High School
Music Appreciation
DiSera

4TH QUARTER
CURRICULUM PACKET

Hayward Community
School District
715-634-2619

#HurricaneStrong
MUSIC APPRECIATION 1

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Office Hours: 9:00-11:00am Monday through Friday
I check my emails often so do not hesitate to reach out during other times.

The intention of this packet is to provide you with the overview of the history of Music Appreciation from the Medieval Times through the 19th Century.

If you are not already in the Google Classroom, the code is: oshpssh.

Material that will be assessed for a grade will be the following:
• Music Analysis worksheets for each artist
• Listening worksheets for the music provided
• Online Kahoots for each music history period

Music Analysis – you can either complete the form online and send it back to me on Google Classroom OR take a picture of the completed sheet and email it to me.

Listening Worksheets – same process as the Music Analysis sheets.

Online Kahoots – when you complete a kahoot, you can take a picture of the screen and email it to me so I can see the score that you received.

Documents Included in this packet:
• Music Appreciation Playlist
• Curriculum Outline of what we will cover
• Listening assignment for Le Nozze di Figaro
• Listening assignment for Toccata and Fugue in D-minor
• All notes and history of each music period and each composer
• Music Analysis sheets that you will fill out for each song that has an arrow by it on the playlist.
• There is a Kahoot Quiz online for each music period. The links for those quizzes will be posted on Google Classroom.
MUSIC APPRECIATION PLAYLIST

→ Missa Papae Marcelli: Agnus Dei I – Giovanni Pierluigi da Palestrina

→ O magnum mysterium – Tomas Luis de Victoria

→ If Ye Love Me – Thomas Tallis

→ Ave verum corpus – William Byrd

→ Cruda Amarilli – Claudio Monteverdi

→ Tu se morta (L’Orfeo) – Claudio Monteverdi

→ Possente spirto (L’Orfeo) – Claudio Monteverdi

→ Dido’s Lament “When I Am Laid in Earth” – Henry Purcell

→ I Attempt From Love’s Sickness – Henry Purcell

→ Concerto in A Minor, RV. 356: Allegro – Antonio Vivaldi

→ Concerto in A Minor, RV. 356: Largo – Antonio Vivaldi

→ Ev’ry Valley Shall Be Exalted (Messiah) – George Frederic Handel

→ And The Glory of the Lord (Messiah) – George Frederic Handel

→ Toccat and Fugue in D minor, BWV 565 – Johann Sebastian Bach

→ Sonata in D Major, Kk. 491: Allegro – Domenico Scarlatti

→ Hallelujah Chorus (Messiah) – George Frederic Handel

→ Symphony No. 94 in G Major “Surprise Symphony” – Franz Joseph Haydn

→ String Quartet No. 62 in C Major: Allegro – Franz Joseph Haydn

→ String Quartet No. 62 in C Major: Poco Adagio – Franz Joseph Haydn

→ Le nozze di Figaro (The Marriage of Figaro) – W. A. Mozart

→ Die Zauberflote – Der Volgelfanger bin ich ja – W. A. Mozart

→ Eine Kleine Nachtmusik – W. A. Mozart

→ Symphony No. 3 in E-flat Major: Allegro – Beethoven

→ Symphony No. 5 in C-Minor: Allegro – Beethoven

→ String Quartet No. 11 in F-Minor: Allegro – Beethoven

→ Fur Elise – Beethoven
Il barbiere di Siviglia: Una voce poco fa – Gioachino Rossini

Il barbiere di Siviglia: Overture (2:13) – Gioachino Rossini

William Tell Overture – Gioachino Rossini

Erlkonig – Franz Schubert

Dichterliebe: Im wunderschonen Monat Mai – Robert Schumann

Hungarian Rhapsody No. 2 in C-sharp minor – Franz Liszt

Der Ring des Nibelungen – Richard Wagner

Symphony No. 1 in C Minor (Andante) – Johannes Brahms

The Nutcracker: Sugar Plum Fairy – Piotr Tchaikovsky

Au bord de l'eau – Gabriel Faure

Madama Butterfly: Un bel di vedremo – Giacomo Puccini

Gianni Schicci: O mio babbino caro – Giacomo Puccini

Carnival of the Animals: II. Hens and Cocks

Carnival of the Animals: III. Wild Asses

Carnival of the Animals: IV. Tortoises

Carnival of the Animals: V. The Elephant

Carnival of the Animals: VI. Kangaroos

Carnival of the Animals: VII. Aquarium

Carnival of the Animals: VIII. People with long ears

Carnival of the Animals: IX. The Cuckoo

Carnival of the Animals: X. The Aviary (bird sanctuary)

Carnival of the Animals: XI. Piano Players

Carnival of the Animals: XII. Fossils

Carnival of the Animals: XIII. The Swan

*Pick 1 and do a Music Analysis on what piece.*
Music Appreciation 1 Curriculum Outline

