homeland where he died in 1904, shortly after his last opera, *Armida*, was first performed.

Music for Orchestra

During his lifetime, Dvořák wrote in various music forms, including the symphony. He composed nine symphonies in all, with his most famous being the ninth, *From the New World* (1893). This symphony was commissioned by the New York Philharmonic who premiered it in New York on December 16, 1893, the same year as its completion. The symphony was partially inspired from a Czech translation of Henry Wadsworth Longfellow's poem *Hiawatha*.

Dvořák also composed a cello concerto for solo instrument and orchestra, a violin concerto, and a lesser known piano concerto. Dvořák received recognition for *Romance* for solo violin and orchestra and *Silent Woods* for cello and orchestra. These two pieces make significant contributions to the solo repertoire for both string instruments.

Dvořák composed several piano duets that he later orchestrated for symphony orchestra. They include his ten *Legends*, two sets of *Slavonic Dances*, and three *Slavic Rhapsodies*. His overtures include *In nature's realm*, *My Home*, *Carnival*, *Hussite*, and *Othello*. He also composed a polonaise *Scherzo capriccioso* and the much admired *Serenade for Strings*. His symphonic poems include *The World Dove*, *The Golden Spinning-Wheel*, and *The Noonday Witch*.

Music for Chamber Ensembles

Dvořák also composed chamber music, including fourteen string quartets. No. 12, the "American" Quartet, was written in 1893, the same year as the *New World Symphony*. Also from the American period, Dvořák composed the G major Sonatinas for violin and piano whose second movement is known as "Indian Lament." Of the four remaining found Dvořák piano trios, the *Dumky* trio is famous for using the Bohemian national dance form. His quintets for piano and strings or strings alone for listening enjoyment are much appreciated, as are his string sextet and the trio of two violins and viola, *Terzetto*.

Humoresque in G-flat major is the best known of the eight Dvorak's piano pieces placed in a set. He also composed two sets of piano duets entitled *Slavonic Dances*.

Operas

From 1870 to 1903, Dvořák wrote ten operas. The famous aria ‘O Silver Moon’, (1900) from *Rusalka* is one of his most famous pieces. Dvořák wrote many of his operas with village theatres and comic village plots in mind—much the same as Smetana’s *The Bartered Bride*. Other opera were based upon Czech legend.

Choral and Vocal Works

Several of Dvořák’s choral works were composed for many of the amateur choral societies such as those found in Birmingham, Leeds, and London in England. The oratorio *St. Ludmilla* was composed for such societies, as were settings of the Mass, Requiem Mass, and the *Te Deum* which was first performed in 1892 in New York. Earlier choral works and settings, such as *Stabat Mater* and Psalm CXLIX, were performed in Prague 1879-1880.

Dvořák composed several songs, including the appreciated set of *Moravian Duets* for soprano and contralto. The most famous of his vocal pieces is the “Songs My Mother Taught Me” which is the fourth in the *Seven Gypsy Songs*, opus 55, set.

LISTENING GUIDE	
For audio, go to: https://www.youtube.com/watch?v=EvVonSkfhoo	
Composer: Antonin Dvorak	
Composition: From the New World, Symphony 9, movement 2 Largo	
Date: 1893	
Genre: Symphony Orchestra	
Performing Forces: Chicago Symphony Orchestra, Sir George Solti, conductor	
What we want you to remember about this composition: <ul style="list-style-type: none"> • The theme. The “coming home theme” is said to possibly be from a negro spiritual or Czech folk tune. It is introduced in what some call the most famous English horn solo. 	
Other things to listen for: <ul style="list-style-type: none"> • The weaving of these very beautiful but simple melodies. Listen to how “western American” the piece sounds at times. The influence of American (western, spirituals, and folk) had a profound influence on Dvorak’ compositions. 	
Timing	Performing Forces, Melody, and Texture
0:00	Brass choral with string chord transition
0.45	English horn solo (theme 1) then woodwind transition to brass chords.
1:41	Theme is passed around then returns to English horn

5:34	Flute and oboe perform theme 2 over string tremolo, then clarinet duet above pizzicato strings. String then perform theme 2 to a transition
8:10	Theme/melody 3 played by violins-very smooth and connected
9:21	Oboe, clarinet , then the flute perform yet another theme, violins, cellos and basses-Light folk dance style in nature
9:47	Trombones enter with the first theme from the first movement-then trumpets and strings overlap with other earlier themes from the work. These style and compositional techniques create a very “western” sounding work.
10:28	English horn solo reintroduced followed by imitations in the strings (two silences) then scored reduction to a trio
11:40	Violin, viola, and cello trio. Transition in winds and strings
12:59	Opening chords without trumpets it is much darker sounding
13:29	Winds and strings pass the melodies around with ascension
13:51	Final three part chord in the double basses

You are encouraged to listen the entire symphony. For more information and a narrative guided tour of the Symphony no. 9 “*From the New World*”, go to:

- Antonín Dvořák: Symphony no. 9 “*From the New World*” analysis by Gerard Schwarz Part 1 First movement: <https://www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/dvorak-symphony-9/v/dvorak-one>
- Antonín Dvořák: Symphony no. 9 “*From the New World*” analysis by Gerard Schwarz Part 2 Second Movement: <https://www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/dvorak-symphony-9/v/dvorak-two>
- Antonín Dvořák: Symphony no. 9 “*From the New World*” analysis by Gerard Schwarz Part 3 Third Movement: <https://www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/dvorak-symphony-9/v/dvorak-three>
- Antonín Dvořák: Symphony no. 9 “*From the New World*” analysis by Gerard Schwarz Part 4: <https://www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/dvorak-symphony-9/v/dvorak-four>
- Another interpretation of the “*From the New World*”, a commentary (from literature) by Joseph Horowitz: <https://www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/dvorak-symphony-9/v/joseph-horowitz-on-dvorak-minilecture>

MUSIC OF PYOTR TCHAIKOVSKY

Pyotr (Peter) Ilyich Tchaikovsky (1840-1893) was born in Votinsk, a small mining town in Russia. He was a son of a government official, and started taking piano at the age of five, though his family intended him to have a career as a government official. His mother died of cholera when he was fourteen, a tragedy that had a profound and lasting effect on him. He attended the aristocratic school in St. Petersburg called the School of Jurisprudence and, upon completion, obtained a minor government post in the Ministry of Justice. Nevertheless, Pyotr always had a strong interest in music and yearned to study it.

At the age of twenty-three, he resigned his government post and entered the newly created Conservatory of St. Petersburg to study music. From the age of twenty-three to twenty-six, he studied intently and completed his study in three years. His primary teachers at the conservatory were Anton Rubinstein and Konstantin Zarembe, but he himself taught lessons while he studied. Upon completion, Tchaikovsky was recommended by Rubinstein, director of the school as well as teacher, to a teaching post at the new conservatory of Moscow. The young professor of harmony had full teaching responsibilities with long hours and a large class. Despite his heavy workload, his twelve years at the conservatory saw the composing of some of his most famous works, including his first symphony. At the age of twenty-nine, he completed his first opera *Voyevoda* and composed the *Romeo and Juliet* overture. At the age of thirty-three, he started supplementing his income by writing as a music critic, and also composed his second symphony, first piano concerto, and his first ballet, *Swan Lake*.

The reception of his music sometimes included criticism, and Tchaikovsky took criticism very personally, being prone as he was to (attacks of) depression. These bouts with depression were exacerbated by an impaired personal social life. In an effort to calm and smooth that personal life, Tchaikovsky entered into a relationship and marriage with a conservatory student named Antonina Ivanovna Miliukova in 1877. She was star struck and had fallen immediately and rather despairingly in love with him. His pity for her soon turned into unmanageable dislike to the point that he avoided her at all cost. Once in a fit of depression and aversion, he even strolled into the icy waters of the Moscow River to avoid her. Many contemporaries believe the effort was a suicide attempt. A few days later, nearly approaching a complete mental breakdown, he sought refuge and solace fleeing to his brothers in St. Petersburg. The marriage lasted less than a month.



Figure 6.17 | Pyotr Tchaikovsky

Author | Nikolai Dmitriyevich Kuznetsov

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At this darkest hour for Tchaikovsky, a kind, wealthy benefactress who admired his music became his sponsor. Her financial support helped restore Tchaikovsky to health, freed him from his burdensome teaching responsibilities, and permitted him to focus on his compositions. His benefactor was a widowed industrialist, Nadezhda von Meck, who was dominating and emotional and who loved his music. From her secluded estate, she raised her eleven children and managed her estate and railroads. Due to the social norms of the era, she had to be very careful to make sure that her intentions in supporting the composer went towards his music and not towards the composer as a man; consequently, they never met one another other than possibly through the undirected mutual glances at a crowded concert hall or theater. They communicated through a series of letters to one another, and this distance letter-friendship soon became one of fervent attachment.

