HISTORY OF MUSIC III.

ORCHESTRAL MUSIC

1800 – 1850

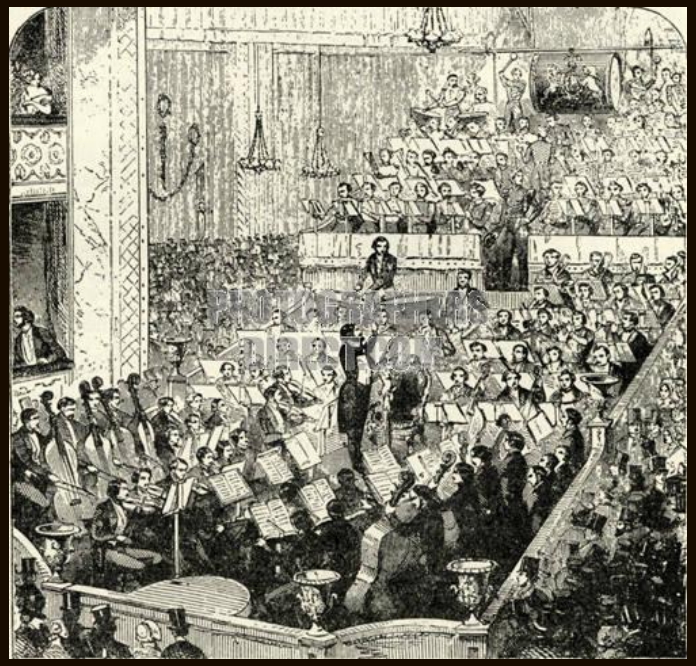
PhDr. Magdalena Saláková, Ph.D.

ORCHESTRAL MUSIC

19th century:

Orchestral music can be considered in four main categories:

- The *Symphony*
- The *Symphonic Poem*
- The *Concert Overture*
- The *Concerto*



SYMPHONY as a genre

- Word „symphony“: from Greek:

  = „harmony“, „instrumental music“ → overtures, interludes...

Development:

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Development:

- *Sinfonia* prior to the Classical period
- Symphony of the Classicism
- Beethoven's symphonies
- Symphony after Beethoven – 2 streams!

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  (Symphony x Program Symphony + Symphonic Poem)

SYMPHONY – COMPOSERS

- Largely a German preoccupation – it is the constribution of German and Austrian composers that form the mainstream of symphonic literature

Schubert, Mendelssohn, Schumann, Brahms, Bruckner, Mahler

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Composers outside Germany / Austria:

their work belonged to the same tradition

(few exceptions)

What binds them together?

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Their debt to Beethoven

SYMPHONY as a form

- Detailed explorations of ground that Beethoven had already uncovered:
  - Thematic unity

    musical ideas derived from 1 or 2 main musical germs (ex.: Beethoven's *Fifth*)
  - Cyclic unity

    experiments in binding together various movements
    - Harking back to the important themes
    - Continual reference to 1 basic *motto theme*

L. v. BEETHOVEN

- After *Eroica*: a new epoch in the development of the symphony
- Form → *thematic unity*
- Various conceptions:

  Eroica x Fifth x Sixth x Ninth

  →

Various impulses for other composers

Eroica → monumentality

Fifth → idea + thematic unity

Sixth → musical description = program

Ninth → choral additions

		vznik	prem.
I. op. 21	C	1799 – 1800	1800
II.	D 36	1801 – 02	1803
III.	Es 55	1803 – 04	1805
IV.	B 60	1806	1807
V.	c 67	1804 – 08	1808
VI.	F 68	1807 – 08	1808
VII.	A 92	1811 – 12	1813
VIII.	F 93	1811 – 12	1814
IX.	d 125	1822 – 24	1824

A **symfonie I – IX**

1st STREAM:

DEVELOPED

CLASSICAL SYMPHONY

Franz SCHUBERT (1797 – 1828)

- 8 symphonies (early works) + fragments
- First six S.: Classical ideal (~ Haydn a Mozart)

  - 4th Symphony: *Tragic* C minor (1816)
    (~ Beethoven's minor symphonies)