(Musical journey from Medieval to Impressionist)

Different Music History Eras
- Medieval Era (Ancient-1420)
- Renaissance Era (1420-1600)
- Baroque Era (1600-1750)
- Classical Era (1750-1820)
- Romantic Era (1820-1900)
  o Impressionist Era (1870-1910)
- Twentieth-Century (1901-1999)
- Modern/Contemporary (2000-present)

Music Era Composers
- Renaissance (Rebirth from Medieval)
  o Thomas Talis
  o Giovanni da Palestrina (copy p. 159)
  o William Byrd
  o Tomas Luis de Victoria
- Baroque (ornamented music /Rebellion against High Renaissance)
  o Claudio Monteverdi (first opera/madrigals)
  o Henry Purcell (Dido & Aneas)
  o Antonio Vivaldi (concerto)
  o George Frederic Handel (Italian operas/oratorios)
  o Johan Sebastian Bach (pg. 276)
  o Domenico Scarlatti (harpsichord)
- Classical
  o Joseph Haydn
  o Wolfgang Amadeus Mozart (Justin Bieber)
  o Ludwig Van Beethoven
- Romantic
  o G. Rossini
  o Franz Schubert
  o Robert Schumann
  o Franz Liszt
  o Johannes Brahms
  o Peter I. Tchaikovsky
  o G.U. Faure
  o Giacomo Puccini
- Impressionist
  o Making the statement that art is an experience rather than a specific thing.
    - Carnival of the Aninals (R. 125)
    - Paintings
    - Based on artist AND receiver
Le Nozze di Figaro – Wolfgang Amadeus Mozart

In each box, write what you hear in this piece.

1. **Setting** – in this box, describe a movie scene where you would hear this song. **Use at least 5 sentences.**

2. **Mood** – Does this song stay in one mood or does it change (happy/sad/mad/anxious/etc.)? What other moods or emotions do you hear/feel during the performance of this song?

3. **Instruments** – what instrument(s) do you hear in this piece?

4. **Song Layout** - This piece begins in a “loose” tempo and then changes to a “fixed” tempo at 2:33. Why do you think this happens? Could this piece be broken into two different pieces? What do you think is the point of the loose tempo at the beginning?
**Toccata and Fugue in D Minor – Johann Sebastian Bach**

In each box, write what you hear in this piece.

1. **Setting** – in this box, describe a movie scene where you would hear this song. **Use at least 5 sentences.**

2. **Mood** – take into account the length of this song (8 minutes). Does this song stay in one mood or does it change (happy/sad/mad/anxious/etc.)? What other moods or emotions do you hear/feel during the performance of this song? **Use at least 4 sentences.**

3. **Instruments** – what instrument(s) do you hear in this piece? Is there more than one performer?

4. **Song Layout** - This piece begins in a "loose" tempo and then changes to a "fixed" tempo at 2:33. Why do you think this happens? Could this piece be broken into two different pieces? What do you think is the point of the loose tempo at the beginning?

<table>
<thead>
<tr>
<th>1. SETTING (Movie Scene)</th>
<th>2. MOOD(S)</th>
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<th>3. INSTRUMENTS PRESENT?</th>
<th>4. SONG LAYOUT</th>
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MUSIC APPRECIATION 1

MEDIEVAL/MIDDLE AGES

Music began as part of religion.

Monophony – single-melody music.

No instruments, no harmony, no chords, no clashing notes.
- Tri-tone – between 4th & 5th interval.

The Tri-Tone was called the “Devils Interval”

RENAISSANCE

In 1855, Jules Michelet came up with the term Renaissance (French for “rebirth”) in his Histoire de France to (History of France) to designate the historical period after the Middle Ages.

In writing and the visual arts (dance, painting, etc.) the Renaissance really began in Italy and spread north through Europe. In music, the northern countries lead the charge in the 15th century, while Italy came on board in the 16th Century.

Renaissance will be defined as the time during the 15th and 16th centuries.

The Catholic Reformation was started to rival the Protestant reformers by starting its own program of change and reform.

Catholic Reformation was in response to Martin Luther’s rebellion against the authority of the Catholic Church and the spiritual leadership of Rome (The Pope).

Luther and his colleagues used many well-known secular tunes for chorales, and substituted religious words. These resulting compositions were called contrafacta (Latin for “counterfeits”).

The Lutheran Church’s most distinctive and important musical innovation became the strophic hymn - intended for congregational (church) singing in unison.

The goal of the Catholic reformation was to reaffirm the power of music in the churchgoers through an appropriate style of sacred polyphony (vs homophony).

(Some extremists were against the appeal of art in places of worship and in services, and prohibited the singing of texts that were not found in the Bible.)
The Catholics aimed to win back those who had left the Catholic Church by appealing to their senses through the sheer beauty of its liturgy and ceremonial music.