In his letters to Meck, Tchaikovsky would explain how he envisioned and wrote his music, describing it as a holistic compositional process, with his envisioning the thematic development to the instrumentation being all one thought. The secured environment she afforded Tchaikovsky enabled him to compose unrestrainedly and very creatively. In appreciation and respect for his patron, Tchaikovsky dedicated his fourth symphony to Meck. He composed that work in his mid-thirties, a decade when he premiered his opera *Eugene Onegin* and composed the *1812 Overture* (~~excerpt may be viewed at the link on <http://www.52composers.com/tchaikovsky.html>~~) and *Serenade for Strings*.

Tchaikovsky's music ultimately earned him international acclaim, leading to his receiving a lifelong subsidy from the Tsar in 1885. He overcame his shyness and started conducting appearances in concert halls throughout Europe, making his music the first of any Russian composer to be accepted and appreciated by Western music consumers. At the age of fifty, he premiered *Sleeping Beauty* and *The Queen of Spades* in St. Petersburg. A year later, in 1891, he was invited to the United States to participate in the opening ceremonies for Carnegie Hall. He also toured the United States, where he was afforded impressive hospitality. He grew to admire the American spirit, feeling awed by New York's skyline and Broadway. He wrote that he felt he was more appreciated in America than in Europe.

While his composition career sometimes left him feeling dry of musical ideas, Tchaikovsky's musical output was astonishing and included at this later stage of his life two of his greatest symphonies: *The Nutcracker* and *Iolanta*, both of which premiered in St. Petersburg. He conducted the premier of his sixth symphony, *Pathétique*, in St. Petersburg as well, but received only a lukewarm reception, partially due to his shy, lack-luster personality. The persona carried over into his conducting technique that was rather reserved and subdued, leading to a less than emotion-packed performance by his orchestra.

A few days after the premier, while he was still in the St. Petersburg, Tchaikovsky ignored warnings against drinking unboiled water, warnings due to the current prevalence of cholera there. He contracted the disease and died within a week at the age of fifty-three years old. Immediately upon his tragic death, the *Symphonie Pathétique* earned great acclaim that it has held ever since.

In the nineteenth century and still today, Tchaikovsky is among the most highly esteemed of composers. Russians have the highest regard for Tchaikovsky as a national artist. Igor Stravinsky stated, “He was the most Russian of us all!” (Taken from <http://www.tchaikovsky-research.net/en/forum/forum0291.html>.) Tchaikovsky incorporated the national emotional feelings and culture—from its simple countryside to its busy cities—into his music. Along with his nationalism influences, such as Russian folk song, Tchaikovsky enjoyed studying and incorporating German symphony, Italian opera, and French Ballet. He was comfortable with all of these disparate sources and gave all his music lavish melodies flooding with emotion.

Tchaikovsky composed a tremendously wide spectrum of music, with ten operas including *Eugene Onegin*, *The Maid of Orleans*, *Queen of Spades*, and *Iolante*; internationally-acclaimed ballets, including *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker* (~~excerpt may be viewed at the link on <http://www.52-composers.com/tchaikovsky.html>~~), *Snow Maiden*, and *Hamlet*; six symphonies, three piano concertos, various overtures, chamber music, piano solos, songs, and choral works.

LISTENING GUIDE

For audio, go to:

<https://www.youtube.com/watch?v=-BbToE99oIQ>

Composer: Pyotr (Peter) Ilyich Tchaikovsky (b. 1840-1893)

Composition: *1812* Overture

Date: 1882

Genre: Symphonic Overture

Form: Two-part overture—Choral and Finale

Performing Forces: Large orchestra, including a percussion section with large bells and a battery of cannons

What we want you to remember about this composition:

- The piece depicts preparation for war, the actual conflict, and victory after the war is ended. It is quite descriptive in nature.
- Tchaikovsky’s *1812 Overture* is one of the most famous and forceful pieces of classical music. The *1812 Overture* is particularly famous for its epic finale.
- It was made famous and mainstream to the public in the United States through public concerts on July 4th by city orchestras such as the Boston Pops.
- Though the piece was written to celebrate the anniversary of Russia’s victory over France in 1812, the piece’s finale is very often used for the 4th of July during fireworks displays.

Timing	Performing Forces, Melody, and Texture
0:00–2:14	The Russian hymn “Spasi, Gospodi, Iyudi Tvoya” (“O Lord, Save Thy People”) is performed in the strings
2:14– 3:46	The music morphs into a more suspenseful style creating tension of possible upcoming conflict.
3:46– 4:45	Snare drums set a military tone as the overtures theme is introduced. Listen how the rhythms line up clear and precise.
4:45– 6:39	An energetic disjunctive style portray an attack from the French. Brief motives of La Marseillaise, the French national anthem are heard. The energy continues to build. The tension diminishes.
6:39–8:10	A reference to a lyrical section is heard contrasting the previous war scene.
8:10–8:55	A traditional folkdance -tune “U vorot” (“At the gate”) from Russia is introduced into the work.
8:5–10:26	The energetic conflicting melodies are reintroduced depicting conflict.
10:26–11:11	The lyrical peaceful tune is reintroduced..
11:11–11:31	The folk dance is reintroduced..
11:31–12:05	The French Marseillaise motive appears again in the horns.The tension and energy again build.
12:05–12:56	Percussion and even real cannons are used to depict the climax of the war conflict. This followed by a musical loss of tension through descending and broadening lines in the strings.
12:56–13:59	The Russian Hymn is heard again in victory with the accompaniment of all the church bells in celebration commemorating victory throughout Russia.
13:59–14:11	The music excels portraying a hasty French retreat
14:11–15:09	The Russian anthem with cannons/percussion overpowers the French theme, The church bells join in again symbolic of the Russian victory.

MUSIC OF JOHN PHILIP SOUSA

John Philip Sousa, (b. Nov. 6, 1854-1939) was born in Washington, D.C. to a father, John Antonio Sousa, who played trombone in the U.S. Marine band and a mother, Maria Elisabeth Trinkaus, of Bavarian descent. The young Sousa was raised in a very musical environment and began studying voice, violin, piano, flute, baritone, trombone, and alto horn when his peers were just beginning first grade.

Sousa was an adventurous young man. At the young age of thirteen, he unsuccessfully tried to run away to join a circus band. Immediately after this episode, his

father enlisted him in the Marines as a band apprentice in the Marine Band. There he remained until he reached the age of twenty, complementing his Marine Band training in music by studying composition and music theory with the locally highly acclaimed orchestra leader, George Felix Benkert. During these early years with the Marine Band and under the music mentorship of Benkert, Sousa composed his first piece, *Moonlight on the Potomac Waltzes*.



Figure 6.18 | John Philip Sousa
Author | Elmer Chickering
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Upon his honorable discharge from the Marines in 1875, the twenty-one year old Sousa began performing on violin and touring. While playing violin, Sousa performed under the baton of Jacques Offenbach at the Centenary Exhibition in Philadelphia and Sousa's music later showed Offenbach's influence. While playing the violin in various theater orchestras, Sousa learned to conduct, a skill he would use for the remainder of his career. This period of Sousa's career eventually led to his conducting Gilbert and Sullivan's *H. M. S. Pinafore* on Broadway in New York. In 1879, while conducting in Broadway, Sousa met Jane van Middlesworth whom he married in December of that year. About a year later, Sousa assumed the leadership post of the Marine Band with the couple moving to Washington, D.C. Sousa conducted the Marine Band for the following twelve years, under the

presidential administrations of Rutherford Hayes, James Garfield, Grover Cleveland, Chester Arthur, and Benjamin Harrison. Sousa composed and performed repertoire at the request of these presidents and their respective first families.

In 1895, Sousa successfully debuted his first opera. In 1886, *The Gladiator*, using his most recognizable music form of the march, received national recognition from military bandleaders. Two years later, he dedicated his newly composed march *Semper Fidelis* to the officers and men of the Marine Corps; that piece now is traditionally known as the "official" march of the Marine Corps.

The Marine Band made its first recordings under Sousa's leadership. The phonograph had just recently been invented, and the Columbia Phonograph Company, seeking a military band to record, selected the Marine Band. They first released sixty recording cylinders and, within the decade, recorded and released for sale more than 400 different titles. These recordings made Sousa's marches and their performance by the Marine Band among the most popular to be recorded.

