

# MUSIC 324: MUSIC HISTORY II

## *Test 2 Review*

- I. Ludwig van Beethoven
  - A. Biographical and Compositional Information
    1. See earlier Beethoven Study Guide
  - B. Works
    1. Piano Sonata in c minor, Op. 13 “Pathetique”
      - a. 1<sup>st</sup> Movement
        - (1) Return of slow introduction material throughout the movement
      - b. 3<sup>rd</sup> Movement
        - (1) Sonata Rondo form
          - (a) What makes it sonata-rondo?
    2. Symphony No. 3 in Eb Major, Op. 55 “Eroica”
      - a. Program
      - b. 1<sup>st</sup> Movement
        - (1) Two chords vs. slow introduction
        - (2) Use and reason for dissonance and metric displacement
        - (3) No complete 1<sup>st</sup> theme until m. 34
        - (4) New theme in the Development
        - (5) “Wrong key” horn call
    3. Symphony No. 5 in c minor, Op. 67
      - a. Program
      - b. Motivic consistency
      - c. Innovations in form
        - (1) Attacca 3<sup>rd</sup> and 4<sup>th</sup> movement
      - d. Dramatic Impact
        - (1) Dramatic release moved from Recap of 1<sup>st</sup> movement to beginning of 4<sup>th</sup> movement
    4. String Quartet in c# minor, Op. 131
      - a. 7 movements
      - b. 1<sup>st</sup> Movement
        - (1) Use of fugue instead of sonata-allegro form
        - (2) Descriptive markings
        - (3) Abundance of articulation and dynamic markings
    5. String Quartet in F Major, Op. 135
      - a. Synthesis of all of Beethoven’s style periods
      - b. 1<sup>st</sup> Movement
        - (1) Combination of 1<sup>st</sup> Period (phrasing) with 3<sup>rd</sup> Period (short length)
      - c. 2<sup>nd</sup> Movement
        - (1) Combination of 2<sup>nd</sup> Period (scherzo) with 3<sup>rd</sup> Period (extremes in range)
      - d. 3<sup>rd</sup> Movement
        - (1) Represents 3<sup>rd</sup> Period with an aria-like movement (incorporation of vocal music into instrumental forms)
      - e. 4<sup>th</sup> Movement
        - (1) Use of title
        - (2) Use of text
        - (3) Represents 3<sup>rd</sup> Period (introspective character)

6. Symphony No. 9 in D minor, Op. 125
  - a. Innovations
    - (1) Length
    - (2) Use of soloist and chorus
  - b. 1<sup>st</sup> Movement
    - (1) Harmonic ambiguity (inspired by Mozart Symphony No. 38 “Prague”)
  - c. 4<sup>th</sup> Movement
    - (1) Use of Schiller text
    - (2) Unique introduction
    - (3) “Turkish” variation

## II. The Philosophies of Romanticism

### A. Social Zeitgeist

1. Interest in personal rights and feelings
2. The result was art that is very individual, personal, and introspective
  - a. Social and religious traditions were ignored

### B. Political Zeitgeist

1. Because society was still rooted in these social and religious traditions, there was a natural conflict with the highly personal freedoms people desired
2. This social instability led to unrest which resulted in political upheavals in France, Germany, Austria, and Italy before 1848

### C. The Cult of Individual Feeling

1. Because everyday life seemed dull and meaningless, people strove for a higher and more ideal state of being that centered on personal feelings

### D. The Macabre

1. The dark and irrational side of individual feeling

### E. Nostalgia

1. Frustration with everyday life also led to a fascination with the past
2. All the arts looked to the Middle Ages for inspiration

### F. Wanderlust

1. Nature came to be seen as a source of knowledge, goodness, and perfection

## III. The Early Symphonists

### A. Background

1. Impact of Beethoven (“The Shadow of Beethoven”)
2. 3 categories of symphonists after Beethoven
  - a. Those that copied Beethoven
  - b. Those who refused to follow Beethoven’s innovations
    - (1) Mendelssohn
  - c. Those who followed certain Beethoven symphonies
    - (1) Schubert
    - (2) Berlioz

### B. Franz Schubert

1. Compositional Philosophy
  - a. Exemplified the group that followed certain Beethoven symphonies
    - (1) Chosen to model his works after Beethoven’s “smaller” symphonies like Nos. 4 and 7

### C. Felix Mendelssohn

1. Biography
  - a. Born in Berlin
    - (1) Reason for religious conversation
  - b. Musical prodigy

- c. European travels
  - (1) Influence on his compositions
- d. Contributions as a conductor of the Gewandhaus Orchestra
  - (1) Rediscovery of “past” masters
- 2. Symphonic Output
- 3. Compositional Philosophy
  - a. Refused to follow Beethoven and his monumental symphonies
  - b. Very fond of past composers like Bach and Mozart
- 4. Compositional Style
  - a. Most distinctive characteristic is his unique orchestration
    - (1) Characterized by fast, light string and woodwind playing
    - (2) Instruments kept in extremes so textures are very clean
  - b. Like Schubert, he chose to write long melodies and move away from the motivic writing of Beethoven
  - c. Employs a small orchestra that was based on the late 18<sup>th</sup> Century orchestra
  - d. More conservative harmonies
  - e. More traditional forms—especially sonata-allegro form