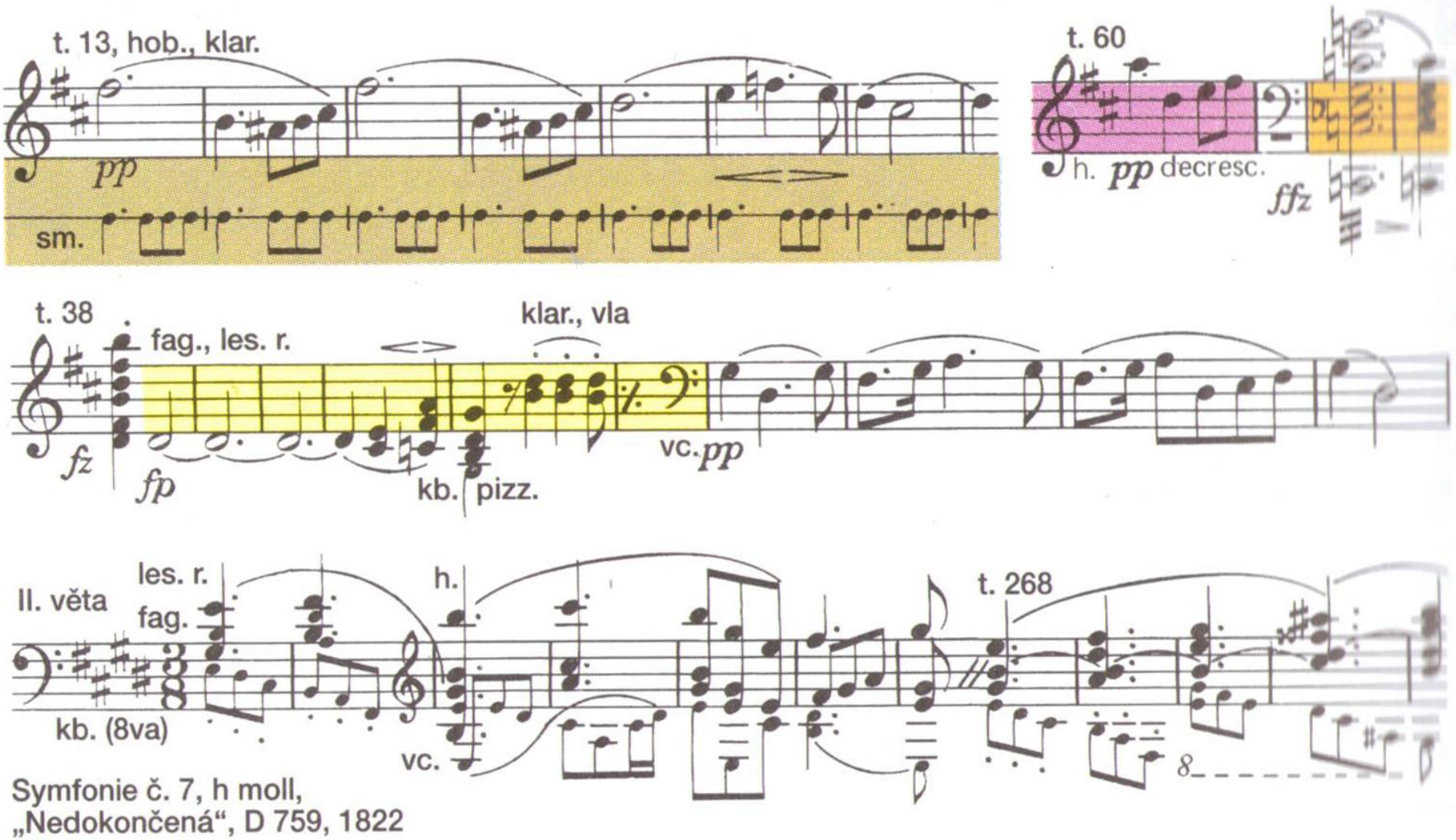
- Last two: new perspectives = early Romantic symphony (monumental conception)

  - *Seventh* (8th) *Unfinished* H minor (1822)
  - *Eighth Great* C major (1828)

Seventh (8th) *Unfinished* H minor (1822)

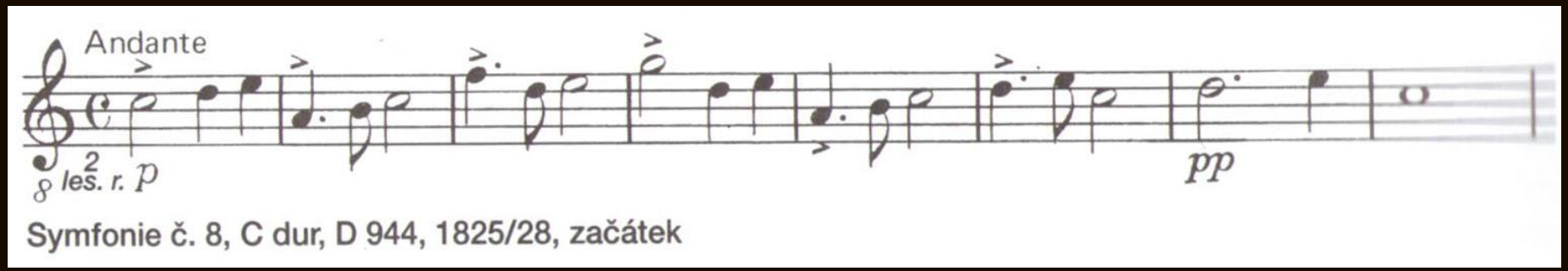
http://www.youtube.com/watch?v=PDl7MAs96Zk&feature=related

I. Allegro moderato h, 3/4	II. Andante con moto E, 3/8	III. Allegro (Scherzo) h, 3/4; Trio G	IV. Allegro h, 4/4



Symfonie č. 7, h moll,
„Nedokončená“, D 759, 1822

Eighth „Great“ - C major (1828) http://www.youtube.com/watch?v=Yyw5OHUDHh4&feature=fvwrel



Symfonie č. 8, C dur, D 944, 1825/28, začátek

Franz Schubert um 1875

Louis SPOHR

(1784 – 1859)

- 10 symphonies
- ~ Mozart's way
- Later: experiments

(+ non-musical ideas)

4th: *"Die Weihe der Töne"* (1832)

6th: *The Historical Symphony* (1839)

7th: *"The Earthly and Divine in Human Life"* (1841, 2 orch.)