Having achieved stardom, the Marine Band went on two limited but successful tours in 1891-92. After completing these tours, promoter David Blakely convinced Sousa to resign his post to organize a civilian concert band. Sousa did so, forming

the New Marine Band which was a concert rather than a marching band. After receiving criticism from Washington for using the word “Marine” in the title of his civilian band, Sousa eventually dropped it from its name. The new band’s first performance was on September 26, 1892 in Stillman Music Hall in Plainfield, New Jersey. Two days prior to the concert, acclaimed bandmaster, Patrick Gilmore, died in St. Louis. Eventually nineteen former musicians from Gilmore’s band joined Sousa’s band. The names of many of these nineteen musicians are still recognized today, including Herbert L. Clark on cornet and E. A. Lefebvre on saxophone.

While conducting this new band, Sousa also continued to compose music. When vacationing in Europe with his wife in 1896, he received news that David Blakely had died. The couple immediately departed for home. During this time travelling back to the United States, Sousa wrote his most famous composition, *The Stars and Stripes Forever*.

From 1900 to 1910, the Sousa band toured extensively. Tours included performances in the United States, Great Britain, Europe, South Africa, Australia, Canada, New Zealand, Hawaii, and the South Pacific in the Canary Islands. These performances and tours contributed to Sousa’s band’s reputation as the most admired American band of its time.

After WWI, Sousa continued to tour with his band and became a champion and advocate for music education for all children; he also testified for composer’s rights before Congress in 1927 and 1928. His success won him many titles and honorary degrees. Other successes included his serving as guest speaker and conductor for the Marine Band in Washington, D.C. in 1932, performing *The Stars and Stripes Forever*. Later that same year, following a rehearsal of the Ringgold Band in Reading, Pennsylvania, the seventy-seven year old Sousa passed away.

Sousa had composed 136 marches, many on the fly in preparation for a performance in the next town. Sousa’s best known marches include *The Stars and Stripes Forever* (may be heard at http://www.marineband.marines.mil/Portals/175/Docs/Audio/Ceremonial/the_stars_and_stripes_forever.mp3), *Semper Fidelis* (may be heard at http://www.marineband.marines.mil/Portals/175/Docs/Audio/Ceremonial/the_thunderer.mp3), *The Washington Post*, *The Liberty Bell*, *Daughters of Texas*, *The Thunderer* (may be heard at http://www.marineband.marines.mil/Portals/175/Docs/Audio/Ceremonial/the_thunderer.mp3), *King Cotton* (may be heard at http://www.marineband.marines.mil/Portals/175/Docs/Audio/Ceremonial/king_cotton.mp3), and *Manhattan Beach*.

Sousa also wrote ten operas, including *El Capitan*, *The Queen of Hearts*, *The Smugglers*, and *Desiree*, as well as a series of music suites and seventy songs. Besides writing music, he authored several articles and letters to the editors on various subjects and wrote three novels, *The Fifth String*, *Pipedown Sandy*, and *The Transit of Venus*. *Marching Along* was his comprehensive autobiography.

A sign of his continuing fame, dedications and recognitions to the Sousa name include: a memory dedication of the newly-built 1939 Pennsylvania Avenue Bridge across the Anacostia River in Washington D.C., renaming of the of the Marine Bar-

racks band hall in his honor in 1974, and many others. In 1987, *The Stars and Stripes Forever* march was designated as the national march of the United States. Sousa became known as the “March King.”


~~For more information on Sousa, Read his obituary at:~~

~~<http://www.nytimes.com/learning/general/onthisday/bday/1106.html>~~

Focus Composition:

The Stars and Stripes Forever by John Philip Sousa (1896)

LISTENING GUIDE		
For audio, go to: http://www.marineband.marines.mil/Portals/175/Docs/Audio/Ceremonial/the stars and stripes forever.mp3		
As performed by “The President’s Own” United States Marine Corps Band, Washington, D.C.		
Composer: John Philip Sousa		
Composition: <i>The Star and Stripes Forever</i>		
Date: 1896		
Genre: March		
Performing Forces: large military band		
What we want you to remember about this composition:		
<ul style="list-style-type: none"> • It is the official National March of the United States 		
Other things to listen for:		
<ul style="list-style-type: none"> • After the march introduction, the sections of the march are called strains and then a trio section. The trio sections often have a contrasting section traditionally called a dogfight strain. These often are representative of a traditional silent movie battle scene. The “fight scene” is staged between the different sections of the band (upper and lower voices, brass against the woodwind, brass, woodwind and percussion). The complete form unfolds as follows: (Intro) aabbcddc 		
A score of the Stars and Stripes may be viewed at:		
file:///U:/My%20Documents/2014-2015/E%20Core/Chapter%20Six%20Romantic/StarsAndStripesForever_Conductor_scan.pdf		
Timing	Performing Forces, Melody, and Texture	Text and Form
00:00	Brief lecture introduction by the conductor	March Introduction

00:59	<p>Starts in Eb major with the entire band and plays ff (fortissimo, or very loud)</p>  <p>Fl. Picc. B[♭] Cls. Soprano Sax. Horns Sax. Trpts</p>	First Strain
01:03	<p>The first strain remains loud. Notes are quick and detached/separated, and include cymbal crashes. Notice the sudden softness and crescendos (gradually gets louder).</p>	
01:19	<p>The first strain then repeats itself.</p>	Second Strain
01:33	<p>Starts piano (soft volume) the first time, melody has longer notes. Woodwind melody is heard. Euphonium compliments piccolo and woodwinds on the melody.</p>	
01:50	<p>The second strain repeats itself. Volume brought up to f (loud) on the repeat. Brass and percussion are prominent.</p>	Trio
02:05	<p>With key change/pitch center to Ab. P (Piano) soft volume with flowing and connected (legato style) melody in the clarinets and saxophones being heard. The bells compliment woodwind on the melody.</p>	
02:37	<p>The Dog Fight Strain depicts two opposing forcing battling one another musically. In this case, separated articulated accents descending between upper and lower voices in battle with one another. The fight goes back and forth between upper and lower voice. Percussion adds gun/cannon fire sounds to contribute to the battle scene. Then entire band descends to the potential final strain.</p>	
03:00	<p>Final Strain of the Trio Begins softy (p) with the famous and easily recognized piccolo solo above the previously introduced woodwind trio melody. This section features the woodwind section. But instead of ending, the woodwinds set up a repeat back to the dogfight strain.</p>	
03:33	<p>Repeated Dog Fight Strain</p>	Final Strain of the trio and march

03:58	Final Strain of the trio and march-with the full compliment of the brass. The brass compliment and the piccolo solo to the end. Band plays fff (very very loud-fortississimo). Trumpets on the melody with trombones and euphoniums on the counter melody (polyphonic).	Stinger
04:29	Stinger—The march ends with the traditional musical exclamation point called the march stinger.	

We conclude this chapter with a consideration of two nationalist composers who made enduring contributions to the opera form. Some critics consider the opera form quintessential to the nineteenth century music world.

MUSIC OF GIUSEPPE VERDI

Giuseppe Verdi (1813-1901) succeeded Giacomo Rossini as the most important Italian opera composer of his day. Living during a time of national revolution, Verdi's music and name become associated with those fighting for an Italy that would be united under King Emmanuel. A chorus from one of his early operas about the ancient enslaved Hebrews would become a political song for Italian independent fighters. His last name, V.E.R.D.I. would become an acronym for a political call to rally around King Emmanuel. Although Verdi shied away from the political limelight, he was persuaded to accept a post in the Italian parliament in 1861.

