

# Music Snow Packets 6-8

Hello Students!

We are going to continue on the same path that we left off on before we left school, we just finished the classical era so we are going to move on to the Romantic era. If you would like to turn in your Concert Reflections, I will take that for extra credit, but if you have not completed that assignment don't worry about it.

First Assignment, on the first page there is a table that describes the similarities and differences between the Classical Era and the Romantic Era I would like you to transfer some of that information into a Venn diagram. One circle the Classical Era, one circle the Romantic Era, and in the middle the parts that are similar. Please put 5 things in each of the larger sections, and 3 in the middle.

The second assignment will in a similar manner that we have done in the past, with a reading and follow along questions to answer.

The third and last assignment will be a listening assignment, this will take some internet, so please do your best too pull up the you tube link. But if you are unable too, I understand.



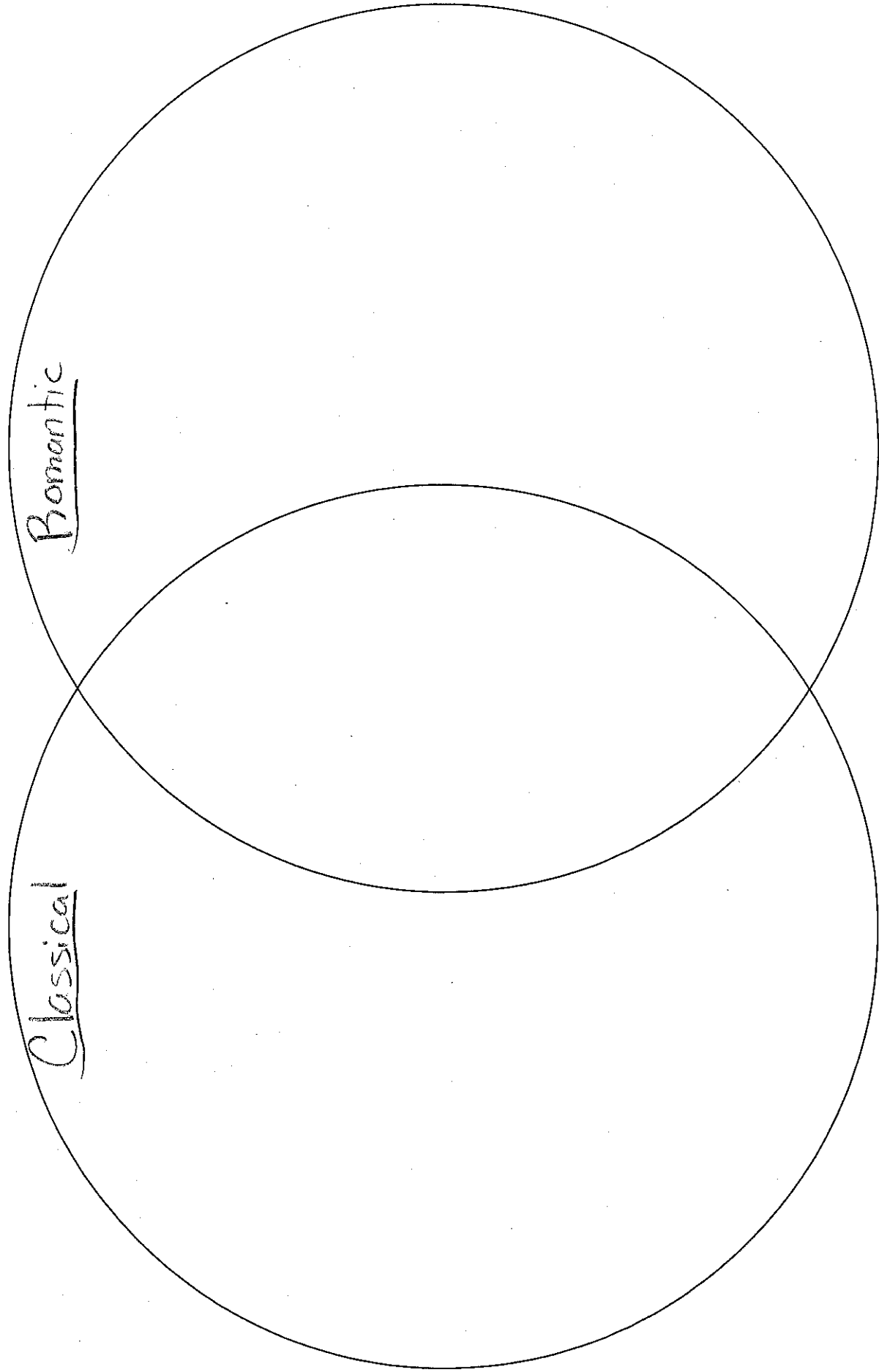
# A Comparison of Classical and Romantic Styles



