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A Guided Path towards Music Cognizance

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Abstract

When looking at the world of classical guitarists one can see that the general musical culture expected of a classical musician, often is lacking. I aim to improve the general musical knowledge of classical guitarists. Therefore, I have written a small guide comprehending the general course of music history that also focusses on the weaker or lacking aspects of classical guitarists, regarding their position in classical music. This guide contains a total of 65 musical works of various composers, illustrating a broad perspective of the course of classical music history from the Baroque via the Classical and Romantical style all the way to the Modern period.

Index

Introduction	6
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Part 1: The Baroque

Chapter:

1. Information style period.....	8
2. <u>Vocal Music</u>	11
2.1 [SIDEBAR Monteverdi – Vespers (1610)].....	11
2.2 Purcell – Dido and Aeneas (1689).....	11
2.3 Bach – St. Matthew Passion (1727)	12
2.4 Pergolesi – Stabat Mater (1736)	13
3. <u>Instrumental Music</u>	15
3.1 Corelli – Concerto Grossi opus 6 (1714)	15
3.2 Handel – Water Music HWV 348-350 (1717)	15
3.3 Vivaldi – The Four Seasons (1725)	16
3.4 Telemann – Musique de table (1733)	17
4. <u>Solo works</u>	19
4.1 Rameau – Pièces de Clavecins. (1724)	19
4.2 Scarlatti – Sonata in D minor K.9 (1738)	19
5. <u>Other</u>	21
5.1 Lully – Le Bourgeois Gentilhomme (1670)	21

Part 2: The Classical period

Chapter:

1. Information style period.....	22
2. <u>Vocal music</u>	24

2.2 Haydn – Die Schöpfung (1796-1798).....	24
2.3 Mozart – Requiem K.626 (1791)	25
2.4 Beethoven – Missa Solemnis in D (1820).....	27
3. <u>Opera</u> :.....	28
3.1 [SIDEBAR opera seria and opera buffa]	28
3.2 C.W. Gluck – Orfeo ed Euridice (1762)	28
3.3 Mozart- Die Zauberflöte K.620 (1791)	29
4. <u>Symphony</u>	30
4.1 Haydn – Symphony no.45 (1772).....	30
4.2 [SIDEBAR London symphonies . Haydn – Symphony 94].....	31
4.3 Mozart – Symphony no. 40 (1788).....	31
4.4 Beethoven – Symphony no. 5 (1808).....	32
4.5 [SIDEBAR Beethoven – Symphony no.6 Pastoral (1808)].....	33
4.6 Beethoven – Symphony no. 9 (1824).....	34
5. <u>Concerto</u>	35
5.1 C.P.E. Bach – Flute Concert in A major, WQ 168 (1753).....	35
5.2 J.C. Bach – Concerto for Harpsichord or Piano and Strings in Eb major, no.5 opus 7 (1770).....	35
5.3 Mozart - Clarinet Concert in A major K. 622 (1791).....	35
5.4 Beethoven – Piano Concert no.5 opus 73 Emperor concerto (1809).....	36
6. <u>Chamber Music</u>	37
5.2 Haydn – Six String Quartets, opus 33 (1781)	37
5.3 Mozart - Eine Kleine Nachtmusik (1787).....	37
7. <u>Solo works</u>	39
7.1 Mozart – Piano sonata in F major, K. 332 (1784).....	39
7.2 Beethoven – Pathétique Sonata (1799)	39

7.3 [SIDEBAR Hammerklavier Sonata opus 106 (1818)]	40
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Part 3: The Romantic Period

Chapter:

1. Information style period.....	41
2. <u>Vocal music, opera, songs, church music</u>	43
2.1 Rossini – Barber of Seville (1816).....	43
2.2 Schubert – Winterreise (1827).....	44
2.3 Verdi – La Traviata (1853).....	44
2.4 Wagner – Ring Cycle (1848-1874).....	45
2.5 Bizet – Carmen (1875).....	46
2.6 Fauré – Requiem (1887-1890).....	46
2.7 Puccini – Tosca (1900)	47
3. <u>Symphony</u>	48
3.1 Berlioz – Symphonie Fantastique opus 14 (1830)	48
3.2 Brahms – symphony no.1 opus 68 (1855-1876)	49
3.3 [SIDEBAR In Context: Ein Deutsches Requiem]	50
3.4 Smetana – Die Moldau from Ma Vlast Symphonic Poem (1874).....	51
3.5 Dvorak – Symphony no. 9 opus 95 (1893)	51
3.6 Mahler - Symphony no. 5 (1902)	52
4. <u>Other Instrumental Works</u>	54
4.1 Mendelssohn – Midsummer night’s dream’ (1826).....	54
4.2 Johann Strauss sr. – Radetzky March (1848).....	55
4.3 Johann Strauss jr. – An der Schöne Blauen Donau (1867)	56
4.4 Mussorgsky – Pictures at an Exhibition (1874)	57
4.5 Grieg – Peer Gynt Suite (1875).....	57
4.6 Tchaikovsky- The Nutcracker (1892).....	58
4.7 Richard Strauss – Also Sprach Zarathustra (1896)	59

4.8 Rachmaninov – Piano Concert no.2 opus 18 (1901)	60
5. <u>Solo works</u>	62
5.1 Paganini - violin caprices (1824).....	62
5.2 Chopin - piano preludes (1839).....	62
5.3 Liszt - Hungarian Rhapsodies (1847).....	63

Part 4: The Modern Period (ordered chronologically)

1. Information style period.....	64
2. Claude Debussy – Prélude à l’après-midi d’un faune (1894)	66
3. Schoenberg – Pierrot Lunaire opus 21, 1912.....	67
4. Stravinsky – Le Sacre du Printemps (1913)	67
5. Erik Satie – Parade (1917)	69
6. Gershwin – Rhapsody in Blue (1924)	70
7. Anton von Webern - Symphonie op 21 (1927-1928)	70
8. Ravel - Piano Concerto for the left hand (1929-1930)	71
9. Bartók – Music for Strings, Percussion and Celesta (1936)	73
10. Prokofiev – Romeo and Juliet. SIDEBAR: Peter and the Wold (1936).....	73
11. Sjostakovich – Symphony no.5 (1937)	75
12. Messaien – Quartet for the End of Time (1940)	76
13. John Cage – 4’33v (1952)	77
14. Philip Glass – Einstein on the Beach (1976)	78
15. Arvo Pärt – Fratres (1977)	78
Conclusion	79
Bibliography	82

Introduction

An important aspect of a classical musician is the craftsmanship that is expected of, not only the level of their playing, but also a high level of background knowledge about classical music in general. Ranging from the understanding of all different style periods, to the great composers and their works. However, looking at the world of classical guitarists one can see that the general musical culture expected of a classical musician, often is lacking. I have perceived this knowledge deficiency through personal experience as well and have therefore decided to chose this topic for my final essay (TFG - *Trabajo del Fin de Grado*) that will conclude my Bachelor in Interpretation of the Classical Guitar at the *Conservatori Superior de Música de les Illes Balears*.

To understand the certain knowledge deficiency we have to take a look at the position of the classical guitar in the world of classical music. When it comes to the guitar one can see that, albeit being considered classical, it exists inside of its own bubble attached to the mainstream classical world. There are a number of reasons why the classical guitar finds itself in this particular place. A very important one is the fact that the great composers of the Classical, Romantic, and Modern eras did not write any works or works of significance for the classical guitar. Obviously, this directly results into guitar students not being able to play any original works by the important composers that existed throughout music history. Thus, naturally a classical guitarist is quite unfamiliar with the very basic and crucial aspects of classical music, since its history has been determined by these great composers setting new standards; developing musical forms, genres, and composing techniques; or daringly pioneering into a new style period.

Furthermore, there is another quite awkward truth about the position of the classical guitar in the rest of the classical world: it is not part of the traditional orchestra. For this reason guitar students miss out on the numerous orchestral and symphonic works that are out there and which are written for a great variety of instruments. Of course there is a number of guitar concertos written, yet this

does not compare to the amount of concertos written for example for violin or piano.

Although the average guitar student might have learned the basic principles of overall classical music history, in reality a huge part of its actual practice remains untouched which leads into the underdevelopment of certain aspects of knowledge an interpreter is ought to have.

Thus, with this essay I aim to improve the general musical knowledge of classical guitarists. In order to achieve this I have chosen to write a small guide comprehending the general course of music history which also focusses on the weaker or lacking aspects of classical guitarists regarding their position in classical music. For this essay no particular methodology is used, since the type of research involves writing a method based on literary sources, rather than investigating an hypothesis. The literature used for the creation of the guide, consists out of books, online articles, and audio-visual material.

The written guide will be centred around the following three cornerstones:

- *Historical Style periods: Baroque/Classical/Romantic/Modern*
- *Important Composers*
- *Keystone Compositions*

I have decided on these three factors, because of the fact that guitar composers were influenced by the mainstream composers and developments of back in the day. In addition, I have chosen to concentrate solely on the aspects that guitarists can improve. Thus, in this guide the role of the guitar itself together with its composers are not included. Following this idea, I have decided to elaborate more on aspects that normally are not part of the daily reality of the average classical guitarist, such as opera and symphonic works.

As a matter of course, there is a far greater terrain to cover when one aims to enhance the musicianship of classical guitarists by filling in the gaps in their knowledge. Nevertheless, this guide serves as a first step by providing the minimum information one is required to know for the improvement of their general music culture. Further elaboration and the continuation of reading would always be highly recommendable.

Part 1: The Baroque (1600-1750)

1. General Information

The Baroque in short:

- Opera is born
- Orchestra grew larger
- Instrumental music flourished
- New developments started in vocal music in Italy
- Late Baroque national styles had developed

At the beginning of the 17th century a new musical idiom got created. In Italy numerous inventions in genre and styles resulted into the development of monody, basso continuo, and recitative. This new music had a different aim: it completely deviated from the former use of polyphony and now started to put emphasis on a single melody accompanied by a simple accompaniment.¹ This simple accompaniment (basso continuo) improvised the harmony on a given bass line. The style, after all, was defined by harmony instead of the complex polyphony of the former era. Moreover, composers of the early Baroque started applying drama and contrast to their compositions and therefore they moved the music through different instruments, dynamic contrasts, modulations between keys, and ornamentation. Furthermore, this new style was characterized by dissonances that were being approached without preparation, idiomatic playing, and the influences of the newly invented opera.

¹ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

The new musical idiom really caught on as a form of entertainment at the various courts in Europe. We see the development of distinct national styles and among those the influential French and Italian styles. The French style was characterized by elegance and grace, yet was also marked by restraint. On the contrary, the Italian style was distinguished by expressiveness and virtuosity.

In the north of Europe a different style was developed, due to the reformation. This consisted out of a blend between elements of the former polyphonic style mixed together with the innovations from vocal music of the baroque.

Around 1700 the high Baroque commenced and its main attribute was the concerto grosso. Corelli and Vivaldi were the most prominent composers of this particular genre. By this time the orchestra had developed itself from a mere accompaniment for opera to a diverse orchestra featuring different instruments groups, like strings, woodwind, and brass.²

Another genre that became immensely popular was the trio sonata, a chamber ensemble which had developed from the continuo and now functioned independently as an instrumental genre.

Yet another key development was the theoretical founding of tonal music by Jean-Philippe Rameau. He was the first to describe tonal direction by giving it the names of tonic, subdominant, and dominant.

During the late Baroque three German speaking composers were of great influence: Telemann, Handel, and Bach. Although Telemann was very famous in his time, nowadays he gets overlooked, standing next to J.S.Bach and Handel. The latter of the two achieved high esteem during his time in England where he composed for orchestras and also wrote his famous oratorios. Bach, who is considered to be the greatest composer of all time, was a highly skilled organist employed at various courts and churches. He excelled composing in every genre, being both secular and church music.

² Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

Although there are differences between composers of the early, high, and late baroque there is one thing they all have in common: they were trying to realize '*Muovere gli Affetti*' (moving the affections) throughout their musical works.

2. Vocal music

2.1 Monteverdi's Vespers (1610)

Claudio Monteverdi (1567-1643) was a composer who highlighted the transition between the Renaissance and the Baroque. The collection Vespers for the Blessed Virgin is a good example of this transition and it was extremely influential. It represented the old and the new style, that is to say, strict counterpoint, as well as the more recent and modern inventions in vocal music. In this use of the *seconda pratica* it was custom to put an emphasis on the melody and for the harmony to be improvised from a given bass line. Vespers built on Gregorian plainchant, whilst adding expressivity for the voice. It eventually resulted into a new idiom that brought us into the era of Baroque music.

2.2 Henry Purcell (1659-1695) – Dido and Aeneas (1689)

Purcell was among the most important English composers and is especially known for his dramatic music. Throughout his entire career he was financially supported by royal patrons and albeit having lived a short life, he managed to write a considerably large number of works.

Dido and Aeneas was a rather small-scaled opera, since it lasted for about an hour, consisting out of merely four acts and only featured four main roles. For this opera, Purcell used a mix of English masque and French and Italian opera. Typical French characteristics were the dance-like rhythms that Purcell applied throughout his overtures and also his homophonic choruses. They are reminiscent of Lully's style from whom he also adopted the theatrical form of singing that was followed by a dance. A very clear Italian element was the use of arias, like the utterly famous When I am laid in Earth, which featured a lament that descended over a tetrachord, typical of the Italian style. On the other hand, among the English

characteristics we find the broad use of the air in the vocal parts of the opera. The English air was songful, featuring jolly rhythms and usually set in major. Another important English stylistic device Purcell used was to regulate the melody according to the English language, and additionally composing florid passages illustrating the text.³

2.3 Johan Sebastian Bach (1685-1750) – St. Matthew Passion, BWV 244 (1727)

Among Bach's most famous church works were his two passions: the St. John Passion (1724, later revised) and the St. Matthew Passion (1727, revised in 1736). Based on the verses 26-27 of the gospel of Matthew.⁴ This passion premiered on Good Friday in the Thomas Church of Leipzig in 1727.⁵ The text of the majority of the arias was written by the German poet Christian Friedrich Henrici.⁶ In both passions a tenor narrates the story in recitative style. The soloists play Jesus and other characters, whilst the chorus portrays the words of the disciples and the crowd. This choir also comments on events that are happening throughout the work.⁷ The Matthew Passion requires two choirs, two orchestras, two organs, and various soloists. Bach conducted the St. Matthew Passion only two or three times in his life. It was Felix Mendelssohn (1809-1847) who rediscovered the St. Matthew Passion and he decided to conduct this great work of art in 1829, almost eighty years after Bach had died in 1750. From that moment on a revival of Bach's works has taken place.