9th: *The Seasons* (1849-50)

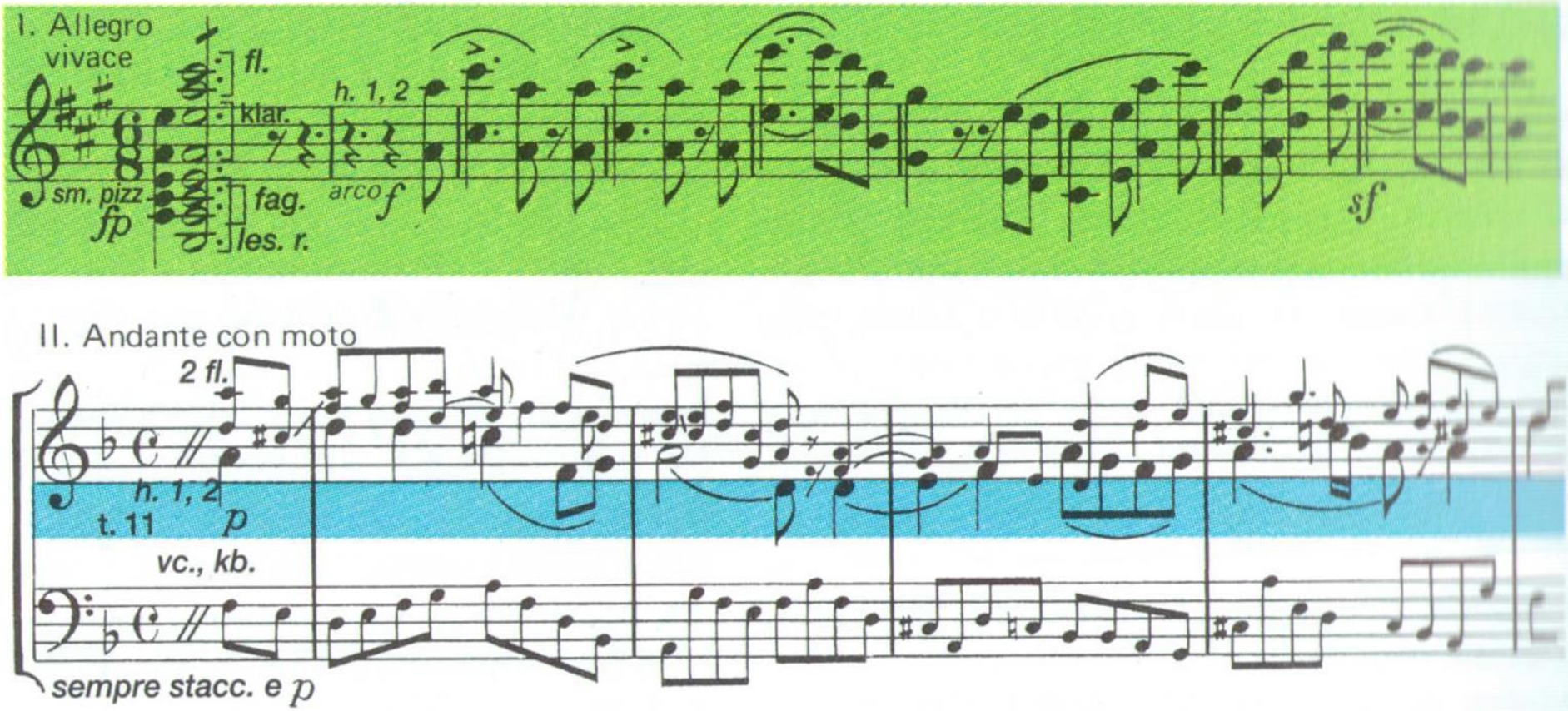
F. MENDELSSOHN-BARTHOLDY
(1809 – 1847)

12 early S. (Strings) + 5 mature S. (Symph.orch.):

- 2nd. *Lobgesang (Hymn of Praise)*
- 3rd. *The Scottish S.*, A minor (1832 / 1842)
- *4th. The Italian S.* (1833)
- *5th. The Reformation S.* (1830 / 1832)
  - Melody: Song-character
  - „Pictures“ of the nature (~ Beethoven's *Pastoral*)
  - Form: Symphony = UNITY! It needs complete performance

Ouvertures: *A Midsummer Night's Dream, Hebrides...*

4th. The Italian S. (1833)