As was the case with many sons of nineteenth-century middle-class families, Verdi was given many and early opportunities to further his education. He began music instruction with local priests before his fourth birthday. Before he turned ten, he had become organist of the local church, and he continued music lessons alongside lessons in languages and the humanities through his adolescence. He assumed posts as music director and then in 1839 composed his first opera. Like his predecessor, Rossini, Verdi would prove to be a prolific composer, writing 26 operas in addition to other large-scale choral works. Like Rossini's music, Verdi's music used recitatives and arias, now arranged in the elaborate *scena ad aria* format, with an aria that contained both slower *cantabile* and faster *cabaletta*. Verdi, however, was more flexible in his use of recitatives and arias and employed a

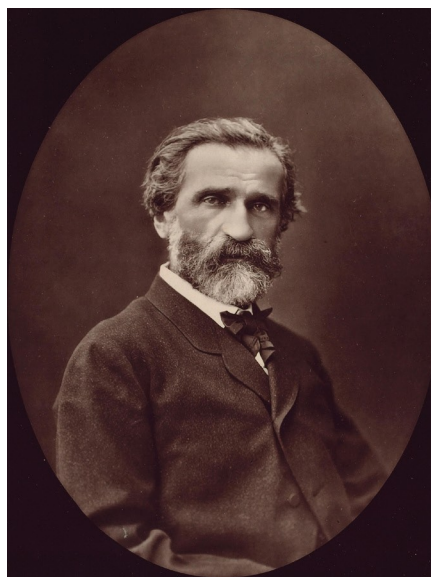


Figure 6.19 | Giuseppe Verdi

Author | Ferdinand Mulnier

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much larger orchestras than previous Italian opera composers, resulting in operas that were as dramatic as they were musical. His operas span a variety of subjects, from always popular mythology and ancient history to works set in his present that participated in a wider artistic movement called *verismo*, or realism.

Focus Composition:

Verdi, Excerpt from *La Traviata* (1853)

A good example of his operatic realism can be found in *La Traviata*, or *The Fallen Woman* (1853). This opera was based on a play by Alexandre Dumas. Verdi wanted it to be set in the present, but the censors at La Fenice, the opera house in Venice that would premiere the opera, insisted on setting it in the 1700s instead. Of issue was the heroine, Violetta—a companion-prostitute for the elite aristocrats of Parisian society—with whom Alfredo, a young noble, falls in love. After wavering over giving up her independence, Violetta commits herself to Alfredo, and they live a blissful few months together before Alfredo's father arrives and convinces Violetta that she is destroying their family and the marriage prospects of Alfredo's younger sister. In response, Violetta leaves Alfredo without telling him why and goes back to her old life. Alfredo is angry and hurt and the two live unhappily apart. A consumptive, that is, one suffering from tuberculosis, Violetta declines and her health disintegrates. Alfredo's father has a crisis of conscience and confesses to his son what he has done. Alfredo rushes to Paris to reunite with Violetta. The two sing a love duet, but it is soon clear that Violetta is very ill, and in fact, she dies in Alfredo's arms, before they can go to the church to be married. In ending tragically, this opera ends like many other nineteenth-century tales.

Verdi wrote this opera mid century with full knowledge of the Italian opera before him. Like his contemporary, Richard Wagner, Verdi wanted opera to be a strong bond of music and drama. He carefully observed how German opera composers such as Carl Maria von Weber and French Grand Opera composers such as Giacomo Meyerbeer had used much larger orchestras than had previous opera composers, and Verdi himself also employed a comparably large ensemble for *La Traviata*. Verdi also believe in flexibly using the operatic forms he had inherited, and so although *La Traviata* does have arias and recitatives, the recitatives are more varied and lyrical than before and the alternation between the recitatives, arias, and other ensembles, are



Figure 6.20 | *La Traviata*: Scene 1

Author | Carl Henning Lutzow d'Unker

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guided by the drama, instead of the drama having to fit within the structure of recitative-aria pairs. A good example is “La follie...Sempre libera” from the end of Act I in which Violetta debates whether she is ready to give up her independence for Alfredo. Although at the end of the aria it seems that she has decided to remain free, Act II begins with the two lovers living happily together, and we know that the vocal injections sung by Alfredo as part of Violetta’s recitative and aria of Act I have prevailed. This piece is also a good example of how virtuoso opera had gotten by the end of the nineteenth century. Earlier Italian opera had been virtuoso in its use of ornamentation. Verdi, however, required a much wider range of his singers, and this wider range is showcased in the scene we’ll watch. Violetta has a huge vocal range and performers must have great agility to sing the melismas in her part. As an audience, we are awed by her vocal prowess, a fitting response, given her character in the opera.

<p>LISTENING GUIDE</p> <p>For audio, go to: https://youtu.be/RJzeD4HHnxs Featuring Edita Bruberova as Violetta, Neil Shicoff as Alfredo, and the Orchestra and Chorus of the Teatro La Fenice in Venice, Italy, conducted by Carlo Rizzi</p>
<p>Composer: Verdi</p>
<p>Composition: “Follie” and “Sempre libera” from <i>La Traviata</i></p>
<p>Date: 1853</p>
<p>Genre: recitatives and aria from an opera</p>
<p>Form: alternates between singing styles of accompanied recitative, with some repetition of sections</p>
<p>Nature of Text: libretto by Francesco Maria Piave; Translation available at the following link: http://www.murashev.com/opera/La_traviata_libretto_English_Italian</p>
<p>Performing Forces: soprano (Violetta), tenor (Alfredo), and orchestra</p>
<p>What we want you to remember about this composition:</p> <ul style="list-style-type: none"> • The virtuoso nature of Violetta’s singing • The subtle shifts between recitative and aria, now less pronounced than in earlier opera • A large orchestra that stays in the background
<p>Other things to listen for:</p> <ul style="list-style-type: none"> • Alfredo’s more lyrical melody in distinction to Violetta’s virtuosity

Timing	Performing Forces, Melody, and Texture	Text and Form
0:00	Violetta sings a very melismatic and wide-ranged melody with flexible rhythm; the orchestra provides sparse accompaniment	Accompanied recitative: Follie! follie! Delirio vano è questo! Povera donna, sola, abbandonata in questo popoloso deserto che appellano Parigi. Che spero or più? Che far degg'io? Gioire, di voluttà ne' vortici perir.
0:26	Violetta sings wide leaps, long melismas, and high pitches to emphasize these words	Accompanied recitative: Gioir! (Pleasure!)
1:07	Stronger orchestral accompaniment as Violetta sings a more tuneful melody in a lilting meter with a triple feel	Aria: Sempre libera degg'io folleggiare di gioia in gioia, vo' che scorra il viver mio pei sentieri del piacer. Nasca il giorno, o il giorno muoia, sempre lieta ne' ritrovi, a dilette sempre nuovi dee volare il mio pensier.
2:06	Alfredo sings a more legato and lyrical melody in a high tenor range (this melody comes from earlier in the opera)	Alfredo's melody: Amore, amor è palpito . . . dell'universo intero – Misterioso, misterioso, altero, croce, croce e delizia, croce e delizia, delizia al cor.
2:41	Violetta sings her virtuoso recitative and then transitions into her aria style	Accompanied recitative and then aria: Follie . . . Sempre libera
3:56	Alfredo sings his lyrical melody and Violetta responds after each phrase with a fast and virtuosic melisma	Alfredo and Violetta sing: Repetition of text above

MUSIC OF RICHARD WAGNER

If Verdi continued the long tradition of Italian opera, Richard Wagner provided a new path for German opera. Wagner (1813-1883) may well have been the most influential European composer of the second half of the nineteenth century. Never shy about self-promotion, Wagner himself clearly thought so. Wagner's influence was both musical and literary. His dissonant and chromatic harmonic experiments even influenced the French, whose music belies their many verbal denunciations of Wagner and his music. His essays about music and autobiographical accounts of his musical experiences were widely followed by nineteenth-century individuals, from the average bourgeois music enthusiast to philosophers such as Friedrich Nietzsche. Most disturbingly, Wagner was rabidly anti-Semitic, and generations later his writing and music provided propaganda for the Nazi Third Reich.



Figure 6.21 | Richard Wagner

Author | Cäsar Willich

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Born in Leipzig, Germany, Wagner initially wanted to be a playwright like Goethe, until as a teenager he heard the music of Beethoven and decided to become a composer instead. He was particularly taken by Beethoven's Ninth Symphony and the addition of voices as performing forces into the symphony, a type of composition traditionally written for orchestra. Seeing in this work an acknowledgement of the powers of vocal music, Wagner set about writing vocal music. Coming to age during a time of rising nationalism, Wagner criticized Italian opera as consisting of cheap melodies and insipid orchestration unconnected to its dramatic purposes, and he set about providing a German alternative. He called his operas music dramas in order to emphasize a unity of text, music, and action; and declared that they would be *Gesamtkunstwerk*, or "total works of art." As part of his program, he wrote his own librettos and aimed for what he called unending melody: the idea was for a constant lyricism, carried as much by the orchestra as by the singers.

Perhaps most importantly, Wagner developed a system of what scholars have come to call Leitmotifs. Leitmotifs, or "guiding motives," are musical motives that are associated with a specific character, theme, or locale in a drama. Wagner integrated these musical motives in the vocal lines and orchestration of his music dramas at many points. Wagner believed in the flexibility of such motives to reinforce an overall sense of unity within his compositions, even if primarily at a subconscious level. Thus, while a character might be singing a melody line using one leitmotiv, the orchestration might incorporate a different leitmotiv, suggesting a connection between the referenced entities.