#### D. Hector Berlioz

- 1. Biography
  - a. Born in Grenoble (France)
  - b. Trained in medicine
  - c. 1<sup>st</sup> composer to earn his income primarily through being a music critic
- 2. Compositional Philosophy
  - a. Exemplified the group that followed certain Beethoven symphonies
    - (1) Inspired by the programmatic element of No. 6
    - (2) Inspired by the length and numbers of Nos. 3 and 9
- 3. Style Characteristics
  - a. Programmatic music
  - b. Orchestration
    - (1) Expansion of the orchestra
      - (a) Know new instruments
    - (2) Expansion of new instrumental timbres on traditional instruments
      - (a) Know new timbres
    - (3) *Treatise on Modern Instrumentation and Orchestration*
  - c. Compositions on a huge scale
  - d. Ignored traditional form
  - e. Ignored traditional harmonic progressions and key areas
  - f. Heavy use of polyrhythm
  - g. Innovative use of percussion
- 4. Important Works
- 5. Symphonie Fantastique, Op. 14
  - a. Program
  - b. Idée Fixe
    - (1) Thematic transformation
      - (a) Development of a melody or motive through expansion, ornamentation, or different stylistic treatment
  - c. Dies Irae
    - (1) Sacrilegious nature

#### IV. Piano Music

##### A. Background

1. Rise of piano music due to two factors
  - a. Improvements to the instrument
  - b. Upper and middle class families owned pianos

##### B. Two Schools of Playing

1. One school emphasized clear textures and fluent technique
2. Second school emphasized full dynamics ranges, dramatic performing, and technical virtuosity

##### C. Franz Liszt

1. Biography
  - a. Born in Hungary
  - b. Inspired by Paganini
  - c. Originator of modern piano recital
    - (1) First to memorize the entire program
    - (2) First to place piano parallel with the stage (because of his profile)
    - (3) First to perform alone
  - d. Composed sacred works at the end of his career
    - (1) Reasons
2. Piano Works
  - a. Arrangements
    - (1) Arrangements of popular orchestral and operatic works by composers like Schubert, Berlioz, and Beethoven for piano
  - b. Original Works
    - (1) Etudes
    - (2) Programmatic pieces
3. 3 Concert Etudes, “Un sospino” (“A sigh”)
  - a. Etudes meant to work out technical problems
    - (1) Projection of a slow moving melody outside or within rapid broken chords

##### D. Frederick Chopin

1. Biography
  - a. Born in Poland
  - b. Success in Paris
  - c. Shy nature and sickly nature
    - (1) Opposite of Liszt
  - d. Relationship with George Sand (pseudonym for Aurore Dudevant)
2. Influences
  - a. John Field
  - b. JS Bach
3. Compositional Style
  - a. Introspective nature of his music
    - (1) Compare with Liszt’s technically challenging music
  - b. Scoring
    - (1) Technique in the right hand for clarity
    - (2) Melodies in the middle register for maximum resonance and tone
    - (3) Rapid accompaniment in the left hand for deep harmony
4. Output
  - a. Unique among 19<sup>th</sup> century composers because nearly all of his output is for piano

## E. The Character Piece

### 1. Background

- a. During the beginning of the 19<sup>th</sup> century, the composition of piano sonatas decreased even though many more people were playing the piano
- b. Interest rose in smaller, more intimate piano pieces that were modeled after Romantic poetry—the character piece or miniature
- c. These pieces evolved from simple exercises for beginners or amateurs
- d. Publishers were reluctant to publish these smaller works individually due to the expense so composers, at the behest of the publishers, began to submit these pieces for publication in groups under non-generic titles
  - (1) Collections
  - (2) Cycles

### 2. General Characteristics

### 3. Virtuostic vs. Artistic

- a. Combination of artistic substance with technical virtuosity

### 4. Robert Schumann

#### a. Biography

- (1) Founded the *Die Neue Zeitschrift für Musik* (The New Music Journal)
- (2) *Davidbund* (League of David)
- (3) Marriage to Clara Wieck
- (4) “Year of the Song”
- (5) Mental breakdown

### 5. Schumann’s *Carnaval*, Op. 9

#### a. Program

- (1) Specific characters

#### b. Organization

- (1) “Sphinxes” motive

## V. The Lied

### A. Background

1. By the end of the 18<sup>th</sup> century, the importance of folksong to an individual nation had taken hold
2. Many poets began to write folk poetry
  - a. Goethe
  - b. Schiller
3. Publishers began to ask composers to write settings of the poetry for voice and piano so that they could sell them

### B. Evolution of Style

1. Early lied were set strophically and almost homophonically
  - a. Music should support but not obscure the meaning of the text
2. Beginning with Schubert, style began to evolve
  - a. Vocal line and instrumental line become equal
3. Schubert Biography
  - a. Born in Vienna
  - b. Trained as a teacher
  - c. 1<sup>st</sup> Bohemian composer

### C. Examples

1. *Gretchen am Spinnrade*, D. 118 (Schubert)
  - a. Text by Goethe
  - b. Unique form
  - c. Text painting

2. *Erlkönig*, D. 328 (Schubert)
  - a. Text by Goethe
  - b. Embodiment of Romantic philosophies
  - c. Program
  - d. Characterizations
  - e. Text painting
3. *Dichterliebe* (“A Poet’s Love”), Op. 48 (Schumann)
  - a. Background
    1. Poems by Heine
    2. Common theme of love (with poems divided into 3 parts)
  - b. “Im wunderschönen Monat Mai”
    1. Ambiguity of key at beginning and end
    2. Use of piano prelude, interlude, and postlude
  - c. “Ich grolle nicht” (“I bear no grudge”)
    1. New interpretation of poem created through music
4. Comparison of Schubert and Schumann lieder styles
  - a. Recreate Comparison Chart