The passion, that portrays the suffering, agony, and death of Jesus Christ, consists out of two big parts. The first part starts with a prologue performed by a choir, then Jesus predicts his crucifixion; Judas and the pharisees conspire together to eliminate Jesus. Jesus made a plea to his father (God) to have mercy on him.

³ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

⁴ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

⁵ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

⁶ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁷ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

However, Jesus gets betrayed by Judas and ends up in prison. In the second part the prologue starts with the crowd that sorrowed over Jesus' imprisonment. Peter denies to have known Jesus and Pontius Pilates returned a verdict for Jesus' crucifixion. Jesus dies at the cross and the choir ends with the choral: "Wir setzen uns mit Traenen nieder".⁸

Scientists have researched the hidden numerical relations used that Bach used in the Matthew Passion. The passion consists of fourteen chorales containing fourteen references to the heart. The number of 14 is used to spell Bach's name, according to the numerology. (B=2, A=1, C=3, H=8. The sum of these added 'letters' equals fourteen). Another important number is 27: the passion has 27 parts in which the text of the gospel is sung and 27 other parts. Bach considered 27 to be the Holy Trinity, referring to the Father, the Son, and the Holy Spirit ($3 \times 3 \times 3 = 27$). Moreover, the 27 pieces of text from the gospel of Matthew contain a total of 729 bars. The square of 27 equals the number of bars: $27^2 = 729$. The Matthew Passion is built in the form of a cross. The horizontal bar (being part one of the passion) and the vertical bar (part two) cross at the heart of the cross. This exact spot relates to two events: in part one occurs the Jesus' prediction of Peter's denial. The actual denial of Peter in part two happens at this very same spot of the cross.⁹ After Peter's denial, the rooster crows three times (in part two) and immediately after the famous aria "Erbarme dich" is sung. The text of this aria expresses the guilt and emotions of Peter after having denied Jesus and he pleads for God's forgiveness.

2.4 Giovanni Battista Pergolesi (1710-1736) - Stabat Mater (1736)

Pergolesi was born near Ancona in Italy and received his education at the Conservatory of Naples. Here he learned how to compose operas and was eventually employed as a conductor and composer at the Royal Music Chapel in Naples. He composed eight opera's, two oratorios, eight religious vocal works, six

⁸ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁹ Spel, Mischa. *De Matthäus Passion: wat Bachs muziek je vertelt als je weet waar je op moet letten*. Amsterdam: Meulenhoff, 2016. ISBN: 9789029090872

cantatas and six works for chamber music. He died of Tuberculosis at a very young age, but is remembered for his Stabat Mater, which he completed just before he died in 1736. After his death, many composers of the galant style were inspired by the work of Pergolesi; Johann Sebastian Bach performed the Stabat Mater in the Thomas Church in Leipzig in 1745.¹⁰ Stabat Mater is the first line of a religious poem in Latin written by the Franciscan monk, Jacopone da Todi, in the 13th century. Pergolesi composed his Stabat Mater for soprano, mezzo soprano (or counter-tenor), and orchestra. The entire work consists of seven duos and five arias.¹¹ Since 1400 Pergolesi's Stabat Mater has been used by the catholic liturgy and is performed on a yearly basis: Friday before Palm Sunday and at every third Sunday of September (on the remembrance day of the seven sorrows of Maria).¹² Many composers from different periods have composed music on this Latin Text, so there are many different Stabat Mater compositions. (Josquin, Palestrina, Steffani, Haydn, Rossini, Verdi, Dvorak, Poulenc and Penderecki). Besides, Pergolesi also formed an inspiration for Russian composer Stravinsky, who edited some of his pieces into the Ballet Pulcinella in 1920.¹³

¹⁰ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹¹ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

¹² Rossum van, Yvonne. *Muziek van A tot Z*. Hoogeveen: Libro, 2004. ISBN: 9085070260

¹³ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

3. Instrumental Music

3.1 Arcangelo Corelli (1653-1713) - Concerto Grosso no. 6 (1714)

Corelli was born in Italy and educated in Bologna. He traveled to Spain and Paris. From 1675 he resided in Rome, at the court of the Swedish Queen Christina, and later also at the court of Cardinal Pamphili and Ottoboni.¹⁴ Corelli composed a series of twelve concerti in 1680, but they didn't get published until the year 1714. The first eight concertos were sonata da chiesa (church sonatas) and the last four concerti were sonata di camera (chamber sonatas). The last concerto was composed for Christmas Eve, and got titled: "Fatto per la Notte di Natale".¹⁵ Corelli played the violin part in the performances of his concerti, but he was not very talented. Thus, the violin parts are relatively easy to play, avoiding extremely high or low positions. Nevertheless, he was a violin teacher of Antonio Vivaldi and Francesco Geminiani. Both J.S. Bach and G.F. Handel were influenced by Corelli in their compositions. Corelli never composed any vocal music; besides his twelve concerti grossi, he did compose 54 trio sonatas and also twelve sonatas for violin and basso continuo (e.g. La Folia). Those were very popular during his lifetime, but also long after: 35 editions were published between 1681 and 1785. After his death, Corelli was buried in the Pantheon in Rome.¹⁶

3.2 George Frideric Handel (1685-1759) - Water Music Suite, HWV 3348 (1717)

Handel was born in Halle, Germany, and he started playing the organ, although his father was not in favour of the idea. In 1703 Handel moved to Hamburg to work in the orchestra of the opera. After a couple of trips to Italy (Florence, Rome, and Venice), Handel got employed as Director of the Royal Chapel of Hannover at the court of George, in 1710. In 1713 the protestant George was asked to become King

¹⁴ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹⁵ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁶ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

of England and in turn he asked Handel to join his service and work for him at the court.

In 1717 Handel composed the Water Music Suite for a special occasion: King George wanted an outdoor concert whilst sailing from his palace in Whitehall to Chelsea on the river Thames. He requested a ship with fifty musicians, (playing flute, oboe, bassoon, trumpet, horn, violin and double bass), to accompany him on his trip with festive music.¹⁷

The music had to be heard in open air, so Handel especially focused on the section of the wind instruments when writing the composition. Handel also introduced the French Horn in orchestral music in England for the first time.¹⁸ Furthermore, Handel composed three suites in total, called the Water Music Suites. They consist out of an overture and some dances (allemande, air, gigue, bourrée, alla hornpipe, menuetto, rigaudon).

Fun Fact

When Handel's operas became less popular, as they were considered old fashioned compared to Italian operas, Handel started focussing on composing oratorios (religious operas): The Messiah (based on the life of Jesus Christ) was an instant success and is still performed today around Christmas.

3.3 Antonio Vivaldi (1678-1741) - The Four Seasons, nr. 1-4 opus 8 RV 271 (1720)

Vivaldi composed twelve string concertos ("Il cimento dell'armonia e dell'invention") in 1720 and they were published in Amsterdam in 1725. Among those twelve works were the four concertos portraying the four seasons: spring,

¹⁷ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

¹⁸ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

summer, autumn and winter.¹⁹ Each concerto is accompanied by a poem that Vivaldi probably wrote himself. The music illustrates the typical characteristics of each season, and therefore is an excellent example of 'program music' (music that evokes specific images by portraying its essence). Vivaldi was very productive and wrote a total of 770 compositions: 46 opera's (22 were actually preserved), 344 solo concertos, 81 works for chamber music, 61 symphonies, and other religious and vocal works.²⁰ Vivaldi's nickname was "The Redhaired priest" and he was a talented violin player and composer. In the period from 1703-1737, he was employed as a teacher at the Venetian Ospedale della Pieta, an orphanage where Vivaldi educated young girls in playing the violin and he also composed and directed string concertos for these girls. After having composed many operas for opera houses in Italy, the city of Ferrara discovered that Vivaldi was having an affair with an opera singer. Therefore they banned him from the city and Vivaldi decided to travel to Vienna.²¹ Here he tried to get a job at the court of Kaiser Karl, but he fell ill and died poor and alone in 1741. He was buried in a mass grave.²²

3.4 Georg Philip Telemann (1681- 1767) - Musique de Table (1733)

Telemann was a German composer and was born in Magdeburg in 1681. He studied literature and science at the University of Leipzig and went to Hamburg to become music director of the protestant church. Telemann composed forty opera's, 44 Passions, 600 overtures, and many concertos. The chamber music works *Musique de Table* are considered to be his most important works and they were published in three collections: Each collection contains an orchestral suite, a trio, a quartet, a concerto, a solo sonata, and a 'Conclusion' for orchestra.²³ Telemann alternated the different movements by putting them in the order of

¹⁹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

²⁰ Nicholas, Jeremy. *De Grootste componisten aller tijden. Leven en werk van de meest toonaangevende componisten uit de klassieke muziekgeschiedenis*. Aartselaar: Deltas, 2009. ISBN: 9789044722338

²¹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

²² Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

²³ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

slow-fast-slow-fast, just like the genre of the 'Sonata da Chiesa'. The pieces of *Musique de Table* are feature tuneful melodies and even popular folk melodies are evident throughout the work.²⁴

²⁴ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

4. SOLO WORKS

4.1 Jean-Philippe Rameau (1683-1764) - Piece de Clavecin (1724)

Not only was Jean Philipp Rameau one of the greatest French composers of the 18th century, but he also was an important music theorist who published his treatise “Traité de l’harmonie” in 1722. This work formed the basis for the principles of harmony in western classical music.²⁵ Rameau developed a system of chords that was built up by thirds and these conventional rules were going to be of great influence for all musical works yet to be written.²⁶ In 1726 he published a new theoretical work that was followed by a work with clavichord pieces and cantatas in 1729. Being a virtuoso clavinist and organist, Rameau wrote his Pieces de Clavecin in 1724. They were elegant and dramatic of style, featuring complex passages and dances played in a high tempo. Sometimes it seems as if Rameau was influenced by the composer Couperin, yet Rameau has a more athletic style when it comes to composition. At the age of fifty, Rameau composed his first opera: *Hyppolite et Aricie* (1733) and in 1736 the opera *Les Indes Galantes* became a great success. In 1745 Rameau was appointed ‘Compositeur du Cabinet du Roy’ by King Louis XV of France. After Rameau had been ennobled, he died in 1764.²⁷

4.2 Domenico Scarlatti (1685-1757) - Sonata in A, K181-182 ()

Domenico Scarlatti was the son of Alessandro Scarlatti, a famous composer of operas. Domenico was born in Naples in 1685. His father Alessandro helped him to get an international music career: he started of as a composer at the Court of the Swedish Queen Christina, but she was banned to Rome. Scarlatti ended up as a musician at the St. Peter Basilica of the Vatican in Rome.²⁸

²⁵ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

²⁶ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

²⁷ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

²⁸ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

In 1719 he moved to Lisbon in Portugal to become 'Mestre' of the Royal Musical Chapel of King Joao the fifth. In addition, Scarlatti taught the King's daughter, Princess Maria Barbara and when she married the Spanish infant, Prince Fernandino, Scarlatti went with her and continued his service at the Spanish court in Madrid in 1728. From that moment on, Scarlatti focused on composing sonatas, that consisted out of a single part and dedicated many of these works to Princess Maria Barbara.

Scarlatti wrote a total of 555 Sonatas, but only thirty were actually published, titled "Essercizi" (1738). All the other sonatas were collected in fifteen handwritten documents and it is assumed that Scarlatti gave them to the Princess.²⁹

Scarlatti developed new playing techniques, such as octave leaps, rapid note repetitions, and hand-crossing technique.³⁰

The original style of Scarlatti can be heard in the abrupt changes from major to minor and also from the imitation of Spanish folksongs.³¹

Sonata in A, K. 181 is characterized by repetitive dissonant chords, whereas Sonata in A, K182 is an elegant piece with dance rhythms and arpeggios on multiple octaves.³²

²⁹ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

³⁰ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

³¹ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

³² Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

5. Other works

5.1 Jean-Baptiste Lully (1632-1687) - Le Bourgeois Gentilhomme (1670)

Lully was born in Florence in 1632. He came from an Italian family who had been millers for several generations. At a young age, Lully got relocated to France where he became a page and also a language teacher at the court of King Louis XIV. In 1661 he became the Superintendent of music for the King's Chamber.³³ This meant that the "24 violons du Roi", the orchestra of the King, and the Petits Violons, came under his supervision.

Lully collaborated with the French writer Jean-Baptiste Molière when he composed his *comédies-ballets* (theatre pieces in which dialogue was alternated by music and dance).³⁴

Le Bourgeois Gentilhomme is an example of a *comédie-ballet* and it was inspired by Turkish culture, because the Turkish ambassador had visited the court in Paris. The first Intermezzo of "*Le Bourgeois Gentilhomme*" depicts the dance teacher that demonstrates the principles of ballet to the commoner and also teaches him how to behave around the aristocracy.

By incorporating music and dance lessons in the play, it was possible to mix music, dance, and drama. The satirical music and texts ironically refer to Turkish musical styles.³⁵

³³ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

³⁴ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

³⁵ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

Part 2: The Classical Period (1750-1815)

1. General Information

The Classical Period in short:

- Ideals of Enlightenment influence music
- A new simple, clear, and balanced musical idiom was created

As the Baroque era came to an end, we see the dawn of a new style period developing. This new idiom would be called the classical style and manifested itself in the ideals of the Enlightenment and, at the same time, it was a reaction to the conventional rules of the former style period.

The Enlightenment was a crucial movement in 17th- and 18th century Europe and led to radical changes in the arts, science, philosophy and politics. The intellectual movement was characterized by its fundamental ideas about reason, nature, and progress.³⁶ During the age of Enlightenment we can see developments that stand in contrast with the norm of the former era. Individual faith and morality grew to be more evident than what used to be religion and the influence of the church. We can also trace the impact of Humanism, regarding the fact that there was a greater emphasize on individual freedom and equality. Furthermore, considering nature, where before metaphysics dominated the field of nature, now the interest in applied sciences and the concept of 'naturalness' increased significantly.