Wagner also designed and built a theatre for the performance of his own music dramas. The Festival Theatre in Bayreuth, Germany was the first to use a sunken or-

chestra pit, and its huge backstage area allowed for some of the most elaborate sets of Wagner's day. It was here that his famous cycle of music dramas, *The Ring of the Nibelungen*, was performed, starting in 1876. *The Ring of the Nibelungen* consists of four music dramas with over fifteen hours of music. Wagner took the story from a Nordic mythological legend that stems back to the Middle Ages. In it, a piece of gold is stolen from the Rhine River and fashioned into a ring, which gives its bearer ultimate power. The cursed ring changes hands, causing destruction around whoever possesses it. Eventually the ring is returned to the Rhine River, thereby closing the cycle. Into that story, which some may recognize from the much later fiction of J. R. R. Tolkien's *Lord of the Rings*, Wagner interwove stories of the Norse gods and men. Wagner's four music dramas trace the saga of the king of the gods, Wotan, as he builds Valhalla, the home of the gods, and attempts to order the lives of his children, including that of his daughter, the valkyrie warrior Brünnhilde.

Focus Composition:

Conclusion to *The Valkyrie* (1876)

In the excerpt we'll watch from the end of *The Valkyrie*, the second of the four music dramas, Brünnhilde has gone against her father, and, because Wotan cannot bring himself to kill her, he puts her to sleep before encircling her with flames, a fiery ring that both imprisons and protects his daughter. This excerpt provides several examples of the *Leitmotiv* for which Wagner is so famous. Their presence, often subtle, is designed to guide the audience through the drama. They include melodies, harmonies, and textures that represent Wotan's spear, the god Loge—a shape shifting life force that here takes the form of fire—sleep, the magic sword, and fate. The sounds of these motives is discussed briefly below and accompanied by excerpts from the musical score for those of you who can read musical notation.

The first motive heard in the video you will watch is **Wotan's Spear**. The spear represents Wotan's power. In this scene, Wotan is pointing it toward his daughter Brünnhilde, ready to conjure the ring of fire that will both imprison and protect here. Representing a symbol of power, the spear motive is played at a *forte* dynamic by the lower brass. Here it descends in a minor scale that reinforces the seriousness of Wotan's actions.



Figure 6.22 | Wotan's Spear

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Wotan commands Loge to appear and suddenly the music breaks out in a completely different style. **Loge’s music**—sometimes also referred to as the magic fire music—is in a major key and appears in upper woodwinds such as the flutes. Its notes move quickly with staccato articulations suggesting Loge’s free spirit and shifting shapes.



Figure 6.23 | Loge’s Music (aka The Magic Fire Music)

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Depicting Brünnhilde’s descent into sleep, Wagner wrote a chromatic musical line that starts high and slowly moves downward. We call this phrase the Sleep motive:



Figure 6.24 | Sleep

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After casting his spell, Wotan warns anyone who is listening that whoever would dare to trespass the ring of fire will have to face his spear. As the drama unfolds in the next opera of the tetralogy, one character will do just that: Siegfried, Wotan’s own grandson. He will release Brünnhilde using a magic sword. The melody to which Wotan sings his warning with its wide leaps and overall disjunct motion sounds a little bit like the motive representing Siegfried’s sword.



Figure 6.25 | Siegfried’s Sword

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One final motive is prominent at the end of *The Valkyrie*, a motive which is referred to as Fate. It appears in the horns and features three notes: a sustained pitch that slips down just one step and then rises the small interval of a minor third to another sustained pitch.

WOTAN.

Wer mei - nes
la melodia sempre legato

sempre stacc.

pp *marc.*

Spee - res Spit - ze fürch -

cresc poco a poco

pp *pp*

Detailed description: This figure shows two systems of musical notation. The first system features a vocal line for Wotan in bass clef with the lyrics 'Wer mei - nes' and a piano accompaniment in bass clef with the instruction 'la melodia sempre legato'. The piano part includes 'sempre stacc.' and 'pp marc.' markings. The second system continues the vocal line with 'Spee - res Spit - ze fürch -' and the piano accompaniment with 'cresc poco a poco' and 'pp' markings. The piano part is marked with asterisks and 'pp' throughout.

Figure 6.26 | Wotan's Warning (subtly alluding to Siegfried's sword)

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pp *pp*

Detailed description: This figure shows a single melodic line in bass clef. It begins with a piano (*pp*) dynamic and features a long, sweeping melodic phrase that ends with a final chord marked *pp*.

Figure 6.27 | Fate (the motive starts in the second measure of the excerpt)

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Now that you've been introduced to all of the leitmotifs in the excerpt, follow along with the listening guide. As you listen, notice how prominent the huge orchestra is throughout the scene, how it provides the melodies, and how the strong and large voice of the bass-baritone singing Wotan soars over the top of the orchestra (Wagner's music required larger voices than earlier opera as well as new singing techniques). See if you can hear the *Leitmotifs*, there to absorb you in the drama. Remember that this is just one short scene from the midpoint of the approximately fifteen-hour-long tetralogy.

LISTENING GUIDE

For audio, go to: https://www.youtube.com/watch?v=4riBed_LmJY

~~https://www.youtube.com/watch?v=4tDP_K1dQ_M~~

Performed by Donald McIntyre (Wotan) and Gwyneth Jones (Brünnhilde), accompanied by the Bayreuth Festival Orchestra, conducted by Pierre Boulez (19746), starting at 13:53

Composer: Richard Wagner
Composition: <i>The Valkyries</i> , Final scene: Wotan's Farewell
Date: 1870
Genre: music drama (or nineteenth-century German opera)
Form: through-composed, using <i>Leitmotius</i>
<p>Nature of Text: <i>(He looks upon her and closes her helmet: his eyes then rest on the form of the sleeper, which he now completely covers with the great steel shield of the Valkyrie. He turns slowly away, then again turns around with a sorrowful look.)</i></p> <p><i>(He strides with solemn decision to the middle of the stage and directs the point of his spear toward a large rock.)</i> Loge, hear! List to my word! As I found thee of old, a glimmering flame, as from me thou didst vanish, in wandering fire; as once I stayed thee, stir I thee now! Appear! come, waving fire, and wind thee in flames round the fell!</p> <p><i>(During the following he strikes the rock thrice with his spear.)</i> Loge! Loge! appear! <i>(A flash of flame issues from the rock, which swells to an ever-brightening fiery glow.)</i> <i>(Flickering flames break forth.)</i></p> <p><i>(Bright shooting flames surround Wotan. With his spear he directs the sea of fire to encircle the rocks; it presently spreads toward the background, where it encloses the mountain in flames.)</i></p> <p>He who my spearpoint's sharpness feareth shall cross not the flaming fire!</p> <p><i>(He stretches out the spear as a spell. He gazes sorrowfully back on Brünnhilde. Slowly he turns to depart. He turns his head again and looks back. He disappears through the fire.)</i></p> <p><i>(The curtain falls.)</i></p> <p>Wagner, Richard. <i>Die Walküre</i>. [English Transl. By Frederick Jameson; Version Française Par Alfred Ernst]. Leipzig: Eulenburg, 1900. Print. Eulenburgs kleine Partitur-Ausgabe.</p>

Performing Forces: Bass-baritone Wotan, large orchestra		
What we want you to remember about this composition:		
<ul style="list-style-type: none"> • It uses <i>Leitmotiv</i>s • The orchestra provides an “unending melody” over which the characters sing 		
Other things to listen for:		
<ul style="list-style-type: none"> • Listen for the specific <i>Leitmotiv</i>es 		
Timing	Performing Forces, Melody, and Texture	<i>Leitmotiv</i> and Form
13:53	Descending melodic line played in octaves by the lower brass	Wotan’s spear: Just the orchestra
14:06	Wotan sings a motivic phrase that ascends; the orchestra ascends, too, supporting his melodic line	Löge, hör! Lausche hieher! Wie zuerst ich dich fand, als feurige Glut, wie dann einst du mir schwandest, als schweifende Lohe; wie ich dich band
14:29	Appears as Wotan transitions to new words still in the lower brass	Spear again: Bann ich dich heut’!
14:29	Trills in the strings and a rising chromatic scale introduce Wotan’s striking of his spear and producing fire introducing the . . .	Fire music: Herauf, wabernde Loge, umlo-dre mir feurig den Fels! Loge! Loge! Hieher!
15:03	fire music played by the upper woodwinds (flutes, oboes, and clarinets).	Fire music: Just the orchestra
15:36	Slower, descending chromatic scale in the winds represents Brünnhilde’s descent into sleep	Sleep: Just the orchestra
16:04	As Wotan sings again, his melodic line seems to allude to the sword motive, doubled by the horns and supported by a full orchestra.	Sword motive: Wer meines Speeres Spitze fürchtet, durchschreite das Feuer nie!
16:31	Lower brass prominently play the sword motive while the strings and upper woodwinds play motives from the fire music; a gradual decrescendo	Sword motive; fire music continues: Just the orchestra
17:42	The horns and trombones play the narrow-raged fate melody as the curtain closes	Fate motive: Just the orchestra

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

Postlude.