B **F. Mendelssohn Bartholdy, Symfonie č. 4 A dur, „Italská“, op. 90,** 1832–33

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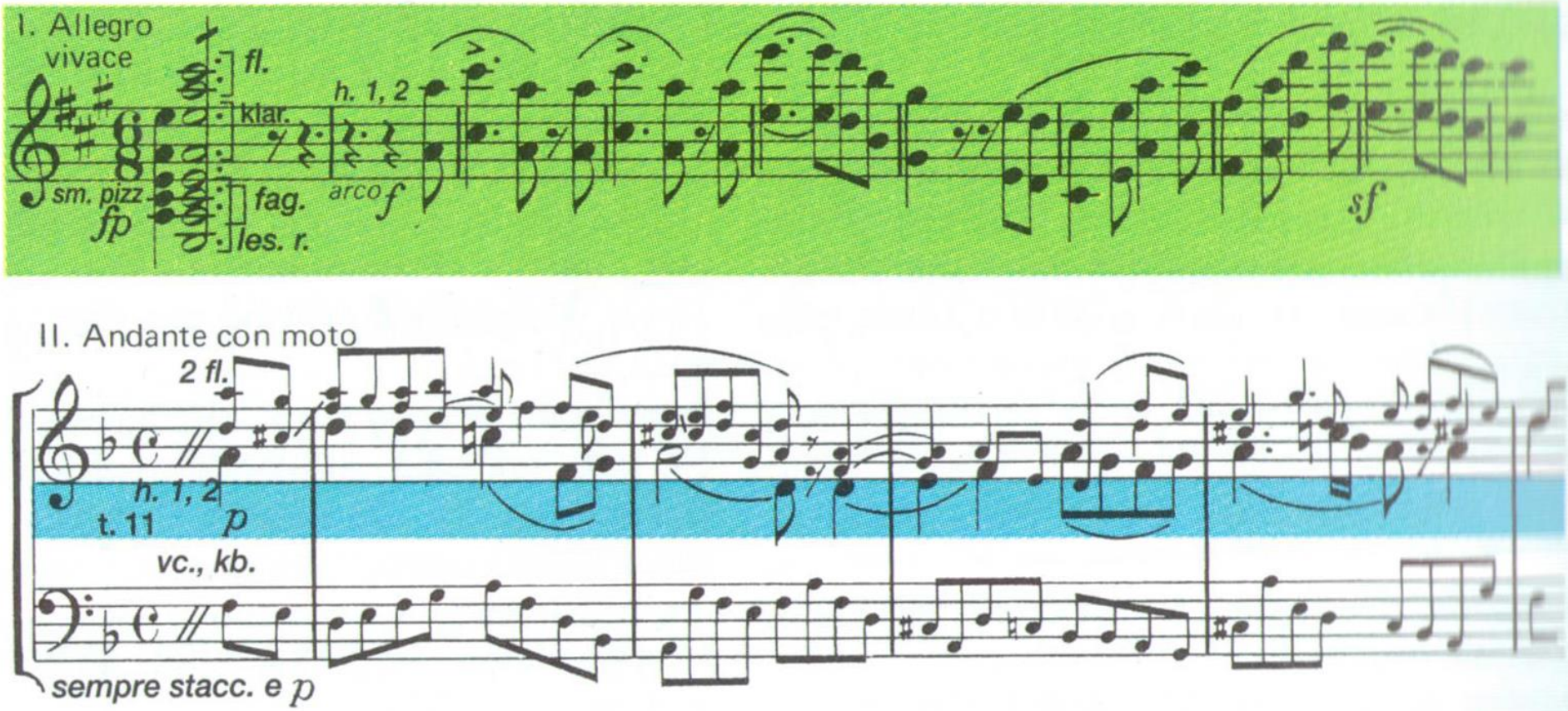

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Robert SCHUMANN (1810 – 1856)

- 4 symphonies + 2 fragments
- ~ Beethoven's *Pastoral*

➢ 1st. *The Spring S.* B major (1841)

➢ 3rd. *The Rhenish S.* E flat major (1850)

New form of the symphony: 1 thema – United!

➢ 4th. *„Symphonical Fantasy“* D minor (1841, 51)

All movements = 1 integral unit

2nd STREAM:

New forms:

THE PROGRAM SYMPHONY

„PROGRAM“ MUSIC

- Non-musical content – more and more popular
- 2 ways: the program is
  - Explicit (a story written by the composer)
  - Merely implied (felt by listeners to be there – music is so intense and personal)
- The Program Symphony:
  - Looser approach to its form

    → Systems for ensuring musical coherence

    (ex. *Idée fixe* = the obsessional idea that crops up during each movement)
  - *Hector Berlioz, Franz Liszt*

Hector BERLIOZ (1803 – 1869)

- Paris (the only composer of orchestral music – tradition interrupted by the FR)
- First program music = the end of conventions = intimate confession

➢ *Symphonie Fantastique,* op. 14 (1829)

- „An Episode in the Life of an Artist“
- Plot: his personal experience: love

  an actress from England: Harriet Smithson („Juliet“ / „Ophelia“, Paris 1827)
- „idée fixe“ (used already in his early symphonies)

Symphonie Fantastique

H. Berlioz:

PROGRAM x MUSIC

„The program should be regarded in the same way as the spoken words of opera, serving to introduce the musical numbers by describing the situation that evokes the particular mood and expressive character of each.“

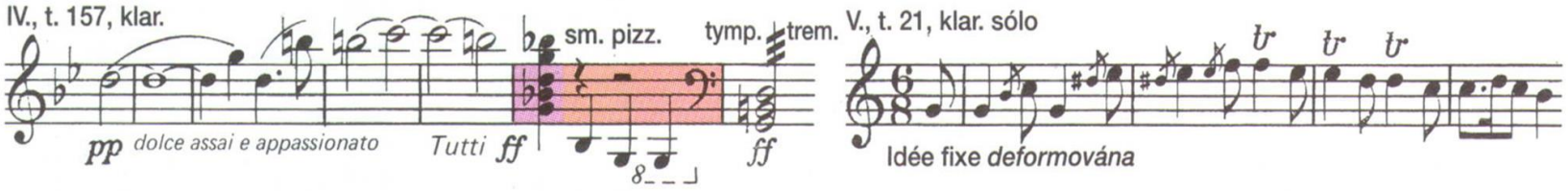
Symphonie Fantastique

1. Reveries and passions
2. A Ball
3. Scene in the fields
4. March to the Scaffold
5. Dreams of a Witches' Sabbath

premiere 1830

2nd version: program slightly changed, premiere 1832

V. věta Larghetto	Allegro	All. assai	Allegro	Lontano		Ronde du Sabbat
Sabat čarodějnic a vlastní pohřeb	přichází Ona i. f. deformována	pozdravný pokřik	pekelná orgie	umíráček	parodie Dies irae	rej čarodějnic A B A C A + Dies irae Coda
t. 1, C, úvod	21	29	40	102	127	241 269 289 305 407 480