There are two main styles that can be distinguished within the classical period: *galant* and *empfindsam*. The galant style featured shorter melodies, repetition of musical ideas which were applied in two to four phrases. Together they formed larger musical structure. Moreover, harmonies were kept simple and cadences were featured regularly. Besides, the galant style was homophonic in texture and

³⁶ Duignan, Brian. *Enlightenment*. [online]. Encyclopedia Britannica, 2021. [Accessed: 1st of March 2022]. <https://www.britannica.com/event/Enlightenment-European-history>

generally characterized as being free and songful. Then, on the other hand we had the *empfindsam* style, which means sensitivity in German, that was actually similar to the *galant* style. However, it makes more use of unexpected changes in harmony and is marked for its use of chromatism and somewhat fidgety rhythms.³⁷

The classical style's major developments actually originated within Italian opera with the dawn of *opera seria* and comic opera. The latter would continue to develop itself on the European continent in what would become genres like *opéra comique* (France), ballad opera (England), *Singspiel* (Germany).

Although the classical style initially arose in opera, instrumental music was soon to follow. The new style made the music more accessible for its listeners with its lyric melodies, and use of contrasts and drama. Thus, instrumental music adopted certain style characteristics from vocal music, which resulted into a number of innovations in the instrumental world. The harpsichord got replaced by the *fortepiano*. We can also see the development of the string quartet that gained immense popularity due to an increasing trend of music making in social occasions of the wealthy middle class. The sonata with its newly developed form, became the major genre of instrumental music. It typically had from two up to four movements and featured contrasts between those. At the same time, it was the symphony that took over the orchestral world, while the concerto continued to be immensely popular.

³⁷ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

2. Vocal Music

2.1 Joseph Haydn (1732-1809) - The Creation (1796-1798)

Inspired by Handel's oratorio *The Messiah* Haydn composed *The Creation*, a vast composition on the creation of the world. The impresario Johann Salomon provided a text based on the bible book Genesis and it was combined with the epic poem *Paradise Lost* of John Milton.³⁸ The German texts were written by Gottfried van Swieten. The composition is performed by Choir, Orchestra and three vocal soloists.³⁹

From 1790 Haydn was no longer employed by the Court of Esterhazy, but he did receive a retirement loan after almost 30 years of loyal employment. Now he was free to travel and compose for other parties other than the Prince of Esterhazy, e.g. the British impresario John Salomon. Haydn was very successful in London where he lived twice: in the years from 1791-1792 and 1794-1795. Back in Vienna he focused on composing music close to his heart with a religious perspective. He wrote two oratorios (*The Creation* (1798) and *Die Jahreszeiten* (1801) and several masses (*Die Theresienmesse* (1799), *Die Paukenmesse* (1796), *Die Nelson Messe* (1798), and *Die Heilige Messe* (1796)).⁴⁰

The *Creation* consists out of three movements:

1. The first movement starts in a minor key and portrays chaos. Then, the Choir bursts out singing "There will be light!" in a major key.
2. The second movement starts on the fifth day of God's creation process of the world and it emphasizes the creation of the animal world.

³⁸ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

³⁹ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

⁴⁰ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

3. In this movement the first human beings, Adam and Eve, are introduced on earth and they praise the Lord and his creation process. At the end a choral fugue leads to a glorious conclusion.⁴¹

2.2 Wolfgang Amadeus Mozart (1756- 1791) - Requiem, K 626 (1791)

The requiem is a religious “Mass for the Death” written in Latin for Choir, Orchestra and four vocal Soloists. Mozart’s Requiem was commissioned by an anonymous person, who wanted to use the music for the funeral of his wife, whilst pretending to have written it himself.

Mozart started to compose the Requiem in 1791, but got overworked and fell ill. He started to become obsessed by the idea that he was writing the Requiem for his own funeral.⁴²

In Mozart’s younger years (1762-1766) he and his sister Nannerl travelled with their father Leopold throughout Europe. They were presented as ‘highly talented prodigies’ and would play violin and piano at the various courts throughout Austria, Germany, Holland, England, and France. At the age of 6 Mozart started composing his first pieces and when he was 12 he composed his first opera. In 1779 Mozart was employed by the Arch Bishop of Salzburg. Mozart got fired from his job, due to his attitude and his unsolicited trips to other countries. Therefore he decided to go and work in Vienna in 1781, since it was one of the centres of cultural life in Europe. Here a prosperous period started and many of his piano concerts, opera’s, and symphonies turned out to be incredibly successful.

Mozart was one of the first ‘freelance musicians’: he made a livelihood out of teaching piano, publishing his compositions, commissioned writing, and directing his musical works. Nevertheless, Mozart always lacked money, because he and his wife Constanze had an extravagant and luxurious life style.

⁴¹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁴² Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

By accepting the request of count Walsegg-Schuppach for writing a Requiem, Mozart received a very needed deposit, since he was gravely in debt. However, before Mozart could even finish the Requiem, he died on the fifth of December 1791, leaving behind his wife Constanze and two little children, together with huge debts. Thus, Constanze asked Mozart's assistant, Franz Xaver Süssmayr, to complete the Requiem, based on the sketches that Mozart left. Thereby she was able to receive the rest of the money from Count Walsegg-Schuppach.⁴³

Mozart's Requiem consists of four movements:

1. Introitus: this first movement was fully completed by Mozart
2. Kyrie: a fugue, ending in a choral melody sung in unison.
3. Sequenz: a dark Dies Irae, followed by Tuba Mirum with a solo of the trombone, Rex tremendae majestatis, Recondare Jesu pie, Confutatis maledictus and the Lacrimosa, which is one of the most famous parts.
4. Offertorium: Domine Jesu, Hostias et preces, Sanctus, Benedictus, Agnus Dei, Communio Lux Aeterna

Fun Fact

After his death, Mozart was brought to a mass grave outside the city of Vienna. Thus, the exact location of Mozart's body remains unclear.

Much later a memorial tombstone got placed at the Central Friedhof in Vienna, but the grave does not contain Mozart's remains.

⁴³ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

2.3 Ludwig van Beethoven (1770-1827) – Missa Solemnis (1820)

The Missa Solemnis was one of Beethoven's last published works. Initially it was meant to be an actual mass for the inauguration of the Archduke Rudolf of Olmütz, but the work ended up being too elaborate and too much of a personal creed to Beethoven, rather than a mass suited for church.⁴⁴ The different parts of the mass were united as if they were a symphony of five movements and we can trace the influence of Handel throughout the choir pieces. Moreover, the mass features numerous references to liturgical symbols, yet still, (like Beethoven's other late works) it had become an actual concert work which genre formerly served a different purpose.⁴⁵

Beethoven laboriously worked on the mass for many years, but when he finished the work it was difficult to generate any money from it. Eventually it got published shortly after his death in 1827.

⁴⁴ Orlandi, Enzo. *Beethoven*. Amsterdam: De Geïllustreerde Pers N.V., 1970.

⁴⁵ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

3. Opera

3.1 Opera Buffa and Opera Seria

In Italy comic opera (also opera buffa) featured at least six artists that would sing throughout the entire work and its plot was characterized by themes about the daily lives of regular people. For this type of opera we see arias that are mostly written in galant style with relatively short phrases, yet songful with a rather simple harmonic foundation. Thanks to these characteristics and the use of expression and sharp contrasts of style, comic opera turned out to be the manifestation of the many elements true to the classical style.

The opera seria had rather serious and the arias were of great importance to the genre. The plots were inspired by mythological stories from ancient Greece and Rome. The intention of opera seria was to evoke a heightened sense of ethics in its listeners and also aimed to represent the ideals of the Enlightenment, achieving both by means of amusement.

3.2 Christoph Willibald Gluck (1714-1787) – Orfeo ed Euridice (1762)

This opera by Gluck was based on the mythical story of Orpheus' who dared going into the Underworld to save his beloved Euridice. The traditional myth ends quite tragic with Orpheus' death, however Gluck rewrites this and transforms it into a happy ending.⁴⁶

Gluck played a major role in reforming opera. He brought it to new dramatic heights in terms of expressivity and therefore gained everlasting influence on the way composers approached opera well through the 19th century. In his view, the music in the opera was meant to do right by the poetry of the libretto and to make sure the plot would be able to progress. Some of his other inventions were: the integration of the overture as a fundamental part of the opera and, with regard to

⁴⁶ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

the arias and recitatives, to soften the contrast between them. Gluck aimed to remain as true as possible to 'nature' by means of naturalistic staging and acting.

3.3 Wolfgang Amadeus Mozart (1756-1791) - Opera Die Zauberflöte K. 620 (1791)

In 1791, Mozart's friend and Freemason-member Emanuel Schikaneder asked him to write music for an opera, based on the fairy tale of the Magical Flute, to be performed in the Volksoper in Vienna. Schikaneder wrote the libretto and Mozart composed the music, in which he added many rituals and symbols related to the Society of Freemasonry, such as friendship, nature, self-sacrifice and wisdom. In 1784, Mozart joined the Society of Freemasonry in Vienna and he was an enthusiastic member of the Loge Zur Wohltaetigkeit. The three principles of the Society of Freemasonry are Virtues, Love and Wisdom. A variety of people joined the Freemasonry: Poets, Politicians, artists, composers, writers, publishers, merchants, and other people that were open to innovation and the free exchange of ideas. They could have discussion without any religious or political restraints. Hence, the Freemasonry was a sanctuary for free spirits.

The opera consisted out of an Overture, followed by Act 1 and Act 2. The main characters were Prince Tamino, Queen-mother and her daughter Pamina, the Sarastro, and the Moor Monostatos, and the birdlike characters of Papageno and Papagena.

4. Symphonies

4.1 Joseph Haydn (1732-1809) - Symphony no.45 'Farewell Symphony' (1772)

This is a very atypical symphony, given the fact that the musicians of the orchestra eventually leave the stage one by one until only the cellist and the first violinist remain. Haydn wanted to hint in a very subtle manner to his patron, the prince of Esterhazy: Nikolaus Esterhazy (1762-1790), that he and his musicians wanted to leave the summer residence in Esterhazy to return to their families in Vienna for the winter season.⁴⁷ Haydn worked at the court of Esterhazy for almost thirty years and had various responsibilities, like composing, directing, singing lessons, administration and management of musical documents.⁴⁸ Haydn had around twenty musicians working for him and they used to refer to him as 'Papa Haydn'. In the secluded environment of the court of Esterhazy, Haydn was able to concentrate on composing and therefore was incredibly productive. He told his biographer Georg August Griesinger:⁴⁹

"I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original."

-----Joseph Haydn-----

⁴⁷ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

⁴⁸ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

⁴⁹ Geiringer, Karl. *Haydn: A Creative Life in Music*. [online]. Geiringer, Irene. Berkely Los Angeles, London: University California Press, 1982. [Consulted: 16th of April 2022].

https://books.google.nl/books?id=GVIk1dVmZ5oC&printsec=frontcover&hl=nl&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Symphony no.45 was in the key of F# minor and featured 4 movements. In the first movement we see the concept of *Sturm und Drang* throughout the work, for example the beginning exemplifies this stressful character of turmoil.⁵⁰

Sturm und Drang was closely related to the *Empfindsamkeit* style, which meant sensitivity in German, that was actually similar to the galant style. However, it makes more use of unexpected changes in harmony and is marked for its use of chromatism and somewhat fidgety rhythms.⁵¹

4.2 London Symphonies (1790-1795)

When Haydn's patron (the Prince of Esterhazy) died in 1790, Haydn retired from his job and received a retirement-loan that enabled him to be free and travel throughout Europe. He went to London twice (1791-1792 and 1794-1795) and was invited by impresario J.P. Salomon to compose 12 "London Symphonies", number 93-104. Symphony no. 94 got the nickname Surprise-Symphony, because Haydn used the timpani to create a surprising clash in order to wake up the audience. It shows Haydn's great sense of humour. His time in London was of great success and by the end of 1792, Haydn received an honorary doctorate from the University of Oxford.

4.3 Wolfgang Amadeus Mozart (1756-1791) - Symphony nr. 40 in G minor, K 550 (1788)

During the summer of 1788, Mozart wrote his last three symphonies (no. 39, 40, and 41) and only needed six weeks to complete them. Together these symphonies form the height of the classical symphony, whilst also heralding the musical style of the 19th century that was bound to come.⁵² The symphony is characterized by some boisterous and audacious parts and at the same time there are many passages imbued with virtuosity. Some typical features of the symphony are the

⁵⁰ Taruskin, Richard. *The Oxford History of Western Music. Music in the seventeenth and eighteenth centuries*. Oxford: Oxford University Press, 2010. ISBN: 978-0-19-538482-6

⁵¹ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

⁵² Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

opening motif played by the string section that is reminiscent of sighing and the beginning of the finale's development where all chromatic notes are being played, with the exception of G, the key of the symphony.

No. 40 features a total of four movements:

1. Molto allegro
2. Andante
3. Menuetto (allegretto)
4. Finale (allegro assai)

4.4 Ludwig van Beethoven (1770-1827) - Symphony nr. 5, opus 67 (1808)

Beethoven wrote this Symphony in the period of 1801-1808 in Vienna and it was first performed in the Theatre an der Wien in December 1808. Initially the 5th Symphony was not an immediate success, but when the German writer E.T.A. Hoffmann praised it, the audience became enthusiastic.

Symphony nr. 5 consists of 4 parts:

1. Allegro con brio
2. Andante con moto
3. Scherzo (allegro)
4. Allegro – Presto

In morse-code the short-short-short-long motif stands for the symbol 'V' of Victory and this Leitmotief was used during World War 2 as a melody for the start of radio-broadcasting of the British BBC, symbolizing Victory over Hitler and the symbol of Peace instead of War.

The Symphony starts with a "Leitmotief": a double pair of 4 notes, that are in a short-short-short-long rhythm. Beethoven explained that the 4 notes (short-short-

short-long) in the beginning illustrate that “Fate is knocking on the door” and that human beings can overcome fate by coping with difficulties in life.⁵³

He portrays this struggle in the piece by modulating from C minor all the way to C major, creating an absolutely awe-inspiring experience.