	CLASSICAL (C. 1750–1825)	ROMANTIC (C. 1820–1900)
<b>COMPOSERS</b>	Haydn, Mozart, Beethoven, Schubert	Beethoven, Schubert, Fanny Mendelssohn Hensel, Felix Mendelssohn, Clara Schumann, Robert Schumann, Chopin, Liszt, Berlioz, Brahms, Tchaikovsky, Verdi, Wagner
<b>MELODY</b>	Symmetrical melody in balanced phrases and cadences; tuneful; diatonic, with narrow leaps	Expansive, singing melodies; wide ranging; more varied, with chromatic inflections
<b>RHYTHM</b>	Clear rhythmically; with regularly recurring accents; dance rhythms favored	Rhythmic diversity and elasticity; tempo rubato
<b>HARMONY</b>	Diatonic harmony favored; tonic-dominant relationships expanded, became basis for large-scale forms	Increasing chromaticism; expanded concepts of tonality
<b>TEXTURE</b>	Homophonic textures; horizontal perspective	Homophony, turning to increased polyphony in later years of era
<b>INSTRUMENTAL GENRES</b>	Symphony, solo concerto, solo sonata, string quartet	Same large genres, adding one-movement symphonic poem; solo piano works
<b>VOCAL GENRES</b>	Opera, Mass, solo song	Same vocal forms, adding works for solo voice and piano/orchestra
<b>FORM</b>	Ternary form predominant; sonata-allegro form developed; absolute forms preferred	Expansion of forms and interest in continuous as well as miniature programmatic forms
<b>AUDIENCE</b>	Secular music predominant; aristocratic audience	Secular music predominant; middle-class audience
<b>DYNAMICS</b>	Continuously changing dynamics through <i>crescendo</i> and <i>decrescendo</i>	Widely ranging dynamics for expressive purposes
<b>TIMBRE</b>	Changing tone colors between sections of works	Continual change and blend of tone colors; experiments with new instruments and unusual ranges
<b>PERFORMING FORCES</b>	String orchestra with woodwinds and some brass; 30-to-40-member orchestra; rise of piano to prominence	Introduction of new instruments (tuba, Englishhorn, valved brass, harp, piccolo); much larger orchestras; piano predominant as solo instrument
<b>VIRTUOSITY</b>	Improvisation largely limited to cadenzas in concertos	Increased virtuosity; composers specified more in scores
<b>EXPRESSION</b>	Emotional restraint and balance	Emotions, mood, atmosphere emphasized; interest in the bizarre and macabre



# Venn Diagram Graphic Organizer





## eLearning

### RESOURCE CD



#### eLGs

21 Schubert: Lied: *Erlking*

22 R. Schumann: Song cycle: *A Poet's Love*

### ONLINE TUTOR



[www.wwnorton.com/enjoy](http://www.wwnorton.com/enjoy)

Composers: Romantic

Franz Schubert

Robert Schumann

Fanny Mendelssohn

Hensel

Resources: Romantic

Listening: Romantic

Quizzes: Romantic

Reviewing 16

Listening 14

Glossary

## unit XVI

# Nineteenth-Century Art Song

## 41

### The Romantic Song

"Out of my great sorrows I make my little songs."