Instruments were added to the mix!  
- A group of instruments playing together at one time was called a consort.

Giovanni Pierluigi da Palestrina was the most important Catholic composer of sacred music. His style became a model for church-music composition.

**Giovanni da Palestrina (1525-1594 – Rome, Italy) (copy p. 159)**

Palestrina spent much of his career in Rome, serving as organist and choirmaster at both the Sistine Chapel and at St. Peter's Basilica.

He wrote over a hundred mass settings and over three hundred motets. At the same time, he managed a very successful furrier business, from which he died a very wealthy man (selling furs).

While following the rules of the Council of Trent (from 1545-1563) Palestrina composed in a purer, more restrained style of music. His goal was to get rid of the “worldly distractions” that the Catholics said the Protestants had in their new music.

The vocal lines based on popular melodies were now a thing of the past. Instead, each voice part resembled a chant melody, each with its own profile and clear line.

Palestrina’s polyphonic writing is of such quality that many later composers spent their early years studying counterpoint in the “Palestrina style.”

Melodies share qualities of with plainchant:
- Their curve often describes an arch
- Motion is mostly stepwise
- Few repeated notes.

*Listen to: Missa Paepae Marcelli: Agnus Dei I by Palestrina*

**Tomas Luis de Victoria (1548-1611)**

Tomas Victoria was a Spanish priest who spent two decades in Rome where he knew Palestrina and may have studied with him (when you have two prestigious composers in the same town, it is likely that they will work together. Very much like current times).
Although his style resembles Palestrina’s, Victoria infused his music with greater expressive intensity, comparable to that of the contemporary Spanish painter El Greco. (He utilized more notes outside of the regular music scales).

*Play: O Magnum Mysterium by Tomas Luis de Victoria*

**Thomas Tallis (1505-1585)**

He was the leading English composer toward the middle of the century. He also remained Catholic even though he was employed by the Anglican Church (Church of England).

His career reflects the religious upheavals and political changes that influenced English church music in the Renaissance period.

Employed by Henry VIII, Edward VI, Queen Mary (Catholic Monarchy), Queen Elizabeth (Latin & English works).

One awesome aspect of all his compositions is the great vocal quality of the melodies. The melodic curve is closely tied to the natural inflection of speech. His pieces creatively projects the content of the words through the music.

*Play: If Ye Love Me by Thomas Tallis*

**William Byrd (1540-1623)**

The most important English composer of that time period (16-17th Centuries).

He studied under Thomas Tallis in the royal chapel and was appointed organist of Lincoln Cathedral in 1563.

1573 Byrd moved to London to take up the duties of maintaining his loyalty to Rome (Catholic Church).

- Byrd remained a faithful lifelong Catholic even though he worked for the Anglican Church and Monarchy (Church of England).

1575 Byrd and Tallis were granted a monopoly for printing music in England, which he controlled after Tallis died.

*Play: Ave verum corpus by William Byrd*

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**BAROQUE (1600-1750)**

The term “Baroque” is used to describe the period between 1600-1750.
"Golden Age" of European drama.
- William Shakespeare lives during this time (1564-1616)

The Baroque period summed up the flamboyant, theatrical, and expressive tendencies of the 17th Century art and architecture.
- Picture of St. Peter's Basilica
- Picture of Statue of David (Michaelangelo ca. 1501)
- Picture of Statue of David (Bernini ca. 1620)

Lots of new ideas that sprung from the Renaissance Period were continued and improved upon in the Baroque Period.

Galileo Galilei demonstrated the laws of motion and used the newly invented telescope to discover sunspots and moons orbiting Jupiter.

Sir Isaac Newton, whose law of gravitation, developed in the 1660's, combined acute observation with mathematical elegance and set the course for scientific methods for centuries to come.

Musicians continued to depend on patronage from court, church, or city and the types of music that won support varied from region to region.

France replaced Spain as the predominant power of Europe. As a result, French music was widely imitated, while the music of Spain had little presence outside the country borders.

Baroque composers were united by a common goal: to seek musical means to excite or arouse the affections (feelings).
- One tool for expression in music was called dissonance.

Public opera houses were established in many cities, beginning in Venice, Italy in 1637. (Paid admissions did not become widespread until the 1700's in Europe).

The collaboration of theater, painting, and music culminated in the invention of opera.

Claudio Monteverdi (1567-1643)

Born in Cremona (northern Italy).

Prodigy composer. Published two collections each of madrigals and sacred music by age 23. (think of the life-expectancy at that time – he lived until 76).
The most innovative and imaginative composer of his day. His music was attacked in public as too radical.

Composed many madrigals, which was his other “claim to fame” besides composing the first opera.

*Play: Cruda Amarilli*

Monteverdi composed the first opera – *L’Orfeo*.

*Play: L’Orfeo – “Tu se’ morta” END*

**OPERA**

An opera is a drama sung to continuous or nearly continuous music and staged with scenery, costumes and action. It has a new kind of singing designed specifically for theatrical delivery.