4.5 Beethoven's sixth

Symphony nr. 6, the so called ‘Pastorale’, was also composed by Beethoven in 1808, but this composition had a lyrical character. Beethoven, who was tormented by his deafness and social isolation, loved to take long walks in the Wienerwald to get inspiration from nature, birdsongs and the idyllic landscape.

His Symphony nr. 6 consists of 5 parts and Beethoven subtitled these parts:

1. Awakening of happy feelings on arriving in the country
2. Scene by the brook
3. Merry gathering of the country folk
4. Storm and tempest
5. Shepherds song, happy and thankful feelings after the storm

⁵³ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

4.6 Beethoven - Symphony nr. 9, opus 125 (1824)

Beethoven already started making sketches of his 9th Symphony in 1817, but only in 1822 he began to write his final compositions of the work, which took him until the year of 1824 when his last Symphony finally premiered.

The 9th Symphony consists of 4 parts:

1. Allegro ma non troppo
2. Molto vivace
3. Adagio molto e cantabile
4. Presto

The poem of Schiller, Ode to Joy formed the basis for the choral part in the fourth movement, featuring the famous words “Alle Menschen werden Brueder”, which eventually got adopted by the European Union as a hymn for all Europeans.⁵⁴

Symphony nr. 9 is sometimes called the ‘Choir Symphony’ and it was the first time that a symphony was played by a symphonic orchestra in combination with a choir and four vocal soloists; critics were initially not enthusiastic but the audience was thrilled!⁵⁵

Fun Fact

As Beethoven started experiencing problems with his growing deafness, he retreated more and more into social isolation, as he gradually started to accept losing his hearing.

Beethoven described his difficulties about his deteriorating hearing in the Heiligstadter Testament: a letter that he wrote to his brother in 1802. Here he described his depressive feelings and thoughts on committing suicide. Yet he resiliently concluded the letter stating that his “art and gift of composing” held him back from ending it all.

⁵⁴ Taruskin, Richard. *The Oxford History of Western Music. Music in the seventeenth and eighteenth centuries*. Oxford: Oxford University Press, 2010. ISBN: 978-0-19-538482-6

⁵⁵ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

5. Concerto

5.1 Carl Philipp Emanuel Bach (1714-1788) – Flute Concerto in A major, WQ 168 (1753)

C.P.E. Bach wrote this flute concerto whilst he held a position at the court of Frederick the Great. In order to save time, Bach liked to transcribe already existing pieces, thus this flute concerto originally was a concerto for harpsichord. He wrote in the style of the Empfindsamkeit and developed a personal style that was even more dramatic in its harmony and dynamics, and also featuring greater rhythmic contrasts.⁵⁶

5.2 Johan Christian Bach (1735-1782) – Concerto for Harpsichord or Piano and Strings in Eb major, no.5 opus 7 (c. 1770)

J.C. Bach, who primarily composed in the galant style, pioneered in writing the first piano concertos. He received his education from his father J.S. Bach. His compositions were played throughout Europe during his time and he was of significant influence to the young Mozart who would later take some of Bach's sonatas to arrange them into concertos.⁵⁷

5.3 Wolfgang Amadeus Mozart (1756-1791) - Clarinet Concerto in A, K. 622 (1791)

In 1783, Mozart became friends with the clarinet musician Anton Stadler and he composed 3 works for this instrument: the Kegelstatt Trio, the Clarinet Quintet and the Concerto for Clarinet and Orchestra, K 622.⁵⁸

In this concerto the expression of colour is more important than mere virtuosity. This is highlighted by the fact that there aren't any virtuosic cadenzas featured.

⁵⁶ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

⁵⁷ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

⁵⁸ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

Furthermore, the combined sound of the clarinet and orchestra gently merges, creating a very warm and mellow sound.⁵⁹

The Concerto for Clarinet and Orchestra in A, K. 622 consists of 3 parts:

1. Allegro
2. Adagio
3. Rondo , Allegro

5.4 Ludwig van Beethoven (1770-1827) - Piano-concerto nr. 5 in E flat “Emperor”, opus 73 (1809)

This Piano concerto is called the Emperor, because of its length and symphonic character.⁶⁰ This particular concerto was composed during Beethoven’s middle period and it becomes clear that his concertos generally started to become larger, more expressive, and much more imposing, just like his symphonies at the time.

The Concerto consists of 3 parts:

1. Allegro
2. Adagio un poco mosso
3. Rondo allegro

Composer J.B. Cramer invented the name “Emperor” concerto, but it is not a reference to Emperor Napoleon Bonaparte. Beethoven had become too deaf to perform the Concerto himself and thus he let his pupil Carl Czerny play the concerto for its premiere.⁶¹

⁵⁹ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

⁶⁰ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁶¹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

6. Chamber Music

6.1 Franz Joseph Haydn (1732-1809) – Six String Quartets, opus 33 (1781)

Haydn was such a master in composing string quartets that he was praised by being referred to as *The Father of the String Quartet*. He even acclaimed to some of his fans back in the day that the string quartets of opus 33 were composed in a 'quite new and special way'.⁶² They were incredibly songful, humoristic, and cheerful. In addition, they were quite witty, since they trick the listener by applying hemiolas and making use of abrupt silences to disrupt the expected rhythmical patterns. It is said that this work exemplifies Haydn's use of humour at its best. Take for example the rondo's finale of the second string quartet. This movement is a typical example of Haydn's mature style which seems rather straightforward, but is quite sophisticated when we dive into it. Here Haydn plays around with several themes putting them in dialogue between the players of the quartet. Then, in the finale Haydn puts various rests between the themes of the closing passage in order to break up its phrasing. This makes the listener aware about their intuitive expectations. This particular string quartet ended up being called 'The Joke', because of its humoristic devices.

6.2 Wolfgang Amadeus Mozart (1756-1791) - Eine Kleine Nachtmusik; Serenade in G, no. 13, K.525 (1787)

Eine kleine Nachtmusik is originally composed for 5 string instruments (string quintet) and it is assumed that Mozart himself played the Viola.⁶³ Arrangements were made for string orchestra. The first version consisted of five parts, however a menuetto was eventually taken out.

⁶² Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

⁶³ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

The final version of the composition consisted out of four parts: ⁶⁴

1. Allegro: Mozart introduces two contrasting melodic themes and elaborates on the sonata principle.
2. Romanze, andante: a part fluently played and a darker-coloured middle part
3. Menuetto: a rhythmic melody followed by an elegant trio-part
4. Rondo, allegro: a joyful theme that is played five times

⁶⁴ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

7. Solo Works

7.1 Wolfgang Amadeus Mozart (1756-1791) – Piano sonata in F major, K. 332 (1784)

Mozart obviously was an incredibly gifted pianist and hence we can see a sophisticated representation of his style throughout his works for piano. This particular piano sonata is an exquisite example of Mozart's style at the onset of his stay in Vienna. The themes that are introduced are very songful and graceful. We can trace various topics (styles) throughout only the first thirty bars of the opening movement: Galant style, imitation and counterpoint, hunting style, and Sturm und Drang. The effortless combination and appliance of numerous styles is typical of Mozart and he uses it as an expressive device.

7.2 Ludwig van Beethoven (1770-1827) - Pathétique Sonata, opus 13 (1798)

During the period of 1795-1822, Beethoven composed a total of 32 piano sonatas. These works illustrate the evolution that Beethoven made from the classical style into the romantic style.⁶⁵ Its slow introduction of the first movement is somewhat odd for a piano sonata, yet not uncommon for a symphony at all. The Pathétique was meant to portray this symphonic splendour and by having it reoccur several times unexpectedly, Beethoven deepens the pathos of the piece.⁶⁶

We can distinguish three periods in the compositions of Beethoven:

1. First period 1792- 1803: Sonata no. 1-11
2. Middle period: 1803-1813: Sonata no. 12-27
3. Late period: 1813- 1822: Sonata no. 28-32

The Sonata Pathétique No. 8 was dedicated to a friend of Beethoven, Prince Karl von Lichnowsky. It became one of the most important compositions of Beethoven's early period. The publishing company invented the title of Pathétique and it nicely expressed its powerful character, full of drama, solitude and desire.

⁶⁵ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

⁶⁶ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

The sonata consists out of three parts:

1. Grave - Allegro di molto e con brio
2. Adagio Cantabile
3. Rondo: allegro

*7.3 Beethoven - Hammer Klavier Sonata, no. 29 opus 106
(1818)*

From 1818 Beethoven is profoundly deaf and he starts to compose like hell. After receiving a new Broadwood Piano from London, he composes the Hammer Klavier Sonata, a very difficult piece for piano which lasts approximately 39 minutes and consists out of four parts:

1. Allegro
2. Scherzo: assai vivace
3. Adagio sostenuto
4. Introduzione: fuga allegro risoluto

Part 3: The Romantic period (1815-1920)

1. General Information

The romantic period manifests itself in Vienna until roughly 1850 and thereafter Paris was its epicentre until 1920. Rapid technological innovation led to the industrial revolution. In the 19th century more and more people migrated to the cities that became quickly overcrowded. Because of this urbanization people became alienated from nature and the countryside. Thus, in the arts the longing for nature is often portrayed as a central theme. Nevertheless, a new middle class comes into existence thanks to the rapidly growing populations and with that an increasing demand for performances and musical works suitable for amateurs. There was a tremendous increase in big concert halls, operas, tours, artistic entrepreneurs, which were all concepts that continued their influence until our modern present day.⁶⁷

Furthermore, sentiments of nationalism start to spread through different societies and we can also see this throughout the music written in this period. The use of traditional folk melodies and rhythms became evident in the works of various composers. The rise of individualism is another important development of the 19th century. Other relevant ideals of romanticism involved expressiveness of the inner emotional world, fantasy, and defying the rudimentary limitations. This all resulted in longer and more lyrical melodies accompanied by a huge range of dynamics. Generally the music was more dramatic and virtuosic, since the orchestra also greatly expanded during 19th century.⁶⁸

⁶⁷ Taruskin, Richard. *The Oxford History of Western Music. Music in the nineteenth century*. Oxford: Oxford University Press, 2010. ISBN: 978-0-19-538483-3

⁶⁸ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

There were basically two paths towards being successful: either being a great composer or a formidable virtuoso on your instrument. Moreover, composers created new genres to appeal the middle class. Those new styles were inspired by different movements in literature and fine arts, such as the symphonic poem, virtuosic showpieces and new developments in opera.

Also, composers were no longer employed by a court or patron and therefore freelancing became the norm. This gave a lot of artistic freedom, but as a result most compositions became too difficult to play for the average amateur. Lastly, we see the establishment of a lasting repertory that consisted out of classics and at the same time the difference between classical music and more popular styles became more evident.

2. Vocal Music

2.1 Gioacchino Rossini (1792-1868) – Barber of Seville (1816)

Rossini was the most celebrated composer of his time and the Barber of Seville is considered to be the best comic opera to have ever existed. It is a marvellous work and greatly combines the comic opera with the new style of bel canto. Furthermore, it features countless typical characteristics of Rossini, such as the famous Rossini crescendo. Moreover, the mezzo-soprano plays a prominent role throughout the work, since Rossini absolutely adored this particular voice type. The libretto was written by Cesare Sterbini and it was based on a play by Pierre Beaumarchais bearing the same name. The story of the opera is about a barber, who is also a resident schemer, tries to wed the count of Almaviva with the beautiful Rosina. However, the old Bartolo who is the guardian of the girl, will not allow for that to happen, since he intends to marry the girl himself for the inheritance.⁶⁹

Italian comic opera

A new operatic style gets developed in Italy at beginning of the 19th century. Bel canto becomes the main type of singing in both opera buffa and opera seria. Opera buffa usually consists out of two acts, featuring comical scenes. We see a basso buffo who typically likes to gossip and hustle. Yet, we can also see serious characters now being introduced in the comic opera. At the same time, duets and ensembles are now being featured in serious opera too. In both types of operas the choir achieves a prominent place and even participates in arias and ensembles.

⁶⁹ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

2.2 Franz Schubert (1797-1828) - Winterreise (1827)

Schubert composed this work by the end of his life. Winterreise is a lied cycle featuring 24 songs for voice and piano and they are set to poems by Wilhelm Müller.⁷⁰ The work illustrates a lonely wanderer who travels through a brumal landscape. He is rejected by his lover and becomes very depressed throughout the journey. Schubert's friends were quite shocked after having heard the 24 songs and they worried about his mental health and some even attributed his young death to having composed the Winterreise.⁷¹ Schubert managed to write more than 600 songs in his lifetime, but Winterreise contains some of his finest Lieder by far. Schubert's lieder are a typical example of the Romantic Lied. Although he didn't invent the genre, he did transform it, making it way more expressive. He adjusted the musical form according to the meaning and size of the poem. Generally, Schubert tried to bring the characters to life through his music by writing very expressively and using harmony and melodies to convey or capture the various emotions of a song.

2.3 Giuseppe Verdi (1813-1901) – La Traviata (1853)

Verdi came from humble origins and ended up being a true national hero, because of his operas and political views. He dominated the Italian opera until late 19th century and was regarded as the embodiment of romantic ideals when it comes to passion and dramatization. La Traviata is a good example of Verdi's mature musical style and was among the first operas to be written in the present time of back in the day, instead of a historical setting. It features the romantic development of realism, in which the ordinary, daily lives of regular people got depicted.⁷² Verdi uses realism in the story and themes of the opera, which centres itself around the sincere love between the Parisian Violetta and Alfredo. However, their relationship gets challenged by the social mores of their community. Eventually, when they do get permission to marry each other, Violetta dies in the

⁷⁰ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

⁷¹ Bostridge, Ian. *Schuberts Winterreise. Een Meesterwerk Ontleed*. Amsterdam: Hollands Diep, 2016. ISBN:9789048827428

⁷² Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

arms of Alfredo of tuberculosis. Verdi knows how to realistically portray the atmosphere of the Parisian society mid 19th century, as well as how to convey the very profound sentiments between the protagonists.⁷³

2.4 Richard Wagner (1813-1883) – Ring Cycle (1848-1874)

During Wagner's life Germany, as well as its opera, changed tremendously. When Wagner died, Germany had grown out to be a united country and the German opera got from being insignificant to immensely popular and spread throughout Europe.⁷⁴ Wagner invented the concept of the Gesamtkunstwerk that consisted out of all possible elements of the combination between drama and music. These elements involved poetry, staging, music, design, and action. Gesamtkunstwerk meant a total artwork and therefore aimed to amalgamate music and drama.