—HEINRICH HEINE

#### KEY POINTS

- The German art song, or *Lied*—for solo voice and piano—was one of the most favored genres of the Romantic era.
- Typical song structures include *strophic* and *through-composed* forms; some songs fall between the two, into a *modified strophic* form.
- Composers wrote *song cycles* that unified a group of songs by poem or theme.
- The poetry of the *Lied* exploited themes of love and nature; the favored poets were Goethe and Heine.

The art song met the nineteenth-century need for intimate personal expression. The form came into prominence in the early decades of the century and emerged as a favored example of the new lyricism.

#### Types of Song Structure

**Strophic form** In the nineteenth century, two main types of song structure prevailed: that is already familiar is *strophic form*, in which the same melody is repeated with every stanza, or strophe, of the poem—hymns, carols, and most ad-

popular songs are strophic. Although the form permits no real closeness between words and music, it sets up a general atmosphere that accommodates itself equally well to all the stanzas. The first may tell of a lover's expectancy, the second of his joy at seeing his beloved, the third of her father's harshness in separating them, and the fourth of her sad death, all sung to the same tune.

The other song type, what the Germans call *durchkomponiert*, or *through-composed*, proceeds from beginning to end, without repetitions of whole sections. Here the music follows the story line, changing according to the text. This makes it possible for the composer to mirror every shade of meaning in the words.

There is also an intermediate type that combines features of the other two. The same melody may be repeated for two or three stanzas, with new material introduced when the poem requires it, generally at the climax. This is a *modified strophic form*, of which Robert Schumann's "And if the flowers knew" (Listening Guide 22) is a fine example.

**Through-composed form**

**Modified strophic form**

## The Lied

Though songs have been sung throughout the ages, the art song as we know it today was a product of the Romantic era. Among the great Romantic masters of the art song were Franz Schubert, Robert Schumann, Johannes Brahms, Fanny Mendelssohn Hensel, and Clara Schumann. The *Lied* (plural, *Lieder*), as the new genre came to be known, is a German-texted solo vocal song with piano accompaniment. Some composers wrote groups of *Lieder* that were unified by a narrative thread or a descriptive theme. Such a group is known as a *song cycle*; an example is Robert Schumann's *A Poet's Love*, which we will study in Chapter 43.

The *Lied* depended for its flowering on the outpouring of lyric poetry that marked the rise of German Romanticism. Johann Wolfgang von Goethe