- It is composed to a libretto (Italian for “little book”), a play usually written in rhymed and unrhymed verse.

One of the sources for early opera was the pastoral drama- a play in verse with incidental music.

Despite the musical and theatrical precedents, opera might never have emerged without the interest of humanist scholars, poets, musicians and patrons in ancient Greek tragedy.

One new aspect of Baroque music was called ornamentation. It is a superficial decoration that has no intrinsic merit; but for the Baroque musician, it was the chief way of moving the affections.

- Christina Aguilera -

*Play: Possente spirto, from L’Orfeo, Act III*

**HENRY PURCELL (1659-1695); 36 years old**

England’s leading composer and a royal favorite.

Most famous work was *Dido and Aneas* (1689).

*Play: Dido’s Lament (Dido and Aneas, Act III, Scene 2)*

Started his musical career as a choirboy in the Chape Royal until the age of 14, where he proved to be a gifted prodigy as a composer, publishing his first song at the age of 8.
1677 – became the composer for the violins at court.

Primary focus was vocal music, even though he lost his voice at age 14.

*Play: I attempt from love's sickness*

**Antonio Vivaldi (1678-1741)**

Best-known composer of the 18th Century, for the enormous number of concertos he composed throughout his lifetime.

- **Concerto** – Beginning in the 17th Century, and ensemble of instruments or of voices with one or more instruments; or the name of a work for such an ensemble.

Born in Venice, the eldest of nine children, he was trained for both music and the priesthood, an unusual combination at that time.

As a music teacher at the Pieta, Vivaldi was expected to produce new concertos for every single church holiday.

1703 – Vivaldi is ordained as a priest, and became a music teacher at the Pio Ospedale della Pieta, a Venetian orphanage and school for girls.

Wrote 500 concertos, 21 operas.

*Play: Concerto in A Minor, RV. 356: I – Allegro, Largo, Presto, END*

**George Frederic Handel (1685-1759)**

He was born in Halle Germany and became most famous for his English oratorios, a genre in which he invented, and for Italian operas.

Handel excelled in organ, harpsichord, violin, oboe, mastered counterpoint and learned the music of German and Italian composers by studying their music scores.

In 1702, he entered the University of Halle (Germany) and was appointed as the cathedral organist which was a very big deal.

In 1703 (age 18), Handel dropped out of college and quit his organist job and went to Hamburg, Germany and played violin in the opera-house orchestra and wrote his
own first opera, Almira, and was extremely successful. He was only 20 years old (1705).

He would go on to write about 40 other Italian operas and over 20 oratorios. His most famous oratorio was Messiah.

An oratorio is the genre of dramatic music combining narrative, dialogue, and commentary with instrumental music, like an un-staged opera. It is usually written on a religious or biblical subject.

After living and working in Germany for many years, he would eventually spend the rest of his life in London, England. In the 1730s, after three decades of writing Italian operas for the London theaters, Handel turned to writing oratorios in English.

Handel never married, but there were rumors of brief affairs with a few sopranos that were in his operas.

By the end of his life, he ranked among the most revered figures in London, and some three thousand people attended his funeral.

*Play: Handel's Messiah*

- Ev'ry Valley
- And the glory...

**Johann Sebastian Bach (1685-1750)**

Now considered one of the greatest composers of all time.

He was a virtuoso organist and keyboard player, a skilled violinist, and a prolific (volume) composer in almost every contemporary genre except opera.

Both of Bach’s parents died one year apart from each other when he was 10 years old. He was raised from then on by his older brother, who most likely continued his musical training.

At the age of 15, secured his first position in the choir of St. Michael’s School in Luneburg, Germany.

In 1707, Bach married his second cousin, Maria Barbara Bach, at the age of 22. They had seven children together. She died in 1720.

In 1717, he was appointed Kapellmeister (music director) at the court of Prince Leopold of Anhalt in Cothen, Germany.
His second wife, Anna Wilcke, was a court singer from a family of musicians, whom he married in 1721, bore him thirteen children. Only six children survived past infancy. A total of 10 out of his 20 children survived past infancy.

During the years Bach was in the service of the courts, he was obliged (employed) to compose a great deal of instrumental music; hundreds of pieces for solo keyboard, orchestral dance suites, sonatas for various instruments and concertos for orchestra.

Eric Whitacre has written 60 pieces in 25 years. Johann Sebastian Bach has written 200 church cantatas, 30 secular contatas, 200 organ chorales, plus 70 other works for organ. Total = over 500 pieces in his life (65 years) BY HAND. He wrote so many pieces, they just started numbering them instead of naming them. BWV, Bach-Werke Verzeichnis (Bach Works Catalogue)

*Play:* BWV 565 Toccata and Fugue in D minor
*Not to be confused with Johann Pachelbel (Canon in D)*

https://www.youtube.com/watch?v=Nnuq9PXbywA

**Domenico Scarlatti (1685-1775)**

The son of Alessandro Scarlatti (1660-1725), who was a composer of a great many operas and cantatas.