Between 1848 and 1874 Wagner wrote the music for his ring cycle, titled Der Ring des Nibelungen. This was a cycle of a total of four operas that were called: Das Rheingold (The Rhine gold), Die Walküre (The Valkyrie), Siegfried, and Götterdämmerung (The Twilight of the Gods). The story is set in prehistoric times and is centred around a ring that could give world dominating power to the one to wear it. Wotan, the supreme god, is not very happy with this, as he intends to remain the most powerful being to ever exist. Eventually, the ring ends up with the daughters of the Rhine and Brünnhilde sacrifices herself out of love. Her death means the end of the dominion of the gods and humans prevail to be the new supremacy.

The poetry of the libretto was inspired by the Nibelungenlied from the middle ages. The poetry in the ring cycle was characterized by Stabreim that repeated certain sounds. Another very characteristic device that Wagner applied was the Leitmotiv, that was used for returning themes and motives for specific characters, ideas, or moods. Wagner tended to use the leitmotivs to create the effect of an everlasting melodic line.⁷⁵ He also made a revolutionary impact on harmony. For many centuries composers had used dissonances and chromatism for expressive

⁷³ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

⁷⁴ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

⁷⁵ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

means, but Wagner applied them all the time in his musical writing, undermining the very principles of tonality.⁷⁶

2.5 Georges Bizet (1838-1975) – Carmen (1875)

Carmen was probably the most popular opera ever. The amount of realism (verismo) used by Bizet was a total shock to 19th century audiences: the opera only featured characters from lower social classes, there were girls smoking on stage, and a corporal who brutally murdered his ex wife.

The story is about the young soldier José who falls in love with the beautiful gypsy girl Carmen. She eventually destroys his life and rejects him, as she does not intend to give up her freedom that easily.

The music of the play is beautifully orchestrated with Spanish colours and the relatively lower voice of Carmen goes really well with the rather high voice of José.⁷⁷

2.6 Gabriel Fauré (1845-1924) – Requiem (1887-1890)

This Requiem earned the nickname '*une berceuse de la mort*' (a lullaby of death), because of its gentle character.⁷⁸ It is written for soprano, baritone, choir and orchestra. Fauré probably did not compose this work in dedication of the death of anyone in particular, however it is speculated that the recent passing of both his parents might have given him the idea of writing a Requiem.

The style of the requiem is quite modest and respects the consoling intentions of the text. Hence, it does not feature many loud passages, as was the trend among composers like Verdi and Berlioz. Fauré aimed for a delicate balance and great subtlety when it comes to harmonic progressions and dynamic changes.⁷⁹ Fauré changed the text setting of the Requiem by selecting the Mass of the Dead and replacing the sequence section by Pie Jesu. He also added In Paradisum as a movement that originally would have been played during the burial service. Thus, the selected texts were quite interesting, as was his choice of instruments for the

⁷⁶ Weeks, Marcus. *Muziek Compact*. Alphen aan den Rijn: Atrium, 2001. ISBN: 9061139414

⁷⁷ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

⁷⁸ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

⁷⁹ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

accompaniment, since no violins were added. Instruments featured were: violas, cellos, double basses, harp, trumpets, horns, trombones, organ, and timpani.

2.7 Giacomo Puccini (1858-1924) – Tosca (1900)

Tosca was a tragic opera in which Puccini used the new style of the verismo to achieve new heights by means of its expressive, heart-breaking, and brutal elements.⁸⁰

The story of the opera is about Tosca, a girl who is in a relationship with Cavaradossi. Scarpia, the head of police, is in love with her too and tries to get to Mario through Tosca to get information on the fugitive Angelotti, Cavaradossi's friend. Scarpia tortures Mario to get the information on Angelotto's whereabouts, but when Tosca gets sight of this she reveals his hide out. Then, Scarpia promises to spare Caravadossi if Tosca shares his bed for just one night, although Tosca gives her consent, she kills him when they embrace each other. Tragically, Mario had been executed nonetheless and upon discovering her lover's death, Tosca commits suicide.⁸¹

⁸⁰ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

⁸¹ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

3. Symphonies:

3.1 Hector Berlioz (1803- 1869) - Symphony Fantastique, opus 14 (1830)

Berlioz was inspired by Beethoven and decided to write a symphony. Alongside his adoration for the composer, Berlioz fell in love with the actress Harriet Smithson. Initially, she rejected his advances and consequently Berlioz developed an obsessive love for her, resulting in the composition Symphony Fantastique, Episode of the life of an artist in five movements in 1830:

1. Dreams and Passions: the artist takes opium and reflects on the time before his obsessive love, the delirium of love, and religious consolation.
2. The Ball: the artist is dancing a waltz at the ball with his beloved.
3. Pastoral Scenery: a shepherd's melody can be heard, as well as thunder in the background.
4. March to the Scaffold: after murdering his beloved in his delirious dreams, the scaffold is waiting for him
5. Song of the Witches Sabbath night: Witches and monsters appear in a wild orgy, accompanied by the bells and the Gregorian chant Dies Irae.⁸²

The obsessive love is represented by a musical *idée fixe*, a melody that follows the artist throughout all five movements of the orchestral work.⁸³ At the premiere of the Symphony Fantastique in 1830, Harriet Smithson is in the audience and she is very impressed by the work and its composer. Berlioz wins the Prix de Rome for his Symphony Fantastique and in 1833, he finally marries Harriet Smithson. Unfortunately, their marriage is not very successful and eventually they got divorced after what had been nine difficult years.⁸⁴

⁸² Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁸³ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

⁸⁴ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

3.2 Johannes Brahms (1833-1897) - Symphony nr. 1, opus 68 (1855 -1876)

Brahms composed a total of four symphonies and it took him almost twenty years to complete his first Symphony in C minor. Brahms, who admired the composer Beethoven and his symphonies, said to the director Herman Levi: "I shall never finish a symphony. You have no idea how it feels to hear behind you the tramp of a giant like Beethoven." He criticized himself and compared his activities with other great symphonic composers.⁸⁵

The symphony consists out of four movements:

1. Un poco sostenuto
2. Andante sostenuto
3. Un poco allegretto e grazioso
4. Adagio -piu andante- allegro non troppo ma con brio

In the final choir of the fourth movement, Brahms quotes the ninth Symphony of Beethoven and therefore critics decided to label Brahms' first Symphony as "the tenth Symphony of Beethoven" something Brahms was very annoyed by.⁸⁶

The first symphony premiered in Karlsruhe and the critics were overall very positive. That encouraged Brahms to write Symphony no. 2 (1877), Symphony no. 3 (1883) and Symphony no. 4 (1886) in a relatively short period of time.

⁸⁵ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

⁸⁶ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

3.3 In Context

Brahms was born in Hamburg in 1833 and started of as a piano player in the Bars and Brothels of the Sailor-district. It was not until he met the Hungarian violist Eduard Remenyi that he started a musical tour throughout Europe and consequently got in touch with respected musicians, like violinist Joseph Joachim, and Robert and Clara Schumann. When Robert Schumann died in 1856 (due to a depression and syphilis), Brahms was of big help to Clara Schumann and her children. He and Clara developed a platonic relationship. After moving to Vienna in 1863, Brahms got his musical breakthrough in 1868 when *Ein Deutsches Requiem* was performed. It was an oratorio that Brahms had composed after the loss of his mother in 1865.

3.4 Bedřich Smetana (1824 - 1884) - Die Moldau from Cycle of six Symphonic Poems *Ma Vlast* (1874)

Smetana was a Czech composer that incorporated nationalistic folk melodies in his works. He composed several operas (of which the famous Bartered Bride), works for solo piano, and for string quartets. In the period from 1872-1880, Smetana worked on his six Symphonic Poems that were called *Má Vlast* (My Homeland) and they were dedicated to the city of Prague. The poems contained many nationalistic folk melodies.⁸⁷

1. Vysehrad: refers to the historic Castle of Vysehrad and various Tsjech historic events
2. Vltava/ "Die Moldau": the river Moldau is depicted from its source (flutes), flows through the Sumava-mountains to the valley, continues through the woodlands (strings and hunting horn), and streams through villages with dancing farmers having a wedding party (polka).⁸⁸
3. Sárka: illustrates a Bohemian warrior queen leading an army of virgins to take revenge on her unfaithful lover.

⁸⁷ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁸⁸ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

4. Along Bohemian Fields and Woodlands: a musical description of nature, birdsongs, rivers, and folk dances.
5. Tábor: depicts the city of Tabor in South Bohemia where the Hussite War took place. The legendary Hymn on the Hussites is depicted by a choir singing “Warriors for God”.
6. Blaník: The hymn returns, but is now played as a march that alternates with a shepherd’s flute melody.

3.5 Antonín Dvořák (1841- 1904) - Symphony no. 9 in E minor, opus 95. ‘New World Symphony’ (1893)

The Czech composer Antonín Dvořák was very successful in integrating folk melodies in his compositions. After his studies at the Organ School in Prague and a job as a violist at the Orchestra of the National Theater Dvořák, got a scholarship to study composition in 1875.⁸⁹ The composer Brahms (who successfully composed Hungarian Dances) encouraged Dvořák to compose his Slavonic Dances in 1878. In 1892 Dvorak was asked to become a Director of the National Conservatory of Music in New York. They also asked him to take on a research project on exploring folk melodies of the original inhabitants of America. Dvořák composed Symphony no. 9 in 1893 and subtitled it “From the New World” to express that this composition featured original melodies from native Indians, as well as afro American influences.

Symphony no. 9 in E minor consists out of four movements:

1. Adagio
2. Largo: with the solo of the English horn (althobo)
3. Scherzo
4. Allegro con fuoco.

⁸⁹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

Although the American native melodies are heard in the ninth Symphony, the music also expresses the personal melancholic feelings Dvořák had towards his native country, since he experienced homesickness. Eventually, in 1895 Dvořák returned to Prague where he dies in 1904.⁹⁰

3.6 Gustav Mahler (1860-1911) - Symphony no. 5 (1902)

The music of Mahler forms a bridge between the romantic tradition of composers such as Brahms and Bruckner, and Modernism with the revolutionary musical language of e.g. Schoenberg.⁹¹

Mahler was obsessed by nature, literature, suffering, and the cycle of life and death. He composed various song cycles (Lieder), ten symphonies, and he was the director of the Opera in Vienna and the New York Philharmonic in 1909.

The Symphony no. five consists of five movements:

1. Trauermarsch
2. Stuermisch bewegt
3. Scherzo
4. Adagietto
5. Rondo-Finale

Mahler met the beautiful socialite Alma Schindler in Vienna when he was working on his fifth symphony. He fell in love and composed the fourth movement Adagietto of the Symphony and sent it to her as a love letter to express his feelings for her.⁹²

Before The fifth symphony was premiered in Cologne in 1904, Mahler (41 years) and Alma (who was 22 years) married in 1902 and two daughters were born (in 1903 and 1904). In 1907 Mahler's happy life came to an end with the loss of his eldest daughter who had died because of illness. Thus, in this period Mahler

⁹⁰ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

⁹¹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁹² Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

composed the song cycle *Kindertotenlieder*. Mahler was depressed and eventually got diagnosed with heart disease. Besides, he got marital problems. Alma had many lovers, such as the artist Oskar Kokoschka and architect Walter Gropius, who she married in 1915 after Mahler's death. In 1908 Mahler accepted the conductor job in New York and left to live in the USA returning in 1911 to Europe, feeling depressed and ill. Mahler eventually dies in Vienna in 1911.⁹³

⁹³ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

4. Other Instrumental Works

4.1 Felix Mendelssohn-Bartholdy (1809-1847) - A Midsummer night's Dream, opus 21, (1826)

Felix Mendelssohn was born in a rich Jewish Banker family in 1809. He received a fairly broad education: lessons on the violin, piano, conducting, composing, literature, and painting.⁹⁴ In 1816 the Mendelssohn family became Christian, so to enable Felix and his sister Fanny (a talented piano-player) to become part of German sociocultural society. In addition, the surname Bartholdy was added to the name Mendelssohn.⁹⁵ Mendelssohn was a prodigy and had his first concert in 1818. In 1821 he visited the famous writer Goethe and showed him his improvisational skills on the piano. Mendelssohn conducted his own orchestra and he conducted the Matheus Passion of J.S Bach, that he had rediscovered as a masterpiece, in 1829.⁹⁶ In the period from 1830-1833, Mendelssohn travelled around Europe (England, Scotland, France, and Italy) and got inspired by the scenery in Scotland, The Hybrid Isles, and Italy. This resulted in compositions such as the Italian Symphony and the Hybrid Overture.⁹⁷ On his second journey to Scotland in 1842, he finalized the Scottish Symphony.

In 1826 he composed "A Midsummer night's dream", which was an overture. Later, in 1842, he added theatre music (opus 61), based on the theatre play of the famous English poet Shakespeare.

Initially Mendelssohn composed the overture as a piano duet in the year 1826. One year later in 1827, he arranged the composition for orchestra. The Theatre

⁹⁴ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁹⁵ Nicholas, Jeremy. *De Grootste componisten aller tijden. Leven en werk van de meest toonaangevende componisten uit de klassieke muziekgeschiedenis*. Aartselaar: Deltas, 2009. ISBN: 9789044722338

⁹⁶ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

⁹⁷ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

music (1842) was commissioned by the King of Prussia and four out of the eight parts were written as an Entre'Act (Musical Pause).

Mendelssohn died at the young age of 38 and left behind a vast array of beautiful music, including eight symphonies, 82 piano compositions (e.g. Songs without Words/ Lieder Ohne Worte), seven operas, 55 Songs, 62 Instrumental works and the oratorio Elijah.⁹⁸

A Midsummer Night's Dream consists out of 10 movements:

1. Overture: allegro di molto
2. Scherzo: allegro vivace
3. Elfenmarch: allegro vivace
4. Song with choir: allegro ma non troppo
5. Intermezo: allegro appassionata
6. Notturmo: Con moto tranquillo
7. Wedding March: allegro vivace:

This is an iconic musical piece, used by many people in their wedding ceremonies, when the bride enters the church. (Note: Wagner also composed a Wedding March in his opera Lohengrin, which is also used in wedding ceremonies).