A **H. Berlioz, Fantastická symfonie op. 14,** 1830, proměny idée fixe a IV. a V. věta (Sabat čarodějnic, viz s. 152)

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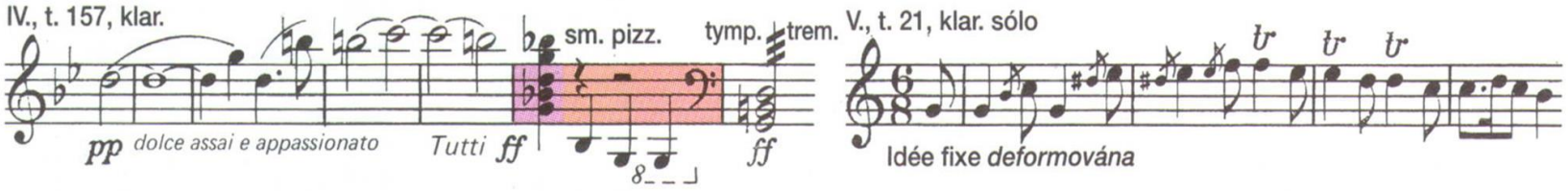

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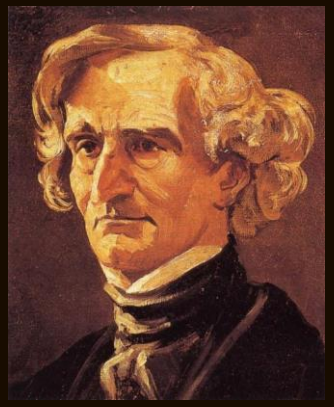
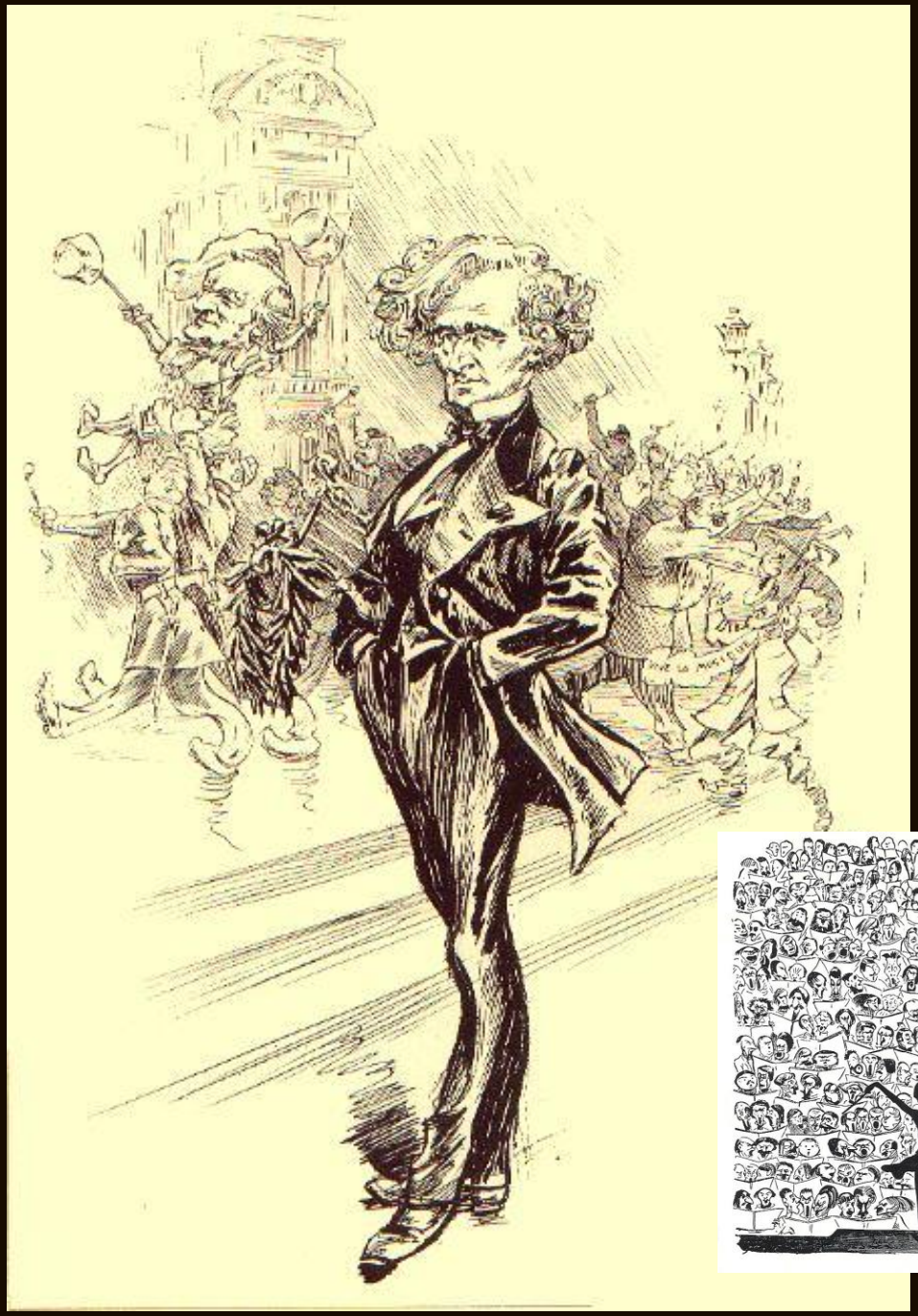
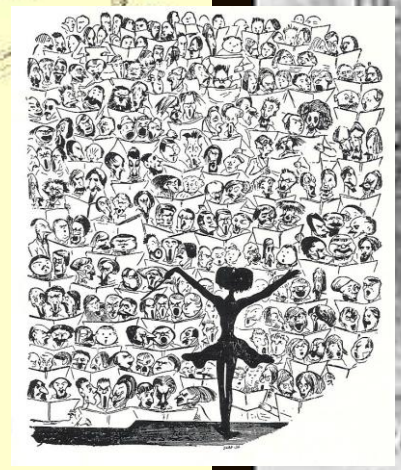
Hector BERLIOZ (1803 – 1869)