Domenico is most well-known for being a harpsichord virtuoso and for the 555 or so sonatas he composed for that instrument.

Regarded as one of the founders of modern keyboard technique, Scarlatti's sonatas employed such new devices as hand-crossing, quick arpeggios, and rapidly repeated notes.

*Play: Sonata in D Major, Kk. 491: Allegro*

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**CLASSICAL**

The Classical Music Era was from 1750-1820. X

Artists, architects, and musicians moved away from the heavily-ornamented styles of the Baroque period, and embraced a clean-cut style they thought was characteristic of Greece.

New aristocracies (small, privileged ruling classes) were replacing monarchs (royalty) and the Church as patrons of the arts.
They demanded impersonal, but tuneful and elegant music.

The Austrian capital of Vienna became the musical center of Europe. The works of the Classical period are often referred to as being Viennese style.

The Enlightenment was a term used to describe all the major changes that happened during this era.

- Government
- Technology
- Thinking

Mankind believes that through science and democracy, people could choose their own fate and destiny.

These philosophies and thoughts triggered the French and American Revolutions.

**The French Revolution**

- Unfair distribution of taxes
- Unfair voting system
- Population rose from 13 mil to 28 mil (food is scarce)

**The American Revolution**

- British government made American colonies pay a large share of the war debt from the French and Indian War
- Sugar Act
- Stamp Act

In music, the genre of the *symphony* came into play.

**Symphony** - A large work for an orchestra. Usually written in four movements.

The Classical period reached its culmination through the development of symphonies, sonatas and string quartets.

Music in the early Classical Period reflected the international culture that spread throughout Europe during the Enlightenment.

- Just like the Baroque Era, the music style was dependent upon who hired the musicians to write music.

One of the most noticeable characteristics of the classical style resulted from a new view of human psychology.

- The belief of the great thinkers of the 18th Century was that once an emotion (anger, fear, etc.) was aroused, a person would harbor that affection until moved by some stimulus to a different state.
The Big Three:
- Franz Joseph Haydn
- Wolfgang Amadeus Mozart
- Ludwig van Beethoven

Franz Joseph Haydn (1732-1809)

Known as "The father of the Symphony and the String Quartet."

He didn’t invent either of them, but he did develop them into the forms that would eventually sweep Europe.

Franz was one of twelve children born into a musical family.

Age 8, he was accepted into the choir of St. Stephen's Cathedral in Vienna, Austria. X

At the age of 16, he was turned out of the cathedral choir when his voice broke (puberty). X

He survived by singing, playing harpsichord and teaching, all while practicing and studying music. He also began his composing career during this time.

His first professional orchestra conductor job was for Count Morzin of Bohemia.

In 1761, he began employment as an orchestra conductor for Hungarian Prince Paul Esterhazy. X

He was employed by the Esterhazy's for thirty years, virtually as a servant, but composed 90 symphonies, 24 operas, many masses and large amounts of chamber music (string quartets, vocal ensembles, etc.).

He became famous across Europe due to the publication of his music (working for wealthy and well-known people). X

Almost unknown to him, his music set the standard of the musical tastes and techniques for the next 50 years.

In 1781, he met a young Mozart and the two became close friends and admired each other's music. X
In 1790, Haydn moved from Hungary to Vienna, Austria after Prince Esterhazy died and was also invited to London by impresario (concert promoter/manager) J. P. Salomon to perform a series of concerts.

Haydn would travel to London twice (1791 & 1794) and would prove to be lucrative for both parties.

During his second trip to London, Haydn composed his last twelve “London” symphonies, which would be his major achievements in that genre.

Over the course of his life, Haydn turned out literally hundreds of sonatas, symphonies, operas and concertos.

Play: Symphony no. 94 in G
String Quartet, op. 76 no. 3

Wolfgang Amadeus Mozart (1756-1791)

TRUE MUSICAL PRODIGY OMGGGGG

At age 4, he could learn a piece of music in a half hour.

At age 5, he was playing the clavier (like a harpsichord) very well.

At age 6, he began composing his own music.

At age 8, he wrote his first symphony.

Between the ages of seven and fifteen, Mozart would spend half of his time on tour playing music with his father.

While on tour, he would go to concerts with his father, Leopold Mozart, and would transcribe (write) the entire piece part by part when he got home after listening to entire thing only once.

After going on tour with his mother around Europe, Mozart returned to Salzburg, Germany in 1779 and became court organist for the Archbishop.

After he was dismissed from the court in 1781, he became one of the first musicians to become free-lance, without the benefit of church, court or rich patron.