8. Funeral March: andante comodo
9. Ruepeltanz: allegro di molto
10. Finale: allegro di molto

4.2 Johann Strauss Senior (1804-1849) - Radetzky March, opus 228 (1848)

This Austrian composer is well known for being the father of the famous Johann Strauss junior (1825-1899) and also "father" of the famous Radetzky March.

The Radetzky March was dedicated to the 82 year old General, Count Radetzky von Radetz, as to celebrate the victory over the Italians at the Battle of Custozza in the summer of 1848.

⁹⁸ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

The Emperor Franz Joseph asked Johann Strauss Sr. to compose a March that was to be played at the Victory Festival in Vienna on the 31st of August. At the time Strauss sr. was the Director of the Imperial Court Orchestra in Vienna. He composed this work with the help of flute player Philip Farbach in less than two hours time. They combined two Viennese folk melodies with a dance. The Radetzky March was an instant success and became a Habsburgian hymn. Nowadays the Radetzky March is played every first of January at the end of the New Years Concert in Vienna, inviting the audience to clap along.⁹⁹

4.3 Johann Strauss Junior (1825-1899) - An der Schönen blauen Donau (1867)

Strauss jr., the Waltz-King of Vienna, started playing the violin in secret, because his father did not want for him to become a musician.¹⁰⁰ After his father left the family for another woman, Strauss jr. started his own Orchestra. Strauss played with his orchestra in the ballrooms and salons of Vienna in order to provide for his mother and younger siblings.

In a very short time he overclassed his father and he ended up being more successful at conducting and composing works, like waltzes and polkas. In 1849 his father Johann Strauss Sr. died and the two orchestras merged together. In 1853 Johann's brother Joseph took over the conducting position, thus enabling Johann to focus more on composition. When Joseph died in 1870, his younger brother Edward (Eddy) started conducting.¹⁰¹

Johann Strauss' famous Waltz An der Schönen Blauen Donau was composed in 1867 and premiered in Paris. Soon this waltz became the unofficial hymn for Austria. An der Schönen blauen Donau was later also incorporated in the operetta Indigo and the forty Thieves. In 1871 Strauss composed his first operetta and this was followed by the famous operetta Die Fledermaus in 1874 and The Gypsy Baron / Die Zigeunerbaron in 1885. Johann Straus Jr. died in 1899, without offspring, but

⁹⁹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁰⁰ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

¹⁰¹ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

leaving the world a legacy of sixteen operettas, 168 waltzes, 175 polkas, seventy quadrilles and 45 marches.¹⁰²

4.4 Modest Petrovich Mussorgsky (1839- 1881) - Pictures at an Exhibition (1874)

Mussorgsky was born in Russia in 1839. He started a career in the military in 1852, but in 1858 he changed career and became a clergyman. Meanwhile he was studying music and he struggled with alcohol addiction and psychological instability.¹⁰³ Together with Balakirev, Borodin, Glinka, and Rimsky-Korsakov he formed the “Mighty 5”: a group of composers that focused on nationalistic music based on Russian folk melodies and structures.¹⁰⁴ In 1873 the artist Viktor Hartmann, who was a friend of Mussorgsky, died and one year later in 1874 an Exhibition of his works were shown. Mussorgsky composed a work for solo piano to commemorate his friend and called it “Pictures at an Exhibition”.

The composition consists of 16 movements for piano and was orchestrated by several composers, including Rimsky-Korsakov and Maurice Ravel.¹⁰⁵

4.5 Edvard Grieg (1843-1907) - Peer Gynt Suite no. 1, opus 46 & no. 2, opus 55 (1875)

The Norwegian composer Edvard Grieg studied piano in Leipzig (1858) and Copenhagen (1863). After meeting the Norwegian composer Richard Nordraak, he decided to focus on Norwegian folk melodies and incorporate those in his work. In 1867 he returned to Norway and married his niece, Nina Hagerup who was a soprano singer.¹⁰⁶

His Suite Peer Gynt is based on the Norwegian theatre play of Henrik Ibsen, and described the travels and adventures of the young farmer boy Peer Gynt.¹⁰⁷

¹⁰² Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹⁰³ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁰⁴ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

¹⁰⁵ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

¹⁰⁶ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁰⁷ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

Suite no. 1, opus 46 consists of four movements:

1. Morgenstimmung: allegretto pastorale
2. Ases Tod: andante dolorosa
3. Anitra's Dance: Tempo di Mazurka
4. In the Hall of the Mountain-King: alla marcia e molto marcato

Suite nr. 2, opus 55 , consists of 4 parts:

1. Ingrid's Klage /The Bridal Robbery: allegro furioso-andante doloroso
2. Arabisk Dance: allegro vivace
3. Peer Gynt's Homecoming: allegro agitato
4. Solveigh's Song: andante- allegretto tranquillamente

In 1885 Grieg moves to a villa in Troldhaugen near the city of Bergen. Here he focused on composing during the spring and summer. During winter he would travel around Europe for conducting concerts and meeting other composers such as Liszt, Brahms, Delius, and Tchaikovsky.¹⁰⁸ In 1907 Grieg died, and his heritage includes 19 orchestral works including , the Holberg- Suite, one piano concert and one symphony, 26 choral works, 173 songs, two violin sonatas, two string quartets, one cello sonata, one piano quintet and 240 piano works (Lyrical pieces).¹⁰⁹

4.6 Pjotr Iljitsj Tchaikovsky (1840-1893) - The Nutcracker Suite, opus 71A / Nutcracker Ballet, opus 71 (1892)

Tchaikovsky's ballet The Nutcracker was based on a fairy tale by E.T.A. Hoffmann. The story concentrated on Clara, who received a Nutcracker in the form of a Soldier-puppet as a Christmas gift and at night, when the puppet came to life, Clara gets taken to the World of Candy and meets the Sugarplum Fairy. The ballet was arranged into a Suite for Orchestra (opus 71A), consisting out of eight parts

¹⁰⁸ Nicholas, Jeremy. *De Grootste componisten aller tijden. Leven en werk van de meest toonaangevende componisten uit de klassieke muziekgeschiedenis*. Aartselaar: Deltas, 2009. ISBN: 9789044722338

¹⁰⁹ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

(without dances of the Pas-de Deux, the Dance of the Sugarplum Fairy and the Dance of the Prince). The Orchestral Suite (opus 71A) lasts a total of 25 minutes, whereas the complete Ballet (opus 71) lasts approximately for ninety minutes.¹¹⁰

In Context

Tchaikovsky was born near St. Petersburg in 1840 and he attended Law School in St. Petersburg. However, in 1863 he decided to study Composition with Rubinstein. In 1865 he started teaching at the new Conservatory of Music in Moscow and in 1866 his first symphony, opus 13 got published. Tchaikovsky was a successful composer and associated within artistic and homosexual circles. Homosexuality in 19th century Russia was strictly forbidden. Thus, Tchaikovsky could not express his feelings publicly which made him very nervous. Desperately he married his pupil Antonina Milyukova in 1877, but the marriage was a disaster and they started living separately after three months of being married. Tchaikovsky started a correspondence with the widow Nadezhda von Meck, a Maecenas who sent him money so that Tchaikovsky could concentrate on composing. They never met, although they sent each other letters for a total of 14 years. In 1893 Tchaikovsky died under suspicious circumstances: officially he died of cholera after drinking filthy water.

4.7 Richard Strauss (1864-1949) - Also sprach Zarathustra, opus 30 (1896)

Strauss wrote this work from 1895-1896. It was based on the book “Also sprach Zarathustra” of the philosopher Friedrich Nietzsche; the premiere took place in Frankfurt.¹¹¹ Strauss said about this work: “I did not intend to write philosophical music or portray Nietzsche’s great work musically...I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche’s idea of the superman. The whole symphonic poem is intended as my homage to the genius of Nietzsche...”¹¹² Richard Strauss is also known for his opera’s Ariadne

¹¹⁰ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

¹¹¹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹¹² Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

auf Naxos (opus 60), Salome (opus 54), and Der Rosenkavalier (1909-1910). Furthermore, he wrote several symphonic poems: Don Juan (1888-1889), Till Eulenspiegels lustige Streiche (1895), Don Quichote (* 1897), Ein Heldenleben (1898).¹¹³ His Vier Letzte Lieder (1948) are based on poems by Hermann Hesse and Joseph von Eichendorff. They consist out of four songs : Fruehling, September, Beim Schlafengehen, and Im Abendrot.¹¹⁴

4.8 Sergei Rachmaninov (1873-1943) - Pianoconcert no. 2, opus 18 (1901)

Rachmaninov had quite a difficult youth. His father squandered the family fortune and eventually decided to have the family moved from their estate to a flat in St. Petersburg. Here Rachmaninov's parents got divorced and he got sent to the Conservatory of Moscow to study piano.

He resided at the house of his piano teacher, studying from six o' clock in the morning till late in the evening. He graduated with excellent results. Initially Rachmaninov was very successful at composing and critics were positive about his first opera Aleko in 1893. But after a disastrous premiere of his first Symphony in 1897 (directed by a drunk conductor Glazunov), Rachmaninov could not compose for three years and had a writer's block. Thanks to hypnotherapy Rachmaninov started composing again and in 1901 his second piano concert was dedicated to his hypnotherapist, premiered and was an instant success.¹¹⁵

The piano concert no. 2 consists out of three movements:

1. Moderato: eight chords on the piano introduce the dark melancholic theme
2. Adagio sostenuto: the melancholic theme is played by the piano, in combination with strings and wind instruments
3. Allegro scherzando: the theme is played by the viola, oboe, and by the piano

¹¹³ Nicholas, Jeremy. *De Grootste componisten aller tijden. Leven en werk van de meest toonaangevende componisten uit de klassieke muziekgeschiedenis*. Aartselaar: Deltas, 2009. ISBN: 9789044722338

¹¹⁴ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹¹⁵ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

Rachmaninov toured in the US from 1909-1910. After his tour he returned to Russia. However, when the Revolution of 1917 broke out, Rachmaninov fled to Switzerland. In 1918 he decided to immigrate to the USA for good where he lived until his death in 1943. A famous quote of Rachmaninov from the Magazine The Musical Times in 1930: "There is only one place that is closed for me and that is my own country: Russia".¹¹⁶

¹¹⁶ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

5. SOLO WORKS

5.1 Niccolò Paganini (1782-1840) - 24 Caprices for solo violin, opus 1 (1824)

Paganini was so incredibly influential on music and the violin that it seems rather surprising that his career as a performing artist only lasted for six years. Rumour had it Paganini sold his soul to the devil in order to obtain his exceptional skills, but allegedly he suffered from a disease that made him look rather haggardly. Yet, he is celebrated as one of the most skilled violinists to have ever lived. At the time, the 24 caprices were considered to be unplayable. Paganini composed the caprices with the aim of defying all conventional concepts of violin technique. He even added newly created techniques that would demonstrate the superior skills one was acquired to have in order to play them. Among these techniques were bowing up to three strings at the same time, pizzicato in the left hand, and using ricochet that required for the bow to bounce on the strings.¹¹⁷ The most famous caprice, by far, is no. 24 and its theme inspired works by other composers ranging from Liszt to Rachmaninov.

5.2 Frederic Chopin (1810- 1849) – Preludes, opus 28 (1839)

Frederic Chopin was born in Poland to a French father and a Polish mother. At the age of six he got piano lessons and he started composing at the age of seven. In 1826 he started studying at the Conservatory of Warsaw. Due to the Russian war and occupation of Warsaw Chopin fled to Paris in 1831, meeting many artists, writers, philosophers, painters, and musicians in the city.

He ended up in a relationship with George Sand in 1836, a female feminist writer with two children and a little castle in Nohant.¹¹⁸ Although she was much older than Chopin, she encouraged him to compose and took care of him, as he was suffering from Tuberculosis. In the winter of 1838-1839, George Sand and Chopin decided to travel to Mallorca and spend the winter there in the hope that it would improve Chopin's health. After two sunny weeks in a villa, Chopin relocates to a

¹¹⁷ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

¹¹⁸ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

Monastery in Valldemossa, a little village in the Tramuntana Mountains. The weather is foggy and rainy and the cloisters of the convent are cold and humid, not an ideal situation for the sick Chopin.¹¹⁹

Chopin promised his publisher to compose a series of 24 Preludes and thus, a Pleyel piano is sent to Mallorca so he could continue writing his compositions. The 24 Preludes are written in 24 different tonalities. The work *Das Wohltemperierte Klavier* by Bach, had inspired Chopin to do the same. Some iconic preludes are the Raindrop prelude no. 15 (illustrative for the rainy weather at Mallorca) and Prelude no. 4, an easy piece for beginners. The composers Debussy and Rachmaninov were inspired by Chopin's Preludes and greatly admired his work.¹²⁰

5.3 Franz Liszt (1811-1886) - Hungarian Rhapsody no.2 (1847)

Liszt was one of the most important piano virtuosos and composers of his day. He was a gifted prodigy and his technique was unparalleled. He gave many concerts throughout his lifetime and was an absolute superstar, adored by many. Liszt was the first one to use the word recital for his concerts in huge concert halls. His music is influenced by many different styles. He drew on typical Hungarian folk, as well as Gypsy melodies. We can see this influence clearly returning in the Hungarian Rhapsodies. Besides, Liszt's style was also characterized by piano virtuosos from Vienna and Paris, though he liked to add some flavour of his own virtuosic techniques. Later, Liszt also got inspired by Chopin and integrated some of his stylistic devices, including his lyrical use of melodies, appliance of rubato, innovative harmonies, and rhythm.¹²¹ Liszt composed 19 Hungarian Rhapsodies in total, the second being the most popular. This featured many characteristics from Hungarian folk dances and later got orchestrated.