- *Lélio / The Return to Life* – „continuing“ of the SF
- *The Damnation of Faust* (1829)
- *Harold in Italy* (1834) – a symph. with a viola solo
- *Romeo and Juliet* (1839) – soloists, choir
- *Grand Funeral and Triumphal Symphony* (1840)

For erecting the *July Column* in the place de la Bastille







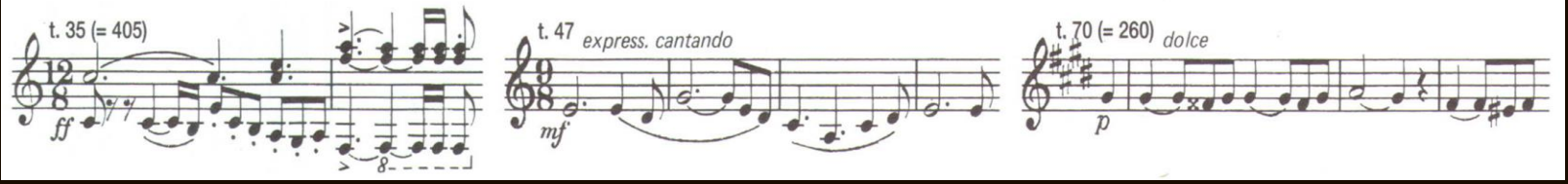
ROMÉO
ET
JULIETTE
L'ENFANCE
DU CHRIST.
LES SOIRÉES
DE L'ORCHESTRE
LA DAMNATION
DE FAUST.
HAROLD
EN
ITALIE
LES
GRANDS JUGES
TRAITÉ
D'ORCHESTRATION
BÉATRIX
ET
BÉNÉDICT
LES
TROYENS

Franz LISZT (1811 – 1886)

Experiments → new genre developed from an ouverture and a symphony: **The Symphonic Poem**

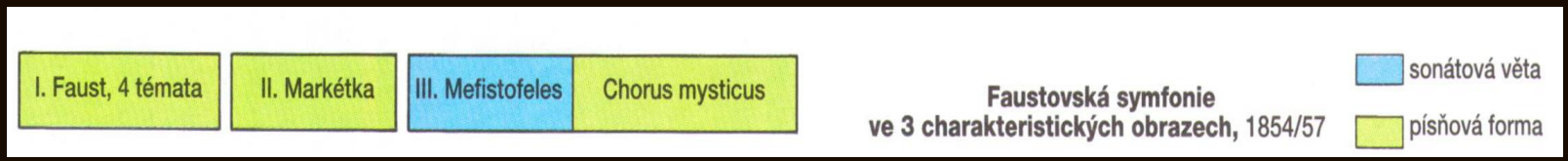
- *Les Préludes* (1848, prem. 1854)

Prolog	1. Láska	2. Životní bouře	3. Venkovská idyla	4. boj	5. Vítězství a epilog
Andante maestoso t. 1 C, 4/4	L'istesso tempo 47	Allegro tempestoso 109, C, 12/8	Allegretto pastorale 200, A, 6/8	Allegro marziale 344, C, ¢	Andante maestoso 405, C, 12/8



and many others (→ 2nd half of the century)

2 symphonies: The *Faust-Symphony, The Dante-Symphony*



PROGRAM OUVERTURE

CONCERT OUVERTURE

OUVERTURE

- 19th century: frequently used
- Identical in structure with the operatic ouverture
- Intended solely for the concert platform
- More often than not – inteded as descriptive pieces (thus common ground with the symphonic poem)
- Idea / Plot: wider than by operatic ouverture (tours, pictures, ideas...)
- Beginning of 19th century: B.: *Coriolan, Egmont*
- Mendelssohn, Schubert, Berlioz, Wagner...