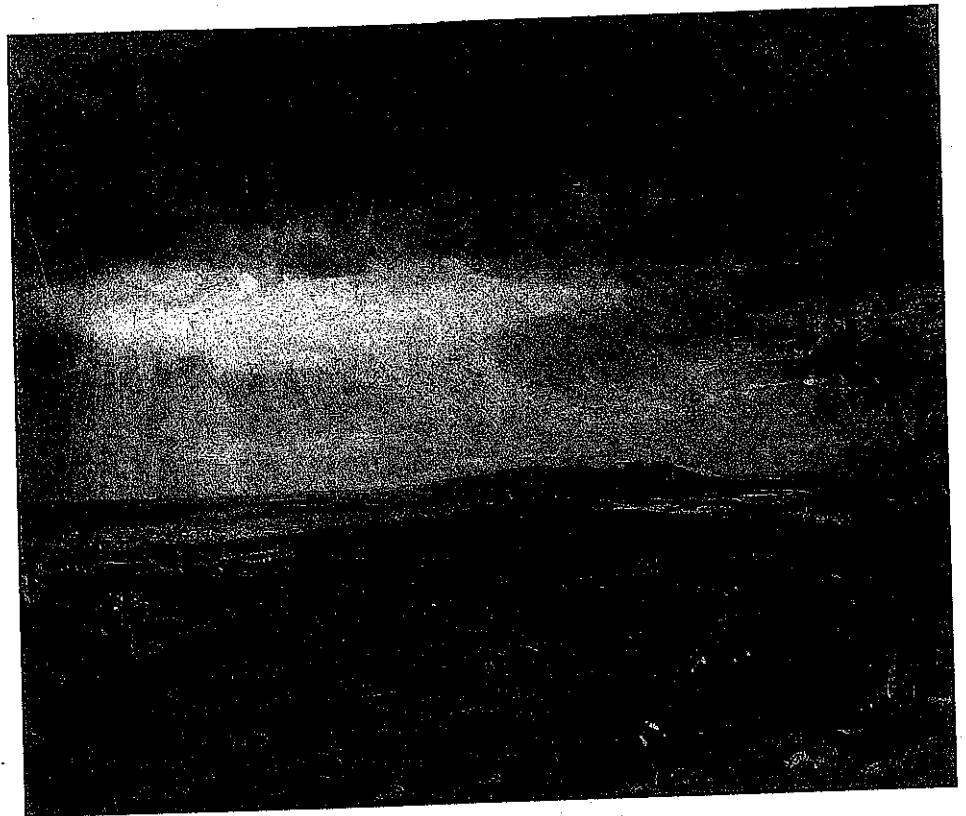
**Song cycle**



The immense popularity of the Romantic art song was due in part to the emergence of the piano as the universal household instrument. A lithograph by Achille Devéria (1800–1857), in the Salon. (Germänische Nationalmuseum, Nuremberg)



The beauty of nature provided rich artistic subjects for Romantic poets and artists alike. The English landscape painter **John Constable** (1776–1837) achieves striking contrasts of light and shade in *Branch Hill Pond, Hampstead Heath*. (The Cleveland Museum of Art)



When I compose a song,  
my concern is not to make  
music first and  
forthwith to do justice to  
the poet's intention. I have  
tried to let the poem reveal  
itself, and indeed to raise it  
to a higher power.

—EDWARD GREGG

(1749–1832) and Heinrich Heine (1797–1856) are the two leading figures among a group of poets who, like Wordsworth, Byron, Shelley, and Keats in English literature, favored short, personal lyric poems. The texts of the Lied range from tender sentiment to dramatic balladry; its favorite themes are love, longing, and the beauty of nature. One representative Lied is *Mountain Yearning* (1847), by Fanny Mendelssohn Hensel (1805–1847), which projects the era's fascination with nature through a folk-inspired poem set with rich musical text painting.

Another circumstance that made the Romantic art song popular was the emergence of the piano as the universal household instrument of the nineteenth century. The piano accompaniment translated the poetic images into music. Voice and piano together infused the short lyric form with feeling, and made it suitable for amateurs and artists alike, for the home and the concert hall.

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### Schubert and the Lied

"When I wished to sing of love, it turned to sorrow. And when I wished to sing of sorrow, it was transformed for me into love."

#### KEY POINTS

- The Viennese composer Franz Schubert was a gifted song writer who wrote more than six hundred Lieder and several famous song cycles.

- *Erlking*—a through-composed Lied based on German legend set in a dramatic poem by Goethe—is one of his most famous songs.
- Schubert died young and impoverished, in part because of his bohemian lifestyle.

Franz Schubert's life has become a romantic symbol of the artist's fate. He was not properly appreciated during his lifetime, and he died very young, leaving the world a musical legacy of some 900 works.

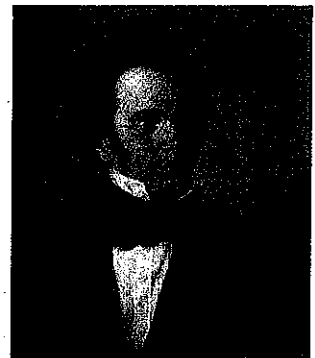
## His Life

Franz Schubert (1797–1828) was born in a suburb of Vienna, the son of a schoolmaster. The boy learned the violin from his father and piano from an elder brother; his beautiful soprano voice gained him admittance to the imperial chapel (he was one of the Vienna Choir Boys) and school where the court singers were trained. His teachers were astonished at the musicality of the shy, dreamy lad. One of them remarked that Franz “had learned everything from God.”