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

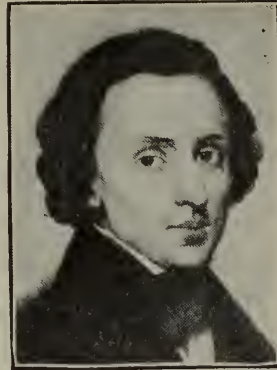
Not readily expressing himself in choral composition, Schumann's subjective, undramatic mode of thought made the success of his opera "Genoveva" and of his "Faust" and "Manfred" impossible. The cantata "Paradise and the Peri" shows his romantic power in its mystic story of the fairy-land of the East. 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

his poetic piano playing in various German towns, and on visiting Paris in 1831 he achieved instant success at a concert in *Pleyel's* house. Becoming a favorite with musicians and Parisian society, he remained at Paris engaged as instructor to French and Polish aristocrats, playing in *salons* and at yearly concerts. In 1837 he came under George Sand's influence, and, in failing health, went with her to Majorca in 1838. There consumption developed; and returning to Paris he lived in retirement till his death. He was buried in the cemetery of Père la Chaise.



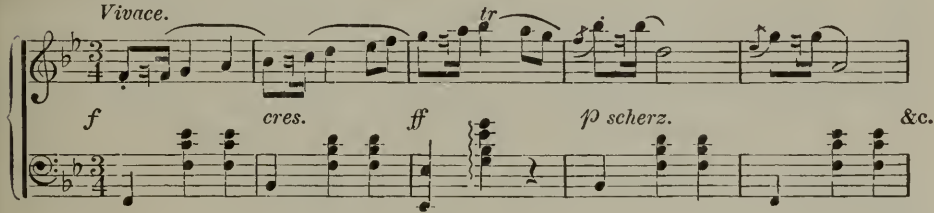
CHOPIN

175. Character. Schumann hailed Chopin in his journal with a "Hats off, gentlemen, a genius!" Great was the spell that Chopin exerted as an artist. He was unique in achieving the first rank, although composing only for one instrument,

DANCE THEMES.

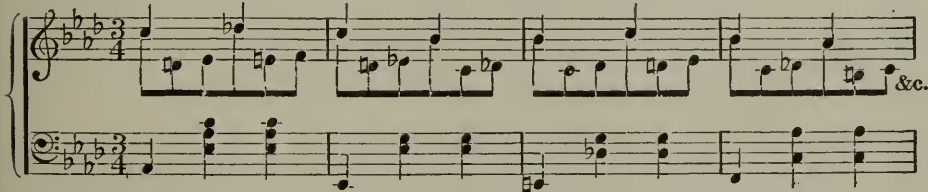
Mazurka, op. 7, no. 1.

Vivace.



Waltz, op. 42.

Vivace.



the piano. Always of a poetic and sensitive nature, his disposition, buoyant in youth, became morbid in later life. Educated as an aristocrat, his fastidiousness as to his personal

surroundings extended also to his music, resulting there in a rare standard of excellence and an absence of banalities. As a pianist he was better adapted to the *salon* than the concert stage. He played with the same versatility, rhythm, and delicacy that distinguished his compositions, and magnetized his audiences by his poetic and emotional interpretations.

176. **Piano Style.** Chopin's distinctive work with the piano was to liberate its music effectually from orchestral domination by the development of unsuspected resources. These were: first, his use of the *singing legato*, for which he invented new rhythms requiring a more flexible and free use

THEME OF NOCTURNE, OP. 15, NO. 2, SHOWING CADENZA EFFECT.

Larghetto.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 2/4. The tempo marking is *Larghetto*. The first system shows the initial melody in the right hand and a simple accompaniment in the left hand. The second system features a complex, rapid right-hand passage (the cadenza) over a sustained bass line. The third system continues the right-hand melody with a trill and ends with '&c.'

of the hand and fingers, and producing an overlapping and blending of tones; second, his adoption of the *tempo rubato*, or flexible time element, much abused by following pianists, but permitting a freer play of emotion in Chopin's treatment of it; third, a greater *delicacy of nuance* in the expression

of melody, with infinite shadings between *piano* and *forte*; fourth, the application of the *vocal cadenza* and *embellishments* to the piano, as in the nocturnes, always, however, as a direct emphasis of the spirit of the composition; fifth, especially in the larger works and *études*, *extended arpeggio figures*, with the interval of the tenth frequent, and *smooth passage work* in thirds and sixths.

Chopin's individuality was strongly stamped on all his works, the harmonies of which were selected with super-sensitive delicacy, while rhythms combined with these to express every shade of his thought. Chromatic modulations and harmonies produced a blending of outlines which tended toward the ultra-romantic school.

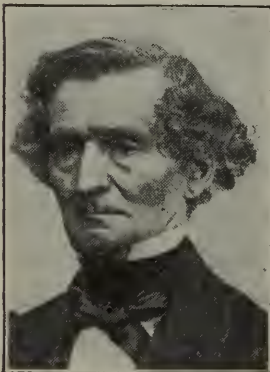
177. Works. Although a romanticist, Chopin did not affix titles to his works, but simply grouped them according to their style. Such groups were: first, idealized dance forms, including *mazurkas* of strong Polish style, and with the erratic Slav rhythms, *waltzes*, and stately, chivalric *polonaises*, some almost savage in effect; second, *nocturnes* and *preludes*, the former suggested by the works of John Field, full of delicacy, sometimes rather morbid, and with a profusion of Oriental ornament admirably adapted to the *salon*, and the latter, little tone poems of striking character, sometimes fragmentary; third, *ballades*, *impromptus*, *scherzi*, *rondos*, the "Berceuse," etc., in forms frequently invented on the spur of the moment to express some original thought, and of which the ballades especially contain exquisite contrasts, with much nobility of conception; fourth, three *sonatas* — a form somewhat foreign to Chopin's mode of thought, yet permeated with invariable refinement; fifth, *études*, wonderful in technical attainments and musical beauty; and sixth, two *concertos*, which embody the best of Chopin's thought, although hampered by weak orchestral accompaniments.

Other distinctive compositions comprise a two-piano rondo, a trio for piano and strings, and a number of songs of delicacy and charm.

Section 4

BERLIOZ AND LISZT

178. Programme Music. Attempts to express definite ideas in music had been made at an early period, as, for instance, in the "Bible Sonatas" of Kuhnau and the little genre pieces of the early French clavier school. An impetus was given to descriptive music by the opera and oratorio, even in early works like Monteverde's "Tancred and Clorinda," and later in the oratorios of Handel and Haydn. Beethoven, in such works as the "Pastoral Symphony," described scenes in music, and Schubert, Mendelssohn, and Schumann accomplished some of their finest writing in depicting scenes or characters. With the growth of orchestral color and intense romantic poetry, incitement was given for still bolder flights from the sphere of abstract music. Thus as an extreme development of the romantic school arose the group of composers who have avowedly championed the so-called "programme music," or music designed to illustrate some poem or poetic story by arousing the feelings incidental to it. Proceeding from the depiction of moods, this school of writers has sometimes attempted to reproduce in music the exact sounds connected with the scenes illustrated — the roar



BERLIOZ

of battle, the calls of birds, and the like, — while the musical form is wholly subordinated to the sequence of the poetic ideas. Hot controversies, not even yet settled, have arisen with the advocates of abstract or "absolute" music.

179. Hector Berlioz (1808–1869). Berlioz was born near Grenoble, in the south of France. At eighteen, sent by his father to Paris to study medicine, his early musical propensities obtained control, and, after a violent quarrel with his parents, he embarked on a musical

career, entering the Conservatoire. Here his radical opinions and dislike of restraint brought him into conflict with the authorities, especially Cherubini, who was then director. In 1830, however, he succeeded in winning the "Prix de Rome," which gave him two years' study in Italy and a year of travel. But in eighteen months he returned to Paris, where he made a scanty living by giving concerts, and by working for newspapers, proving himself an able critic.