Soon after, Mozart moved to Vienna, Austria where he lived with the Weber family and eventually married one of the daughters, Constanze Weber, in 1782.
Mozart is the only composer in history to have written famous masterworks in virtually every genre of music of his age. X

He wrote large volumes of music upon request for entertainment and parties of the nobility, which displayed the “age of elegance” in their sound; very refined and proper pieces (pinky out).

The beauty of all of his works is best displayed by Serenade in G major also called Eine kleine Nachtmusik (A little night music).

In Vienna, most of Mozart's greatest music was written when he was employed at the court of Emperor Joseph II.

Mozart's Operas
- Le nozze di Figaro (The Marriage of Figaro)
  - Composed for the Viennese court in 1786, is the earliest opera still found in the repertoire of virtually all of today's opera houses.
- Don Giovanni (Don Juan)
  - Is said to help jumpstart the Romantic Era.
- Die Zauberflote (The Magic Flute)
  - One of the first comedic operas. X

While in Vienna, Mozart meets Haydn.

Haydn has a huge influence on Mozart's music and teaches him violin for a brief period of time.
- Mozart even composed a series of six string quartets, which he dedicated to Haydn. X

Even though he was a renowned piano virtuoso and famous opera composer, Mozart found it difficult to make a successful living.
- Mismanagement of money
- Impulsive and childish behavior
- Caught up in the powdered-wig lifestyle

By 1790, he was writing letters to friends begging them for money to help support him, his wife and their six children (only two survived).

Died at the age of 36 and was buried in a common grave in Vienna; location is unknown.

Ludwig Van Beethoven (1770-1827)
Born into an unhappy and unhealthy home, Beethoven was subject to brutal music training by his father, who hoped that he would prove to be another prodigy like Mozart.

On a near daily basis, Beethoven was flogged, locked in the cellar and deprived of sleep for extra hours of practice.

Neighbors provided accounts of the small boy weeping while he played the clavier, standing atop a footstool to reach the keys, his father beating him for each hesitation or mistake.

Even though Ludwig failed, he still embraced music and studied for a short time with Franz Joseph Haydn in Vienna.

He was however, considered a genius and a master of improvisation at the piano.

His personal pain and suffering was very much evident in his String Quartet No. 11 in F-minor.

His most famous theme of any work he created was from his Symphony No. 5 in C-minor.

By 1794, his name was known throughout Europe for his talents.

He learned the Classical Viennese styles in music, and then proceeded to completely revolutionize them throughout his career.

He was known for displaying incredibly intense emotion while he performed his music. (This dude got mad).

1800 – Beethoven had become aware of his advancing deafness.

1804 – finishes writing his Symphony No. 3 in E-flat major “Eroica”
- Twice as long as any previously written symphony.
- More themes, instruments, musical drama.

Only wrote one opera, Fidelio, which portrayed the ideas of freedom, equality and the brotherhood of mankind.

Beethoven was a revolutionary composer because he took ideas that composers had in previous decades and centuries and turned them into something that no one had ever heard before (trending).

He is a crucial transitional figure that connected the Classical Era and the Romantic Era (he was the turning point).
Ludwig van Beethoven died at the age of 56 from post-hepatitic cirrhosis of the liver.

*Fur Elise*

ROMANTIC ERA (1820-1900)

"Romanticism" gets its name from the romances of medieval times – long poems, telling stories of fantasy and fortune.

As the many social and political revolutions established new ways of life, composers of the period turned their attention to the expression of intense feelings in their music.

The expression of emotion was the focus of all the arts in the Romantic Era.

*Music saw the creation and evolution of new genres such as:

- **Program Symphony** - A multi-movement composition with extra-musical content that directs the attention of the listener to a literary or pictorial association.

- **Symphonic Poem** - A tone poem is a piece of orchestral music, usually in a single continuous movement, which illustrates or evokes the content of a poem, short story, novel, painting, landscape, or other source.

- **Concert Overture** - A piece of music in the style of an overture but intended for independent performance.

Nationalist Composers began looking for ways to express the musical soul of their homelands.

- They turned to indigenous history and legends for the plots for their operas.
- Used popular folk melodies and dance rhythms of their homeland as inspiration for their symphonics and instrumental music.

The symphony orchestra went under major expansion due to the modification and enhancement of existing instruments, plus the invention of new ones.

For inspiration, many composers turned to the visual arts, poetry, drama, literature and nature itself.
Their music needed to be based on real-life things in order to evoke real-life feelings.

Romantic composers focused more on new melodic styles, richer harmonies and a lot more dissonance.
- They were more concerned with moving their audiences rather than following the structural music rules of the previous Classical forms.

**Gioacchino Rossini (1792-1868)**

Composing many operas, he produced his first one at the age of 18.
- He excelled in the opera buffa or “comedic opera.”

It was said that his music was “the perfect distillation of comedy into music.”

No matter what kind of opera he wrote, his vocal style reflected the highly embellished, virtuosic melody line.