When his schooldays were over, young Schubert tried to follow in his father's footsteps, but he was not cut out for the routine of the classroom. He found escape by immersing himself in the lyric poets, the first voices of German Romanticism. As one of his friends said, “Everything he touched turned to song.” The music came to him with miraculous spontaneity. *Erlking*, set to a poem by Goethe, was written when Schubert was still a teenager. The song, one of his greatest, drew him immediate public recognition yet, incredibly, he had difficulty finding a publisher.

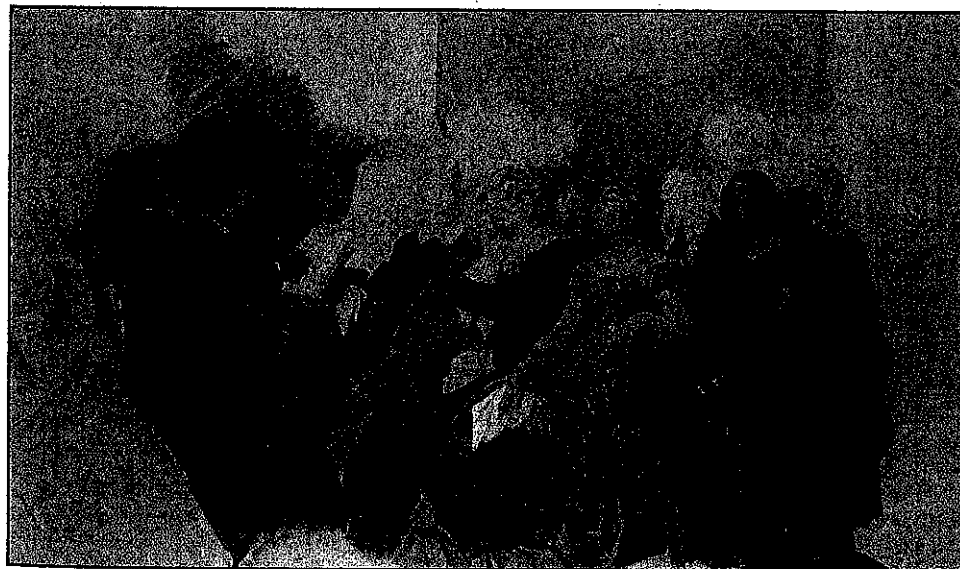
Schubert was not as well-known as some composers of his era (the virtuoso Paganini, for example, received much critical attention), but he was appreciated by the Viennese public and his reputation grew steadily. Still, his musical world was centered in the home, in salon concerts amid a select circle of friends and acquaintances.

Schubert endured much suffering in his later years, largely owing to his progressive debilitation from syphilis. He was often pressed for money, and sold his



Franz Schubert

## Later years



In his unfinished oil sketch, Romantic artist **Moritz von Schwind** (1804–1871) shows Schubert seated at the piano. Next to him is the singer Johann Michael Vogl, who introduced many of Schubert's songs to the Viennese public. (Schubert-Museum, Vienna)

## Principal Works

More than 600 Lieder, including *Erlkönig* (*Erlking*, 1815) and 3 song cycles, among them *Die schöne Müllerin* (*The Lovely Maid of the Mill*, 1823) and *Winterreise* (*Winter's Journey*, 1827)

9 symphonies, including the *Unfinished* (No. 8, 1822)

Chamber music, including 15 string quartets; 1 string quintet; 2 piano trios and the *Trout Quintet*; 1 octet; various sonatas

Piano sonatas, dances, and character pieces

Choral music, including 7 Masses, other liturgical pieces, and part songs

Operas and incidental music for dramas

### in his own words

No one understands another's grief, no one understands another's joy. My music is the product of my talent and my misery. And that which I have written in my greatest distress is what the world seems to like best.

music for much less than it was worth. Gradually, his youthful exuberance gave way to the maturity of a deeply emotional Romantic artist. "It seems to me at times that I no longer belong to this world," he wrote. This emotional climate also pervades the magnificent song cycle *Winter's Journey*, in which the composer introduced a somber lyricism new to music. Overcoming his discouragement, he embarked on his last efforts. To the earlier masterpieces he added, in the final year of his life, a group of profound works that includes the Mass in E-flat, the String Quintet in C, the three posthumous piano sonatas, and thirteen of his finest songs.