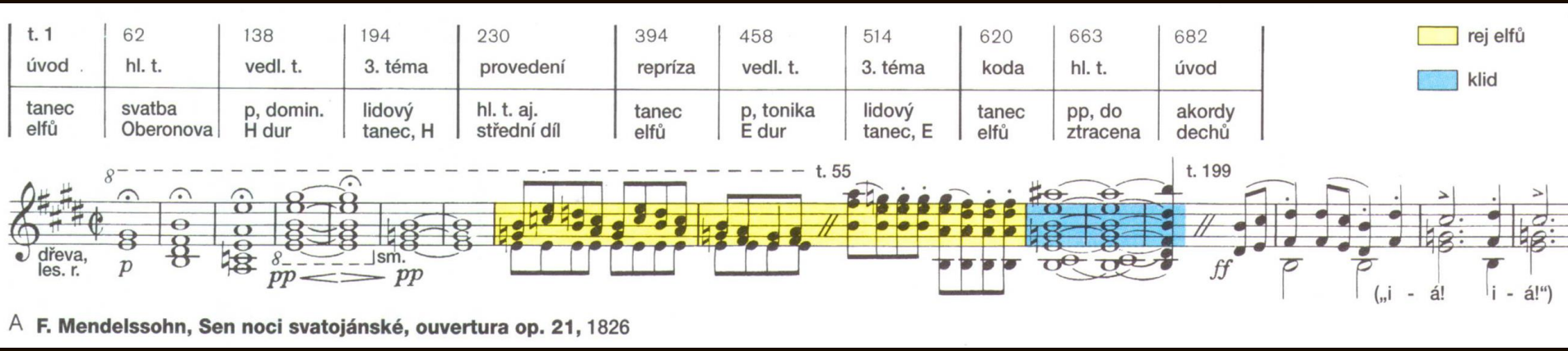
F. MENDELSSOHN-BARTHOLDY
(1809 – 1847)

- *A Midsummer Night's Dream (1826)*
- *Hebrides Ouverture (1830)*
- *Calm Sea*

  and Prosperous Voyage

  (Goethe, 1823 -33)

A Midsummer Night's Dream, *Op. 21* (1826)