¹¹⁹ Nicholas, Jeremy. *De Grootste componisten aller tijden. Leven en werk van de meest toonaangevende componisten uit de klassieke muziekgeschiedenis*. Aartselaar: Deltas, 2009. ISBN: 9789044722338

¹²⁰ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

¹²¹ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

Part 4: The Modern period (>1900)

1. General Information

We have an incredibly amount of knowledge about musical culture in the 20th and 21st centuries, because of the fact that there are innumerable sources that have been well-preserved, given that the 20th century is not too far off and the fact that we are still actually living the 21st. Sources include: visual and audio material, written documents, and online material.

In the 20th century a new generation of composers believed that music the way it was known, had reached all its limitations and therefore innovation could only be achieved by radical change and extreme deviation from the old. Modernists tried to establish themselves within the classical repertoire and some would therefore adopt the concept of post-tonality, in which the music deviates too far from tonal music that was common in the centuries before. Among these composers were: Debussy, Scriabin, Falla, and Janáček.¹²² Several new trends are pioneered, such as the impressionistic colours of Debussy and Ravel. The avant-garde did not even try to get accepted within the classical repertoire, but wanted to challenge its very essence. If you go even further than that, you end up with the Italian futurists who even condemned the use of traditional instruments and tonal pitch. On a whole other level Schoenberg introduces expressionism with atonality and breaks with all the conventional rules of harmony and melody.¹²³ He develops the twelve-tone method by putting the twelve notes of the chromatic scale in a specific order, creating the twelve-tone method.

Eventually, we see serialism developing, since later composers took the concept of the twelve-tone method, but now also started applying its principles to rhythm.

¹²² Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

¹²³ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

Music was written by composing a series and adding variation to the work by using different version of the series, like retrograde and inversions.

The music of John cage explored questions, regarding as to what music actually is, and what the listener should focus on, and how we should listen to music.

From the 1970s we can also see that the trend of minimalism started to occur. Throughout this concept all less musical material is being used, just as other techniques or procedures are being made simpler. Repetitions and a continuous pulse are typical characteristics of minimal music.

In a development that instead of creating a new style, it tried to create a different perspective on sound and composition as well. This new approach was called Spectralism and it centred around musical colours, resonances, and the way we perceive sound.

In response to the revolutionary modernist trends, there were also composers who wanted to return to tonal music and used radical simplification of music to make it more accessible.

Modern works (*chronologically ordered*)

2. Claude Debussy (1862-1918) - Prelude a l'après- midi d'un faune (1894)

Claude Debussy was 12 years old when he started studying piano and composition at the Conservatory of Music of Paris. In 1884 he won the Prix de Rome for his compositions and he also travelled to Rome and Bayreuth. Here he met other composers such as Liszt and was introduced to the music of Wagner.¹²⁴ Back in Paris, Debussy heard Javanese gamelan-music at the World Exposition of 1889 and he got inspired by the Oriental melodies. Other inspirational sources for Debussy were the impressionistic paintings of Monet, Cezanne, and Renoir, the composer Erik Satie, and the poems of Rimbaud, Verlaine, and Mallarmé.¹²⁵ In 1894 he composed *Prelude a l'après-midi d'un faune*, based on a poem by the French poet Stéphane Mallarmé. This work marked the dawn of modern music because of its impressionistic character: the floating rhythms, a dreamy erotic flute melody, and a delicate coloured melody without the restrictions and conventions of the traditional music of that time. He started composing the opera *Pelléas et Mélisande* in 1895, premiering in 1901 and in 1905 he finished writing *La Mer*. Debussy's revolutionary musical ideas gradually got more accepted and he eventually was rewarded with the Légion d'Honneur in France. Debussy is also known for its solo piano works: *Suite Bergamasque* (1890), *Images Book 1* (1905) and *Book 2* (1907), *Estampes*, *Préludes Book 1* (1910) and *Book 2* (1913). Some of these works were also arranged for orchestra (*Suite Bergamasque* and *Images*). Debussy's personal life was an emotional rollercoaster: he left his first lover for a woman that he married in 1899, but he left her for madame Bardac and became father of a daughter in 1905. For her he composes the work *Children's Corner* (1908), which is popular with amateur pianists.

¹²⁴ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹²⁵ Nicholas, Jeremy. *De Grootste componisten aller tijden. Leven en werk van de meest toonaangevende componisten uit de klassieke muziekgeschiedenis*. Aartselaar: Deltas, 2009. ISBN: 9789044722338

Despite his success, Debussy is tormented with financial problems and he died of cancer in 1918.¹²⁶

3. Arnold Schoenberg (1874-1951) – Pierrot Lunaire, opus 21 (1912)

Pierrot Lunaire is considered to be the one of the most influential pieces by Schoenberg. It is a song cycle that consist out of 21 songs, however Schoenberg himself did not consider it to be a song cycle, but more of a melodrama. Schoenberg selected the poems from *Pierrot Lunaire: Rondels Bergamasques* by Albert Giraud, who was a symbolist poet.¹²⁷ The music was scored for a female voice and nine different instruments. Though Schoenberg choose a different instrument setting in every song in order to avoid repetition. The text of the work is interpreted by means of a technique called *Sprechstimme*, in this particular concept the rhythm is performed thoroughly, but the resulting pitches are an approximation of the written notes by declaiming them as if they were a speech.¹²⁸ In Pierrot Lunaire the sprechstimme and the ongoing dissonances that operate without within the realm of atonality, create a very uncanny atmosphere that is masterly combined with the poetry of the work.

4. Igor Stravinsky (1882-1971) - The Rite of Spring (1913)

This ballet is one the most iconic works of the 20th century. Yet, at its premiere in Paris in 1913, the audience was shocked and some people even started fighting. The choreography of the ballet was made by Nijinsky and Stravinsky composed the music. He combined ferocious and primitive rhythms that were performed by percussion and wind instruments creating violent pulses. In the first part "Adoration of the Earth", dancers portray old Slavic rituals of spring and in the second part "The Sacrifice", young girls dance and perform secret rituals during the night. One chosen girl even dances herself to death for a group of elders.¹²⁹

¹²⁶ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

¹²⁷ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

¹²⁸ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

¹²⁹ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

The Rite of Spring consists out of two parts that are subdivided in:

Part 1: L'Adoration de la Terre :

1. Introduction (lento)
2. Danses des adolscentes
3. Jeu du rapt
4. Rondes printannieres
5. Jeux des cités rivales
6. Cortege du sage
7. Adoration de la terre- Le Sage
8. Danse de la terre

Part two: Le Sacrifice

1. Introduction (largo)
2. Cercles mysterieux des adolescentes
3. Glorification de l'Elue
4. Evocation des ancêtres
5. Action rituelle des ancêtres
6. Danse sacrale . L'Elue

Initially Stravinsky studied Law and was an amateur musician. Later in 1902, he started studying composition with his teacher Rimsky Korsakov.

In 1910 his ballet The Firebird became a great success. It was commissioned by choreographer Diagilev of the Ballets Russes in Paris. In 1917 Stravinsky left Russia for opposing the Revolution. He settled down in Paris and travelled throughout Europe, working closely together with all kinds of artists like Pablo Picasso, Andre Gide, and Jean Cocteau.

In 1939 Stravinsky's wife, daughter, and mother had died and he migrated to the US. Here he started a creative cooperation with choreographer Balanchine.

In America he began to apply the twelve-tone method of Schoenberg and also composed some serial music in 1953. Eventually, after having written a vast body of revolutionary and innovative works in which Stravinsky violated all traditional rules, he returned to writing tonal music. Therefore critics called him a neoclassical composer.¹³⁰

Fun Fact

In 1982 the manuscript of *The Rite of Spring* was sold to Swiss conductor, Paul Sacher, who bought it at a staggering amount of 5.250.000 US Dollars. The manuscript is kept in the Archives of the Stravinsky Foundation in Basel, together with other manuscript, documents, and written correspondence of Stravinsky. All kept in 166 boxes and 225 drawers.

5. Erik Satie (1866-1925) - Parade (1917)

Satie was an eccentric person as he lived a bohemian life in Montmartre in Paris after having left the Paris Conservatory of Music without a degree. He called himself “a Medieval musician that had accidentally end up in the 20th Century”. He played piano in bars and at the Variété Theatre and started composing, initially for piano too. In 1887 he published the piano work *Sarabands* and in 1888 and 1890 respectively, he finished writing his *Gymnopédies* and *Gnossiennes*. Some of his works had strange Dadaistic titles (“in the form of a pear” and “Open your head”) and they consisted out of simple, minimalistic, and repetitive melodies.¹³¹ In 1890 Satie founded the Metropolitan Church of the art of Jesus Conductor, and this “church” had connections to the Mystical Rosicrucians. In 1905 Satie graduated at the Schola Cantorum of Vincent d’Indy and when he met Jean

¹³⁰ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹³¹ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

Cocteau in 1915, he started working on *Parade*, a “Ballet réaliste”, in cooperation with the artist Pablo Picasso. In 1918 Satie completed his symphonic drama *Socrate*, based on texts of the Greek philosopher Plato and accompanied by plain music. This work was an enormous inspiration for the modernistic group “Les six” who considered Satie as their father figure.¹³²

Parade is a circus-like ballet, performed by an orchestra with quite unusual instruments, like typewriters and pistols.¹³³ Satie introduced “the Bouteillophone”, an instrument that consists out of a series of bottles, played by a Chinese magician. The foghorn of the Titanic, the sunken cruise-ship, is also heard in *Parade*.

6. George Gershwin (1897-1938) – Rhapsody in Blue (1924)

Gershwin managed to develop an American modernist style, but this does not come as a surprise, since he had experience in writing both popular and classical music. In fact, to him there was no clear boundary between the two. He was among the first to successfully blend compositional style with an improvisational one with the creation of *Rhapsody in Blue*, also referred to as the ‘Jazz Concerto’.¹³⁴ It is by far the most popular piece by Gershwin and is scored for piano accompanied by a jazz ensemble. Gershwin applied many jazz and blues characteristics and thus paved the way for future composers to incorporate elements of jazz into their compositions, making their music modern, and very appealing to the average audience.¹³⁵ *Rhapsody in Blue* starts off with a very distinct and sensational glissando played by the clarinetist.

7. Anton Webern (1883-1945) – Symphonie, opus 21 (1927-1928)

Webern was a student of Schoenberg and they both believed that the road from tonal music towards atonal and the twelve-tone method, was rather a discovery

¹³² Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹³³ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹³⁴ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

¹³⁵ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

than an invention. In his *Symphonie* Webern uses a style comparable to that of Schoenberg, but he realizes an entirely different result by leaving only the relevant essence of sound.¹³⁶

In the first movement it becomes clear how Webern applied the concepts of twelve-tone method, the use of canons, instrumentation, and musical form. In fact, Webern wrote a double canon in inversion throughout the entire first movement and he intertwines the different canonic lines. Very typical in this *Symphonie* is Webern's use of *Klangfarbenmelodie*, a technique invented by Schoenberg and that regards changing between timbres to be of the same essence as a melody that changes in pitch.¹³⁷ The second movement of the *Symphonie* features a rapid and compact sequence consisting out of variations on a basic idea. Each sequence reverses itself into a mirror reflection whenever it has progressed half way through.

8. Maurice Ravel (1875- 1937) – Piano concert for the left hand (1931)

Ravel was born in Pays Basque in France, having a French mother and a Swiss father. In 1878 he moved to Paris with his parents and between 1889 and 1903 he studied at the Parisian Conservatory of Music. Gabriel Fauré was his composition teacher and Ravel started composing various piano works: *Pavane Pour Une Infante défunte* (1899), *Jeux d'eau* (1901), *Gaspard de la Nuit* (1908), *Miroirs* (1905), and the quatre-mains piano work *Ma Mere l'Oye*.(1911)

His style is classical with tonal harmony, although in *Miroirs* he used the octatonic scale, like Russian composer Rimsky-Korsakov did before him.¹³⁸ Ravel participated four times (in 1900, 1902, 1903, 1905) in the Prix de Rome competition, but he never managed to win the prize, causing a riot in the music scene.¹³⁹ Ravel continued composing new works: his song cycle *Shéhérazade* (1903), *Rapsodie Espagnole* (1907), his Opera *L'Heure espagnole* (1911), his ballet

¹³⁶ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

¹³⁷ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

¹³⁸ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹³⁹ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

Daphnis et Chloé (1912) for the “Ballets Russes” and the Ballet Valse, also commissioned by the Russian Ballet-impresario Diaghilev (1920).

Ravel’s work “ Le Tombeau de Couperin” is dedicated to his friends that did not survive the First World War (1919). Ravel himself did not fight as a soldier, but worked as an ambulance driver.¹⁴⁰

After the WWI, Ravel became ever more successful and his two piano concertos were written: Piano concerto no. 1 in G and the Piano concerto in D “for the Left hand” (1931). The latter was composed for the Austrian pianist Paul Wittgenstein (brother of the famous philosopher Ludwig Wittgenstein), who lost his right arm in combat during WWI. Ravel composed a concerto that starts of with a long Cadenza for the left hand in the bass keys of the piano and Paul Wittgenstein commented on this: “If I wanted to *play without the orchestra*, I wouldn't have commissioned a *concerto!*”. In Ravel’s orchestration the English horn, Bass clarinet and bass fagot play an important role, including the celli and contrabasses to accentuate the dark sound of this piano concert.¹⁴¹

Fun Fact

Ravel’s most famous work is the Bolero, a composition that he wrote in 1928. It starts of with two melodies that are only played by the drums, flute, and pizzicato in the strings. It takes about fifteen minutes and throughout the work the instruments gradually join in until the full orchestra reaches a fortissimo climax. Due to the obsessively repeated melody, this work has a hypnotic character. The audience was thrilled about the Bolero, however Ravel himself had played it so often that his enthusiasm inevitably tempered.