Schubert was thirty-one years old when he died in 1828. His dying wish was to be buried near the master he worshipped above all others—Beethoven. His wish was granted.

## His Music

Schubert's music marks the confluence of the Classical and Romantic eras. His symphonies are Classical in their clear form; but in his Lieder and piano pieces, he was wholly the Romantic. The melodies have a tenderness and a quality of longing that match the Romantic quality of the poetry they set.

In his chamber music, Schubert revealed himself as a direct descendant of Haydn and Mozart. His string quartets, the two piano trios, the String Quintet in C, and the *Trout Quintet*, all masterworks, end the line of Viennese Classicism. In the impromptus and other short piano pieces, the piano sings with a new lyricism.

Finally, there are the songs, more than six hundred of them. Many were written down at white heat, sometimes five, six, seven in a single morning. Of special interest are the accompaniments: a measure or two conjures up images of the rustling brook or a horse riding through the night (in *Erlking*). Certain of his melodies achieve the universality of folk song; their eloquence and fresh feeling have never been surpassed. The two superb song cycles, *The Lovely Maid of the Mill* and *Winter's Journey*, both on poems of Wilhelm Müller, convey the deepest feelings of love and despair.

### Chamber music

### Piano works

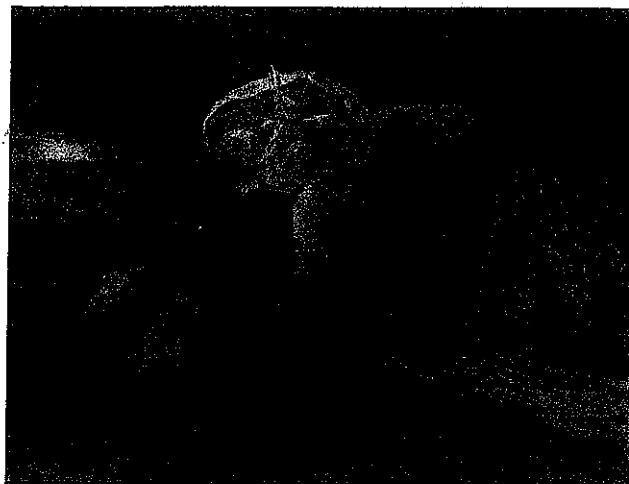
### Songs

## Erlking

This masterpiece of Schubert's youth captures the Romantic "strangeness and wonder" of Goethe's celebrated ballad. *Erlking* is based on the legend that whoever is touched by the king of the elves must die.

The eerie atmosphere of the poem is immediately established by the piano. Galloping triplets are heard against a rumbling figure in the bass. This motive pervades the song, helping to unify it. The poem's four characters—the narrator, the father, the child, and the seductive elf—are vividly differentiated through changes in the melody, harmony, rhythm, and accompaniment. The child's terror is suggested by clashing dissonance and a high vocal range. The father, calming his son's fears, has a more rounded vocal line, sung in a low register. And the Erlking cajoles in suavely melodious phrases.

The song is through-composed; the music follows the action of the narrative with a steady rise in tension—and pitch—that builds almost to the end. The obsessive triplet rhythm slows down as horse and rider reach home, then drops out altogether on the last line: "In his arms the child"—a dramatic pause precedes the two final words—"was dead." The work of an eighteen-year-old, *Erlking* was a milestone in the history of Romanticism.