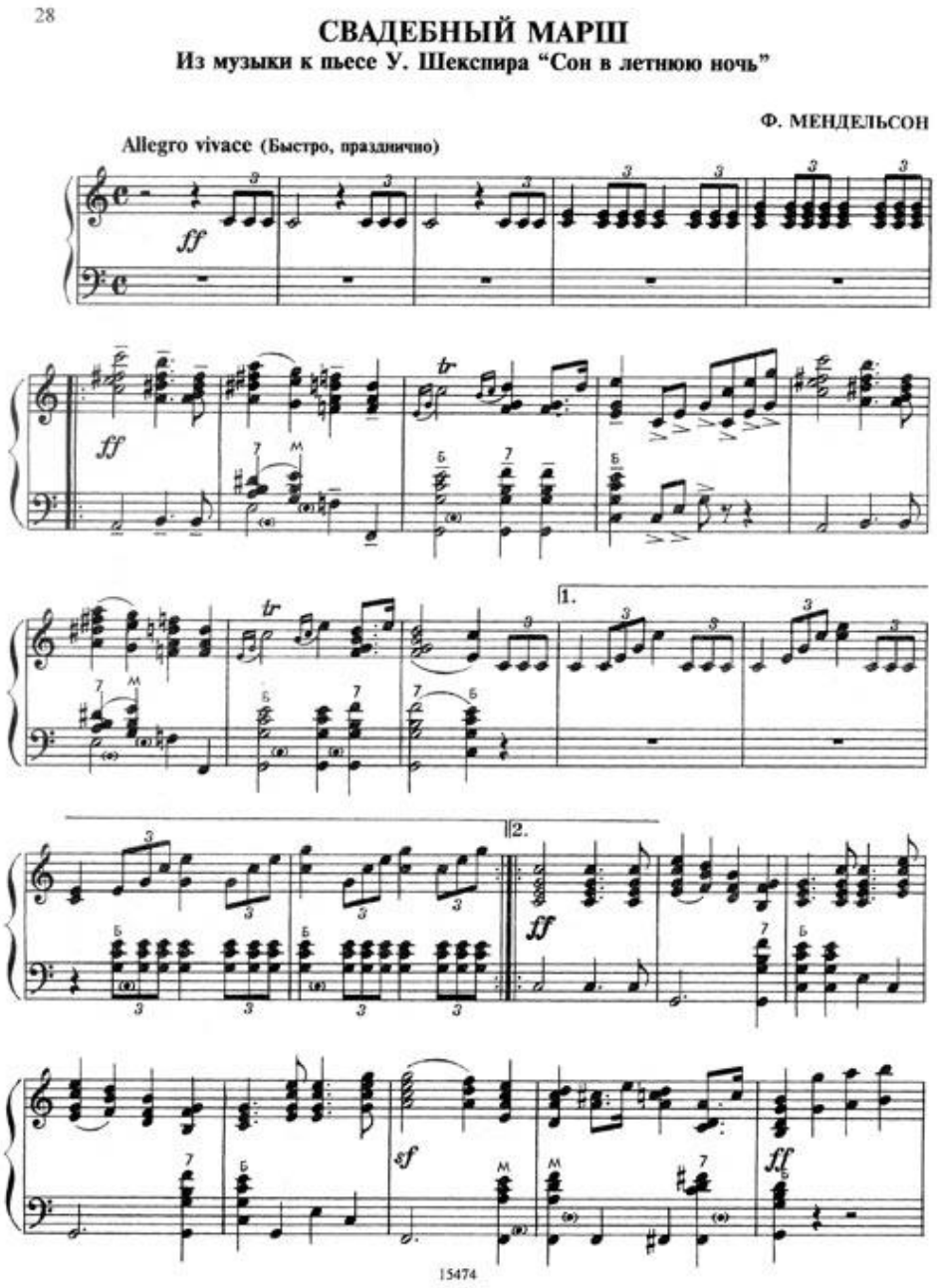


Sonata form with a few contrast themas

Composed when M. was 17 years old

Later: 5 parts added

→ scenic music



A Midsummer Night's Dream

Op. 21 (1826)

Wedding March

Example of Moderato

Moderato - (Moderately): 108 - 120 bpm

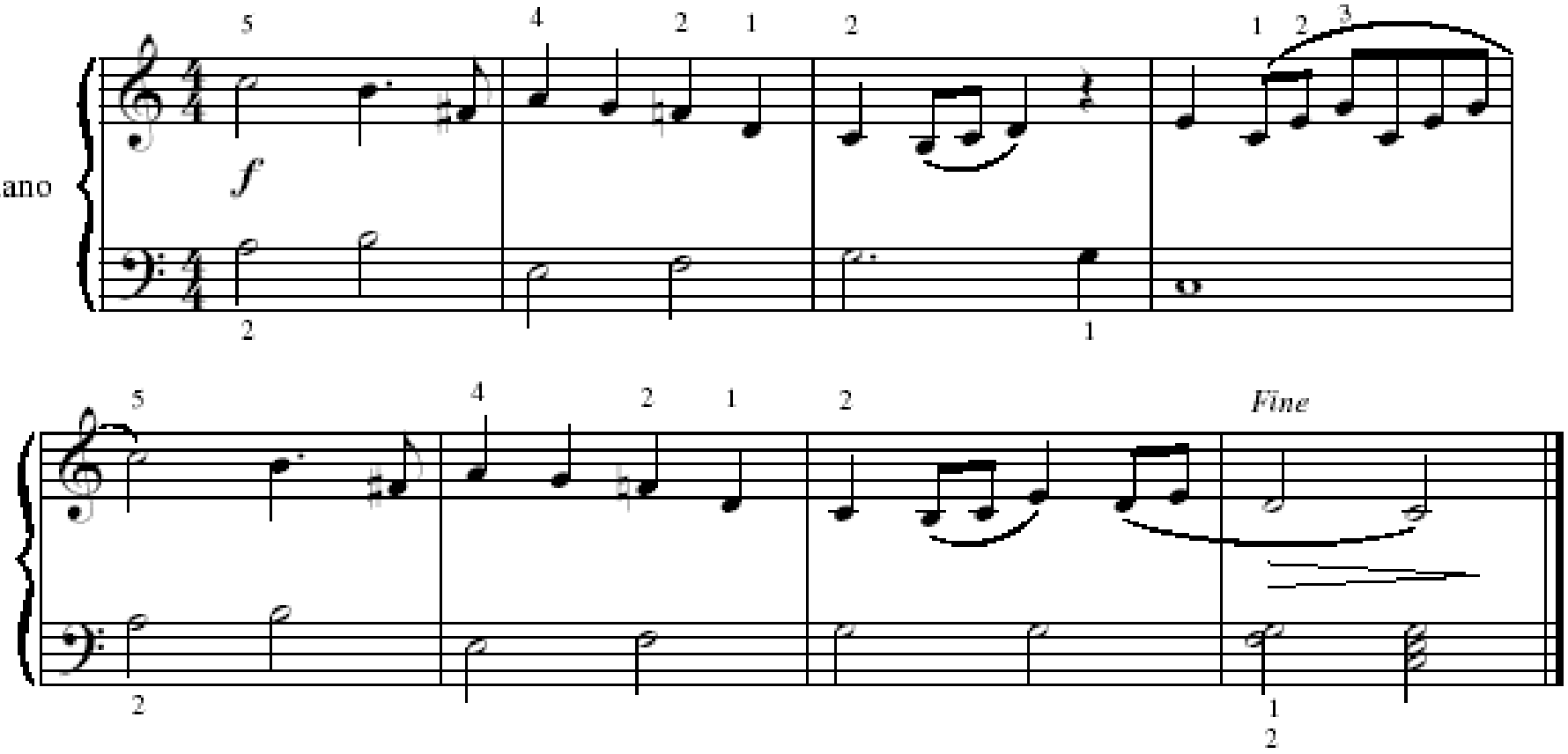
(Not fast, but not slow).

Composer: Felix Mendelssohn

Arranger: Ido Ronen

Moderato

Piano



FOLLOWING CLASS:

VOCAL MUSIC
Of the 19th CENTURY

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LITERATURE

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- Donald Jay Grout, Claude V. Palisca,
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