180. Berlioz's Romanticism. One effect of the Revolution had been to produce in Paris a school of young poets and *littérateurs* — Victor Hugo, Alfred de Vigny, etc. — of intense passions and radical theories, who gloried in pessimistic and morbid views of life. Hitherto French musicians had taken no part in this movement, still writing grandiose operas on conventional lines. But Berlioz, of frenetic moods and passions, readily associated with the band, setting himself the task of reproducing in music similar sentiments. With a mind which magnified the simplest feelings to the verge of insanity, he grasped at every possible means of representing these inflated imaginings, and in so doing developed a style so startlingly original as to baffle the critics, even to the present day. Boldly proclaiming his faith in programme music, he gave titles and programmes to all his works; and, taking the orchestra as his chief medium of expression, he invented new combinations and uses of instruments which have won him the title of father of modern orchestration.

The intensity of his musical works reached its height in the years immediately following his marriage to an Irish actress, Henrietta Smithson, in 1833. His life with her was, unfortunately, miserable. After this time his ardor cooled somewhat, and his works took on a more intellectual cast. But he never achieved popularity in France during his lifetime. He obtained only subordinate positions, and earned a scant livelihood, although his fame spread abroad in Germany, Russia, and England.

181. **Berlioz's Style.** He was a unique figure, having, apparently, no direct musical ancestors. His education was gained mostly through the study of scores, especially those of Beethoven and Gluck; but his feeling for orchestral color

THEMES FROM THE SYMPHONIE PHANTASTIQUE.

"L'Idée Fixe."

Allegro agitato.

Combination of the "Dies Irae" with the "Ronde du Sabbat" in the last movement.

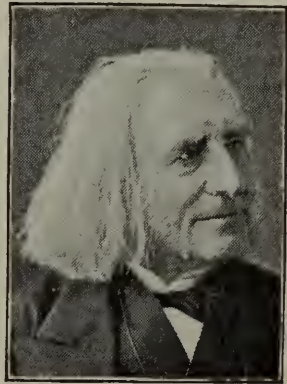
was so intense and original as to dominate all other elements in his music. To interpret his extreme moods he added enormously to the volume of sound. He introduced new instruments, and tried new effects, like putting the wind in-

struments in bags, and binding sponges on the drumsticks. Sometimes, though not always, he was successful in getting the realism which he sought. As a fruit of his experiences, he left a treatise on orchestration which has proved valuable as a text-book.

Berlioz's melodies are peculiar to himself in form and rhythm, and are rendered still more striking by unexpected turns in harmony, which constantly occur.

182. Berlioz's Compositions. His first great work was the "Symphonie fantastique," written in 1829, while he was at the Conservatoire. In this, scenes from the life of an artist are realistically treated, the whole being unified by the device of a "fixed idea," or characteristic phrase which, æsthetically altered, pervades the whole. Another symphony, "Harold in Italy," written in 1834, has a leading viola part; while the form of the *dramatic symphony*, in which, following Beethoven's ninth, voices are occasionally introduced with the orchestra, is adopted in his "Romeo and Juliet," and the popular "Damnation of Faust." The "Requiem" is one of his noblest works, while several overtures, notably the "Benvenuto Cellini," are excellent. His operas did not achieve success, but the oratorio "L'Enfance du Christ" has passages of great purity and classic style.

183. Franz Liszt (1811-1886). Born near Oedenburg, Hungary, Liszt received his first musical instruction on the piano from his father, who was steward to Prince Esterhazy. He played a Ries concerto in public at nine. As a result, he was sent to Vienna, where he studied with *Carl Czerny* and *Salieri*, and at eleven, gave a successful concert. In the same year, 1823, he went to Paris. He was there refused at the Conservatoire by Cherubini, but he quickly became the idol of the *salons*,



LISZT

thereafter taking no more piano lessons. The success of his opera "Don Sancho," at the Grand Opera House, incited further contrapuntal study; and upon his father's death he withdrew from society, occupying himself with the metaphysical sciences. But *Paganini's* playing, in 1831, determined him to develop piano technique on similar lines; and his resultant piano execution caused him to be classed in spirituality and in technique above the popular idol, *Thalberg*. He also contracted a warm friendship with Chopin.

Liszt's subsequent life was fraught with incident. On concert tours he received constant ovations in the large cities; he was instrumental in building a Beethoven monument at Bonn, and in aiding the sufferers at Pesth; he lived for some time with the gypsies, studying their customs and music; and, after ten years of travel, he settled at Weimar as chapelmaster. Here he brought out works of new composers like Berlioz, Raff, and Wagner; gathered artists about him; composed music; and wrote books and critiques. Finally, angered at adverse criticisms, especially of Cornelius's "Barber of Bagdad," which he produced, he resigned his position, and was made an Abbé at Rome, in 1865. Thenceforth he spent his winters at Rome and his summers at Weimar, teaching, and writing chiefly religious music. Fêted throughout his life, he died universally popular. He breathed his last at Bayreuth, where he was attending a festival.

184. Liszt's Piano Works. Both as a player and a teacher Liszt is recognized as the greatest pianist. He realized to the full the resources of the modern piano with his orchestral style, which involves novelties in the way of varying touches, development of extreme registers, cadenza effects of interlocking hand figures, bold glissandos, and tremendous climaxes. His piano works include both original pieces and transcriptions. Of the former, his études, Paganini studies, two concertos, and sonata in B minor, reflect his mastery of tonal

color through technical devices; while his quieter "Consolations," "Liebestraume," and "Années de Pèlerinage" are rich in harmony and melody. The transcriptions reflect from a pianistic point of view the spirit of the themes chosen. They include piano arrangements of songs by various composers, especially Schubert, whose marches and

THEMES FROM ELEVENTH RHAPSODIE.

Andante sostenuto.

The image displays two systems of musical notation for a piano arrangement. The first system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo marking 'Andante sostenuto.' is written above the first staff. The second system also uses a grand staff, with the treble clef staff containing a melodic line and the bass clef staff providing harmonic support. The piece concludes with a 'ten.' (ritardando) marking and '&c..' indicating further music.

waltzes he also treated; of Bach organ preludes and fugues; of orchestral works, embracing all the Beethoven symphonies; of operatic airs worked into fantasias; and of Hungarian tunes collected into fifteen *rhapsodies*, all of which clearly reflect the national style.

Liszt exerted no less influence on piano playing by his teaching, which was gratuitous in his later life. Many of his pupils are still leading performers and musical authorities.

185. Liszt's Orchestral Works. Even more important was his work in this field. As a conductor he founded a new style of orchestral expressiveness, and as a composer he allied himself with the "programme" school, carrying ideas similar to those of Berlioz into new channels. From his work the

symphonic poem emerged, now adopted as the symphonic form of the Programmist, and intended to illustrate some intensely dramatic poem or poetic story in music. With marvellous command of the orchestra, and with more subjectivity than Berlioz, he wrote thirteen of these poems: some on

PRINCIPAL THEME OF "FAUST" SYMPHONY.

The musical score is presented in three staves. The top staff is for the Oboe, starting with the tempo marking *Lento assai.* and a dynamic marking *p*. The middle staff is for Clarinets and Bassoon, with a dynamic marking *ff* for the Clarinets and *p* for the Bassoon. The bottom staff is for the Bassoon, with a dynamic marking *p* and the instruction *perdendo.* The score includes various musical notations such as notes, rests, and dynamic markings.

classic subjects, as "Orpheus," "Prometheus"; some reflective, as "Les Préludes," or descriptive, as "Festal Sounds"; and some patriotic, as the "Battle of the Huns." Two symphonies, the "Faust" and the "Dante," are descriptive in character.

186. Vocal Works. Liszt's songs are highly dramatic, and written in the *durchkomponirtes* style, with rich orchestral accompaniment. Other works are for chorus with orchestra, or for men's voices alone. The religious compositions, including two masses, cantatas, psalms, and two oratorios, the "Holy Elizabeth" and the "Christus," are all strongly dramatic and supported by highly colored orchestration.

SUMMARY

Mendelssohn, Schumann, and Chopin all accomplished their best work on the lines of the romantic school. While acknowledging the value of classic forms, each sought original channels of expression for more highly colored thought.