¹⁴⁰ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁴¹ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

9. Béla Bartók (1881-1945) – Music for Strings, Percussion and Celesta (1936)

Bartók was born in the former Austro-Hungarian empire. He had a very keen interest in Hungarian folk music and collected folk songs and dances, also using them as inspiration for his own compositions. Bartók did a marvellous job combining the elements of peasant music together with classical music. He developed his own unique style, referred to as neotonality, which is very well portrayed in his *Music for Strings, Percussion and Celesta*. Percussion had a prominent part in the piece, not only for obvious rhythmic organization, but also to give the piece its distinctive colour.¹⁴² The work consists out of four movements that each contain a tonal centre. The melodies are often derived from peasant music, but the themes employed by Bartók consist out of the combination of smaller motives, which is a technique from music of the classical world. In addition, musical form and counterpoint that are being used throughout the piece also are a direct influence from classical music.¹⁴³

10. Sergei Prokofiev (1891-1953) - Romeo and Juliet, opus 64 (1938)

Prokofiev composed this ballet in 1938 and it was based on Shakespeare's tragedy of *Romeo and Juliet*. The work was also orchestrated in a shorter version, a Suite (opus 64b). Prokofiev gave the ballet a happy ending, but had to change it because of Soviet censorship.¹⁴⁴ Prokofiev was a musically gifted child and had already composed two operas at the age of eleven. In 1905 he started studying at the Conservatory of St. Petersburg and in 1914 he won the Rubinstein prize for piano, playing his own piano concerto no. 1 in the finals. Other compositions from this period were piano concerto no. 2 opus 16 (1913), an opera and a ballet "Chout" (1915), and a Symphony (1917).¹⁴⁵

After the Revolution of 1917, Prokofiev fled to the US where he stayed for eighteen years before returning to Russia in 1935. There he composed many works

¹⁴² Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁴³ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

¹⁴⁴ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

¹⁴⁵ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

commissioned by the Russian authorities. His Symphony no. 5 was performed at the end of World War II in 1945 and it had an optimistic character accordingly.¹⁴⁶ Prokofiev was also accused of formalism together with Shostakovich and they were banned from cultural society.¹⁴⁷ However, Prokofiev continued composing, finalizing his last symphony, no. 7, in 1952. With a total of seven symphonies, nine operas, ten ballets, nine concertos, 46 chamber music works and eleven film music works, Prokofiev had been a very productive composer. He died in 1953, the same day as dictator Joseph Stalin.¹⁴⁸

Fun Fact

Prokofiev is one of the few composers who wrote a work specifically for children: *Peter and the Wolf* (1936). The story is about a Russian folk tale and describes a boy, Peter who goes against his grandfathers wishes, entering the garden where a wolf is threatening a duck in a pond. With the help of a little bird, Peter succeeds in catching the wolf. Together with the Huntsman they take the wolf back into the woods. All characters are musically portrayed by different instruments: Peter is portrayed by strings that play a special Leitmotiv, the bird is represented by the flute, the duck by the oboe, the cat by the clarinet, the huntsman by the drums and timpani, the Grandfather by the bassoon, and the wolf is portrayed by the horns.

¹⁴⁶ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁴⁷ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹⁴⁸ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

11. Dimitri Shostakovich (1906-1975) - Symphony no. 5 (1937)

Shostakovich was a Russian composer, who was born in a middleclass family in St. Petersburg; he received his first piano lessons from his mother.¹⁴⁹ After the revolution of 1917, his family impoverished and after his father's death in 1922, Dimitri started earning money by playing piano at silent movies.¹⁵⁰

In 1919 Dimitri started studying at the Conservatory of St. Petersburg where he delivered his first Symphony as a final exam in 1925.¹⁵¹ In 1927 and 1929 his Symphony no. 2 and no. 3 were composed together with much film and theatre music to earn some extra money.¹⁵²

Shostakovich composed a total of fifteen symphonies and in his music the Russian socio-political developments are evidently illustrated. Shostakovich had a difficult relationship with the Soviet authorities and during the Stalinist period, his music was officially condemned twice (in 1936 and 1948). He was also demeaned "an Enemy of the People".¹⁵³ The Journal Pravda called his modernistic opera *Lady Macbeth from the district Minsk* "Chaos instead of music". Symphony no. 5 was Shostakovich's answer to this public condemnation and he subtitled the work: "**A Soviet Artist's Practical and Creative Response to Just Criticism**".¹⁵⁴ The music has a more conservative character and was therefore accepted by the authorities. Yet, at the same time, Shostakovich incorporated a layer of protest and sarcasm in rather grotesque style that is only recognized by music aficionados.¹⁵⁵

After World War II, Stalinist purifications were taking place and consequently the music of Shostakovich was put on a black list by the doctrine of **Zhdanovism** (a cultural policy that censored the arts that were not in line with the Soviet doctrine

¹⁴⁹ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹⁵⁰ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁵¹ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

¹⁵² Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁵³ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

¹⁵⁴ Gammond, Peter. *De Klassieke Componisten*. Lisse: Zuid Boekproducties, 1995. ISBN: 90-62848-842-2

¹⁵⁵ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

during the Cold War¹⁵⁶). As a result he lost both of his positions at the conservatories of Leningrad and Moscow. Shostakovich feared that he was going to be put in a Siberian Gulag camp and thus, he slept with his suitcases beside his bed.¹⁵⁷

Fun Fact

Although the music of Shostakovich was often criticized by the Russian authorities, it was no one less than the astronaut Yoeri Gagarin, who sang a song written by Shostakovich on his trip around the earth in the space capsule of Vostok 1 in 1961; the song was able to be heard over the radio and making it the first time music was performed outside of the atmosphere of the earth

12. Olivier Messiaen (1908-1992) – Quatuor pour la fin de temps (Quartet for the End of Time) (1940)

Messiaen wrote this composition in a concentration camp during the second world war. He met three other prisoners who happened to play the violin, cello, and clarinet. Albeit the odd combination of instruments, Messiaen decided to write the Quartet for the End of Time and it was performed for the first time at the actual prison camp itself. Messiaen generally intended to achieve an almost meditative and contemplating effect through his compositions. This becomes clear, for example, from the birdsongs of the Quartet. Messiaen was fascinated by birdsongs and used them throughout the piece, wanting to express a certain pondering of the natural and divine.¹⁵⁸

¹⁵⁶ Britannica, The Editors of Encyclopaedia. *Zhdanovshchina*. [online]. Encyclopedia Britannica, 1998. [Accessed: 22nd of April 2022]. <https://www.britannica.com/event/Zhdanovshchina>. Accessed 22 April 2022.

¹⁵⁷ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹⁵⁸ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

Another characteristic of Messiaen's writing that stands out are the religious elements employed in the piece, given the fact that Messiaen was a deeply religious Christian. The score of the Quartet for the End of Time features a Preface that contains a number of quotes from the final book of the New Testament. The title of quartet is actually a clear reference from this book, as the Angel of the Apocalypse stated that there was not going to be any more time.

13. John Cage (1912-1992) - "4'33" (1952)

The American composer John Cage was born in Los Angeles. He was the son of an inventor and is considered to be a composer of the avant-garde.¹⁵⁹ After having met Schoenberg in 1934, Cage decided to dedicate his life to music. In 1942 he founded his percussion ensemble and decided to move to New York to cooperate with the dance company The Merce Cunningham Ballet. In 1938 he invented the "Prepared Piano" in which iron elements and rubber objects provided a specific sound when being played. For the Prepared Piano Cage composed sonatas and interludes; in 1939 he also composed a musical piece on turntables with variable speed.

Cage was very much interested in Indian music and Asian philosophies, such as Zen and I Tjing. He adopted the idea of nonintentional composing by introducing the concept of random chance in his compositions.¹⁶⁰ In 1952 this culminated into the composition of "4'33", a work of pure silence in which the pianist is seated at the piano, opens the score and remains silent for 4 minutes and 33 seconds. Random noises that occur are part of this musical piece and illustrate Cage's idea of coincidence.¹⁶¹

¹⁵⁹ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

¹⁶⁰ Burrows, John. *Klassieke muziek*. Houten: Van Holkema & Warendorf, 2006. Unieboek Focus. ISBN:9026929781

¹⁶¹ Reichenfeld, Katja. *xyz van de klassieke muziek*. Houten: Van Holkema & Warendorf, 2003. ISBN: 9026921713

14. Philip Glass (born in 1937) – Einstein on the Beach (1976)

This work is inspired by the life of Albert Einstein and lasts for about 4,5 hours. For the creation of the opera Glass worked together with director Robin Wilson who was an avant-gardist. The opera consists out of only one act and completely stays away from any form of narrative. There is no singing involved when it comes to the text of the opera, with exception of the syllables traditionally used in solfège.¹⁶² Furthermore, the opera presents images, dances, and sound. All of which are used together with projections of certain images that bring into mind the life of Albert Einstein. The concept of this opera is fundamentally different from opera in its traditional essence and addresses questions about its nature accordingly. No orchestra is being used, apart from electronic keyboards, woodwinds, and a violinist. The music centres itself around the repetition of figures that most of the time consist out of arpeggiated triads. During the performance of this opera, the audience can walk in and out whenever they want.

163

15. Arvo Pärt (born in 1935) – Fratres (1977)

Fratres is an instrumental work and there are many different versions of the piece ranging from strings and percussion to saxophone quartets. Pärt choose radical simplification of music and a slight return to tonality over the atonal idiom of other modernists. His unique style stands out for its use of early polyphony and medieval chant, tender dissonances, and often its peaceful tempi.¹⁶⁴ In Fratres Pärt's use of *tintinnabuli* is exemplified. This is a compositional technique he developed from the resonances of bells. According to Pärt, melody and accompaniment are one and the same, this view often resulted into a meditative atmosphere in his pieces.¹⁶⁵

¹⁶² Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

¹⁶³ Chilingirian, Levon. *The Classical music book*. New York: DK, 2018. ISBN: 9781465483164

¹⁶⁴ Burkholder, J. Peter; Grout, Donald, Jay; Palisca, Claude.V. *A History of Western Music*. 9th edition. New York, United States: W.W. Norton & Company, 2014. ISBN: 978-0-393-91829-8

¹⁶⁵ Druyf, Aldo. *Klassiek in Zicht*. Amsterdam: Aldo Classics, 2018. ISBN: 978-90-814496-2-5

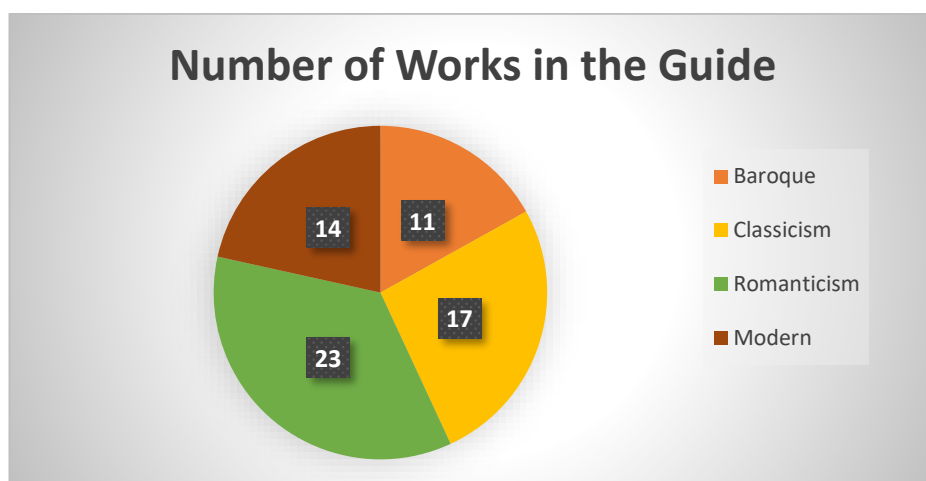
Conclusion

All along the objective of this essay has been to write a guide aiming to improve the musical culture of classical guitarists. That is to say, expanding their knowledge when it comes to general music history and the important developments throughout its course. Now for this conclusion, I will roughly describe the process of my work and in addition I will make relevant recommendations for times to come.

In the process of creating this guide and the selection of its content I took the following steps:

1. Gathering a huge array of musical sources: literature, music history books, composer biographies, musical guides, and online articles.
2. Researching the relevant information of the different style periods: Baroque, Classicism, Romanticism, and Modern.
3. Making a selection of the paramount musical works, based on the following criteria:
 - Providing the broadest perspective of music history, confined to a realization possible within the norms of the TFG.
 - Selecting the relevant composers; those who changed the course of music history through revolutionary musical views or major innovations
 - Determining the masterpieces of those composers respectively. Making the selection based on musical works most mentioned from the gathered literature
 - Leaving out the majority of composers whose music is often played on the guitar
 - Not elaborating on aspects that guitarists have great familiarity with.
4. Reassessment of final decisions regarding the selected works with respect to our main objective.

The result of the selected content, regarding its quantity, can be seen in the figure below. A selection of 65 works was made to portray the general course of music history as accurately as possible, always with the objective to benefit the perspective of the presumed shortcomings of classical guitarists.



I have not included the Renaissance, for this essay would have ended up way too extensive. However, this does not mean that I do not deem the Renaissance worthy enough for not having been mentioned at all. It has only been left out for practical reasons. As one can see from the quantitative analysis of the figure, the chapter on the Romantical period is the largest by far. Yet, the same pragmatism applies here; it does not mean that the romantical period has more importance over the others. In the process of writing the actual content of the guide I had to work my way around the fact that there was a lot of information to be found, whilst not all could be featured in the guide. Volumes of books can be written about all composers and musical works mentioned in this guide, therefore decisions had to be made in respect of what not to include. Above all, the entirety of this essay ended up to be way bigger than the required amount of pages.

All things considered, I would like to recommend an elaboration to be done on this guide. There are many areas left to be covered and added to fully complete it. For instance, the era of the Renaissance, which was of great influence when it comes

to the originating of certain genres that were further developed in later style periods. The Medieval times could be included as well, considering its importance in the development of a functional notational system and early polyphony. Both are apposite when trying to understand the transitions between style periods and to obtain a broad overview of all historical events.

Throughout this essay I have tried to cover the works most relevant of western classical music. The main objective of this guide has always been to improve the musical culture of classical guitarists. Thus, I would like to stress that this guide should be used as a stimulus for sparking one's interest and for its readers to continue reading, as to further develop oneself when it comes to the realm of the infinite musical knowledge out there. After all, this guide has merely been but a first step in the direction of a greater apprehension of general music culture. For that matter, further study is warranted to elaborate on the subject of writing a complete, yet practical guide covering the relevant aspects of classical music to dissolve the knowledge deficit of classical guitarists. Other than that, I recommend further individual research for those readers who, after having read this guide, are hungry for more.

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