His masterpiece in the opera buffa genre is *Il barbiere di Siviglia* (The Barber of Seville), with the aria “Una voce poco fa” being most famous for showing his embellished melodic style.

Rossini’s overtures are extremely popular concert pieces.
- Some such as the William Tell Overture, have been put into various commercials in recent years.

*William Tell Overture*
*Barber of Seville: Una voce poco fa*
*Barber of Seville: Overture*

**Franz Schubert (1797-1828)**

Showed an early gift for music as a child; he played the violin, piano and organ, in addition to being a fine singer.

Raised as the son of a schoolmaster, he received a thorough musical education and won a scholarship to boarding school (Stadtkonvikt).

He enrolled at the Stadtkonvikt, which trained young vocalists to one day sing at the chapel of the Imperial Court.
- At 9 years old, he earned his spot in the court’s chapel choir.
His voice broke at the age of 15 and he was forced to leave the college, though he did continue his musical instruction for three more years.

In 1814, he took a job as a teachers' assistant at his father's school.
- Composed one of his first lieds (German songs) *Erlkonig*.

Schubert is largely credited with creating the German Lied.

In the late 18th Century, a large amount of lyric poetry and the further development of the piano and allowed Schubert to use poetry of giants like Johann Wolfgang von Goethe for his music.

In 1818, he decided to leave teaching and pursue music full-time.

Schubert is recognized for bridging the classical and romantic composition.

*Erlkonig*

**Robert Schumann (1810-1856)**

A master of the more intimate forms of music, Schumann concentrated on one musical genre at a time, with the bulk of his earliest compositions being for piano.

His piano music remains some of the most-supreme examples of the Romantic style of the 19th Century.

He was influenced by literature and poetry, which gives his music its dreamy nature, which most-affects the listener.

Most of his work for piano was done in the form of *suites*, which were short poetic pieces that expressed a different mood.

In 1804, Schumann was able to marry Clara Wieck, the daughter of his first music teacher, who did not approve of their union.

Due to his happiness, he wrote a great number of *Lieder*.
- One of his song cycles entitled *Dichterliebe*, contained a song called *Im wunderschonen Monat mai* (A Poet's Love: In the beautiful month of May).

In 1834, Schumann founded *Die Neue Zeitschrift fur Musik (The New Journal for Music)*. He was the editor for 10 years.

Throughout his life, he felt divided between two natures:
- Gentle, poetic
- Dramatic, stormy
Because of this divide in personality, he feared insanity for much of his life and eventually did spend his last years in an asylum.

Im wunderschonen Monat mai

**Franz Liszt (1811-1886)**

Born in Hungary, Liszt was considered the outstanding pianist of the century.

He created the modern instrumental *virtuoso*.

To show off his piano phenomenal technique, he composed a lot of music designed specifically for a dazzling performance.

His piano compositions included the following:
- Large scales
- Trills
- Arpeggios
- Big interval leaps

Liszt composed a series of *rhapsodies* on Hungarian gypsy melodies, the best-known being Hungarian Rhapsody No. 2.

*Rhapsody* - a one-movement work that is episodic, but has a free-flowing structure. Features a wide range of contrasting moods, color and tonality along with a sense of improvisation.

*He is often credited with being the creator of the *symphonic poem*. 

**Richard Wagner (1813-1883)**

He was an impulsive and self-willed musician. He went to many live concerts, but taught himself the piano and composition, and read the plays of Shakespeare and Goethe.

He attended Leipzig University in Leipzig, Germany.

He chose to go to school for formalities sake, but he has his own close, personal study of scores of big composers before his time, specifically the quartets and symphonies of Beethoven.

In 1843 he was appointed as the conductor of the court opera, which he held for six years.
While serving as conductor, the court authorities in Dresden, Germany, refused to stage his opera, *Lohengrin*. Not because of artistic reasons, but because they were put off by his recent administrative and artistic choices.

Wagner was producing heavy German operas rather than the light-hearted productions the people were used to.

His proposals for the court opera would have taken control of the opera away from the court and created a national theater whose productions would have been chosen by composers.

In 1849, he was forced to flee Germany because a warrant was issued for his arrest due to his "stirring the pot."

His most famous work was called *Der Ring des Nibelungen* (*The Ring of the Nibelung*).
- The ruler of a Scandinavian race of dwarfs, owners of a hoard of gold and magic treasures.

He returned to Germany in 1861 due to an amnesty. He traveled from Germany to Vienna and eventually fled Vienna to avoid imprisonment for debt.

In 1864, Louis II ascended the throne of Bavaria and was a huge admirer of Wagner. The (now) king made sure that he was well taken care of and that all of his failed operas were published and performed.

**Johannes Brahms (1883-1897)**

Born in Hamburg, Germany but once he grew up, chose to spend his adult life in Vienna. (Same as...?)

Had a lifelong taste for Hungarian popular music and used many of those melodies in his compositions.