Mendelssohn, cultured and early matured, was a close student of the classics; but in his elfin music, his national coloring, and his landscape painting, romanticism abounds. His works have much smoothness, polish of expression and elegance of structure, with the occasional fault of mannerisms and monotonous rhythms.

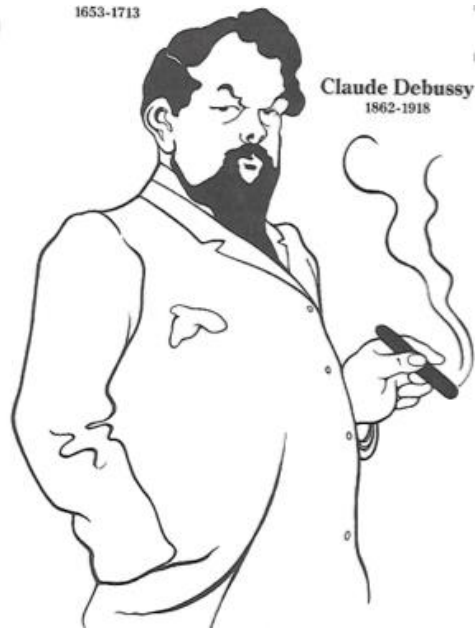
Schumann was less finished in style, but more forceful and suggestive. His short and characteristic pieces are the most successful, as they are written in new forms, for the expression of original ideas. His orchestration is clumsy compared with that of Mendelssohn, but his songs are subjective and rich in accompaniment.

Chopin combined the passionate Polish nature with the elegance of the Parisian. Writing mainly for the piano, he developed technically and musically a new style of poetic expression.

The later romanticists developed "programme" music, which sought to portray a sequence of definite scenes or actions. Berlioz, the founder of this school, evolved a new style of orchestral color by which he expressed extreme emotional ideas, couched in peculiar melodies, rhythms, and harmonies. The titles given to his works were illustrated with great definiteness.

Franz Liszt was equally influential as player, teacher, conductor, and composer. For the piano he developed a new orchestral technique; and to the programme school he contributed the form of the symphonic poem, of which he wrote examples showing wonderful mastery of orchestration.

Claude Debussy



Claude Debussy was born in Saint-Germain-en-Laye, France, on August 22, 1862. He was the oldest of five children. His father owned a china and crockery shop, and his mother, Victorine Manoury Debussy, was a seamstress.

Claude began piano lessons at the age of seven with an Italian violinist named Cerrito. His musical talent was quite evident, and by the age of ten Claude began studying music at the Paris Conservatoire. During his time there he studied composition, music history, piano, organ, and solfège. His experimental approach to composing music was problematic to his teachers however, as he did not like following the strict rules of the Conservatory.

In 1884 Debussy was awarded the Prix de Rome for his composition *L'enfant prodigue* (*The Prodigal Son*), and received a scholarship to the Académie des Beaux-Arts. In the next year Debussy wrote of his longing to pursue his own way composing, saying, "I am sure the Institute would not approve, for naturally it regards the path which it ordains as the only right one. But there is no help for it! I am too enamoured of my freedom, too fond of my own ideas!"

Debussy returned to Paris in 1887, and soon after was introduced to Gamelan music (Indonesian music performed with bells, gongs and xylophones, and sometimes voices). In the following years Debussy would incorporate these sounds in his own music, producing a unique new sound. The music written during this period represents his early masterpieces, including *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*)(1892) which earned Debussy significant recognition, finally establishing him as a leading figure in French music.

Claude Debussy died on March 25, 1918. He is remembered as one of the most influential composers of the Impressionist Era.



Prélude à l'après-midi d'un faune

Debussy's *Prelude a l'après-midi d'un faune*, a symphonic poem for orchestra, was first performed in 1894. It describes the dreams of a faun, a mythical half-human, half-goat figure, in the afternoon heat.

Symphonic Poem: The story is told through the imaginative music written for orchestra. No vocal soloists, choral singing or dancing.

The image shows a musical score for the flute and piano parts of the first section of Debussy's 'Prélude à l'après-midi d'un faune'. The score is written in G major (one sharp) and 3/8 time. It consists of three staves for the flute and two staves for the piano. The flute part is marked 'Flute' and 'Fl.' and features a melodic line with a triplet of eighth notes. The piano part is marked '4' and features a bass line with a triplet of eighth notes. The score is written in a standard musical notation style with a treble clef for the flute and a grand staff for the piano.

Debussy's Piano Music



This is a picture of Debussy playing some of his compositions for friends. Look carefully at the photograph. What can you tell about the people from this photograph? Where are they looking? What are they thinking? Identify the objects in the room. Which of the pieces below do you think

Debussy is playing for his friends?

Children's Corner is a set of six pieces of music for piano. Typical childhood activities and interests of the time are imaginatively described through Debussy's musical sounds. It takes about 15 minutes to listen to all six pieces in a row. The names of the pieces are:

1. *Doctor Gradus ad Parnassum*. Imagine someone practicing the piano.
2. *Jimbo the Elephant's Lullaby*. Listen for a very low sounding melody. If you were an elephant, would this music put you to sleep?
3. *Serenade of the Porcelain Doll*. Why is this piece soft and delicate?
4. *The Snow is Dancing*. How much is it snowing? What sort of tempo does this piece of music have? Why did Debussy write it that way?
5. *The Little Shepherd*. Picture a young shepherd playing a flute or recorder to occupy his time while he cares for his sheep.
6. *Golliwogg's Cakewalk*. This is a piece of music which sounds a little jazzy. It is meant to describe a dance competition. The dancer with the most elaborate steps wins a cake. This is where the expression "takes the cake" comes from.

Mr. Lamoureux likes the first and fourth pieces best. Which are your favourites?

La cathédrale engloutie. (*The Submerged Cathedral*) As you listen to this piece of music, imagine the painting by Monet called Rouen Cathedral.

Reflets dans l'eau. (*Reflections on the Water*) As you listen to this piece of music, imagine the painting by Monet called The Water Lily Pond.

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Igor Stravinsky



Igor Stravinsky was born in St. Petersburg, which was the capital of Russia at the time. His father was a famous opera singer, so as a child Igor got to hang out at the opera house, where he met all the famous musicians of the day. At one performance, he even caught sight of Tchaikovsky.

Igor began taking piano lessons at age 9. When he grew up, he started studying law. One of his fellow law students was the son of composer Nikolai Rimsky-Korsakov, who agreed to give Stravinsky composition lessons. Law fell by the wayside completely after Stravinsky had a big success with *The Firebird*, which he composed for Serge

Diaghilev, head of the Russian Ballet.

Stravinsky went on to write more ballets for Diaghilev. One of those was *The Rite of Spring*, about a pagan ritual in ancient Russia. The opening night audience found the music and choreography so shocking that there was actually a riot in the theater!

Stravinsky moved around a lot. In Europe, he lived in France and Switzerland; during World War II, he came to the United States, where he lived in both California and New York. Stravinsky's music moved around, too -- he never really picked one style. He wrote Russian-sounding music, music that looked back to previous centuries, modern music, opera, and religious music -- including a symphony with psalms in it.

Ballet is a type of dance which tells a story, often with amazing costumes and scenery. The music to accompany the dancers is provided by an orchestra.

The Rite of Spring was composed by Igor Stravinsky and tells the story about a sacrificial ritual that was performed in ancient pagan Russia before the Russians became Christians. At the first performance, the ballet was so controversial that the audience rioted.



The ***Firebird*** ballet was also composed by Igor Stravinsky and centers on the journey of its hero, **Prince Ivan**. While hunting in the forest, he strays into the magical realm of **Koschei the Immortal**, whose immortality is preserved by keeping his soul in a magic egg hidden in a casket. Ivan chases and captures the Firebird and is about to kill her; she begs for her life and he spares her. As a token of thanks, she offers him an enchanted feather that he can use to summon her should he be in dire need.

Prince Ivan then meets thirteen princesses who are under the spell of Koschei. The next day, Ivan confronts the magician and eventually they begin quarrelling.

When Koschei sends his minions after Ivan, he summons the Firebird. She intervenes, bewitching the monsters and making them dance an elaborate, energetic dance. The creatures and Koschei then fall into a deep sleep. While they sleep, the Firebird directs Ivan to a tree stump where the casket with the egg containing Koschei's soul is hidden. Ivan destroys the egg and with the spell broken, the magical creatures that Koschei held captive are freed and the palace disappears. All of the "real" beings, including the princesses, awaken, and with one final hint of the Firebird's music celebrate their victory.

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