The Legend of *The Erlking* (c. 1860), as portrayed by Moritz von Schwind. (Schack-Galerie, Munich)

## Listening Guide 21



CD: CHR/STD 5/1-8, SH 1/80-87

### Schubert: *Erlking* (*Erlkönig*)

(4:06)

**DATE OF WORK:** 1815

**FORM:** Through-composed Lied

**TEXT:** Narrative poem by Johann Wolfgang von Goethe

**MEDIUM:** Solo voice and piano

**TEMPO:** Schnell (fast)

**CHARACTERS** (performed by one vocalist):

Narrator: middle register, minor mode

Father: low register, minor mode, reassuring

Son: high register, minor mode, frightened

Erlking: medium range, major mode, coaxing, then insistent

**WHAT TO LISTEN FOR:** Piano accompaniment establishes mood of urgency and drama for the Lied; piano's triplet rhythm continues until very last text line. Narrative text with 4 characters (narrator, father, son, Erlking); each expressed through differing vocal registers. Shifts from minor to major mode (for Erlking) and dissonance to project the boy's terror (each cry is a step higher).

# Romantic Era Reading Guide

## Nineteenth-Century Art Song

### **The Romantic Song**

What are the three types of art song structures of the romantic era?

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

What is the difference between the three types of structures?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What is the definition of Lied? \_\_\_\_\_

\_\_\_\_\_

What made art songs so popular in this time period?

\_\_\_\_\_  
\_\_\_\_\_

### **Shubert and the Lied**

What instruments did Shubert play as a child?

\_\_\_\_\_

Why did Shubert have a difficult life in his later years?

\_\_\_\_\_

At what age did Shubert die? \_\_\_\_\_

Shubert referred to himself as a direct descendent of who when it came to chamber music? \_\_\_\_\_

How many songs did Shubert write? \_\_\_\_\_

Erlking is based on what legend?

\_\_\_\_\_  
\_\_\_\_\_



## Listening Assignment - Erlking by Schubert

Please read through the text of the piece (the real thing is in German), listen to the piece on youtube <https://www.youtube.com/watch?v=JS91p-vmSf0>, then answer the following questions on the back of this piece of paper.

Who rides there so late through the night dark and drear?  
The father it is, with his infant so dear;  
He holdeth the boy tightly clasp'd in his arm,  
He holdeth him safely, he keepeth him warm.

"My son, wherefore seek'st thou thy face thus to hide?"  
"Look, father, the Erl-King is close by our side!  
Dost see not the Erl-King, with crown and with train?"  
"My son, 'tis the mist rising over the plain."

"Oh, come, thou dear infant! oh come thou with me!  
For many a game I will play there with thee;  
On my strand, lovely flowers their blossoms unfold,  
My mother shall grace thee with garments of gold."

"My father, my father, and dost thou not hear  
The words that the Erl-King now breathes in mine ear?"  
"Be calm, dearest child, 'tis thy fancy deceives;  
'Tis the sad wind that sighs through the withering leaves."

"Wilt go, then, dear infant, wilt go with me there?  
My daughters shall tend thee with sisterly care;  
My daughters by night their glad festival keep,  
They'll dance thee, and rock thee, and sing thee to sleep."

"My father, my father, and dost thou not see,  
How the Erl-King his daughters has brought here for me?"  
"My darling, my darling, I see it aright,  
'Tis the aged grey willows deceiving thy sight."

"I love thee, I'm charm'd by thy beauty, dear boy!  
And if thou'rt unwilling, then force I'll employ."  
"My father, my father, he seizes me fast,  
For sorely the Erl-King has hurt me at last."

The father now gallops, with terror half wild,  
He grasps in his arms the poor shuddering child;  
He reaches his courtyard with toil and with dread, —  
The child in his arms finds he motionless, dead.

How does Schubert use the piano part to conjure up the scene?

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How does Schubert distinguish between the three speakers – the father, the child, and the Erl-king? Consider, in particular, the lengths of the phrases that they sing, and the pitch at which they sing them.

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