He matured as a composer just as the classical repertoire came to take over concert life.

He understood how to compose music for audiences who learned to love the music of dead composers.
- His compositions embraced the past but were also different enough to offer something new and appealing.

Brahms was able to use traditional music forms (sonata, string quartet, symphony, concerto), and combine them with current folk melodies to create his own unique style.
He made his living by playing concerts as a pianist and conductor, and selling his music to publishers.

From 1872-1875 he directed the chorus and orchestra of the Gesellschaft der Musikfreunde (Society of the Friends of Music) and programmed mostly German works.

Through the course of his life, he became good friends with the Schumanns (Robert & Clara) and they were two of his strongest supporters.
- They praised him in the press and helped launch his career and secure a publisher for his music.

Wrote:
- 4 Symphonies
- 2 piano concertos
- 2 overtures
- 2 serenades
- 3 string quartets
- 21 chamber works
- German Requiem
- 200 lieder

Symphony No. 1 in C Minor

Piotr I. Tchaikovsky (1840-1893)

Piotr was the most prominent Russian composer of the 19th Century, and king of the Russian ballet.

Given that Russia often looked to the West for their cultural models, he found his main source of inspiration in the French ballet

Once he started composing his ballets, he out-did the French by a large margin.

His three most-famous ballets:
- Swan Lake
- The Sleeping Beauty
- The Nutcracker

In his music, he combined memorable (often Russian) tunes from folk melodies, with colorful orchestration that was perfectly suited to the fairy-tale atmosphere of the stories.

Graduated from law school at the age of 19, but later enrolled at Saint Petersburg Conservatory to study music with Russian composer Anton Rubinstein.
Soon after graduating, Piotr found a teaching position at the new Moscow Conservatory, where he remained for twelve years.

While his career was successful, his personal life was in growing despair.
   - He was troubled by his growing confirmation of his homosexuality and attempted suicide more than once.

He went back to Saint Petersburg where a wealthy widow named Nadezhda von Meck, who was fascinated by his music, became his financial supporter. He was able to quit teaching and devote his time to composing.

Tchaikovsky traveled throughout Europe as a conductor and even made a short tour in the United States where, in 1891, he was invited to take part in the opening ceremonies of Carnegie Hall in New York City.

*The Nutcracker - Act II: Sugarplum Fairy*

**Gabriel Faure (1845-1924)**

Faure studied music under the French composer Saint-Saens and afterward, held various positions as an organist, and was the founder of the National Society for French Music.

He became the professor of composition at the Paris Conservatoire in 1896 and remained there for twenty-four years.

Instead of emotional displays and musical depictions, Faure’s music contained subtle patterns of tones, rhythms and colors.
   - His music was simpler, rather than extremely complex or elaborate.

Faure’s style of composition contained fragmented melody lines and harmonies contained less-predictable direction.

His signature move in composing music was that he linked chords using *common tones*.

*Common Tone* – a note that fits into many different chords found in a progression of a composition and produces a more fluid sound.

He found that through these harmonic successions, the need to reach a resolution or go back to the *tonic chord* of the key was not as necessary.

*Tonic* – the first note in a scale of the given key signature.

*Au bord de l’eau*
**Giacomo Puccini (1858-1924)**

He was born in Lucca, Italy, where his family had lived since the 1730s and had been very involved in music.

He was the son of a church organist and composer, and was destined to follow in his footsteps, but chose to focus on opera.

After studying at the Milan Conservatory in Italy, he gained public attention with his first opera in 1884 (Manon Lescaut).

One of the most successful Italian opera composers of the 19th Century, he used realism in his operas to make them more relatable for his audiences.

Puccini’s personal style focused heavily on the vocal melody, while giving the orchestra a large role to compliment the vocalist.

Of all the operas that he composed, his most famous was called *Madama Butterfly*.

- A Lieutenant of the US Navy falls in love with one of his geisha servants named Cio-Cio, known as Madama Butterfly. They get married; he has to return to America. Three years later he returns with his American wife, Kate. They see Cio-Cio with his child, and they leave. Then he comes back, and Cio-Cio has already killed herself.

*Madama Butterfly: Un bel di vedremo*

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**IMPRESSIONIST ERA (1870-1910)**

French painters were the first to be known as “Impressionists” named after Claude Monet’s painting *Impression: Soleil levant* (1872).

Rather than depicting things realistically, the impressionists sought to capture atmosphere and rich impressions from nature.

- They used a position of detached observation rather than a direct emotional engagement.

A characteristic of Claude Monet’s painting was that objects and people are suggested by a few brush strokes, leaving it to the viewer’s eyes and mind to blend the colors and fill the missing details.

During this artistic period, artists and their critics no longer prized beauty in the paintings, as they had from the Renaissance to the Romantic Era.

- Instead, they sought a deeper engagement; demanding that the viewer work to understand and interpret the image.
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