

- Introduction:
- The nineteenth century was a period of profound change in politics, industry, medicine, philosophy and the arts (music, literature, painting). The purpose of this course is to examine the changes that choral music underwent in that century, changes that affected the very nature of the chorus, its role as a concert-giving body, its size and function, the kind of music it sang and how new singers learned musical literacy. We will examine this topic in four sessions:
  - Nineteenth-century Romanticism: Oratorio
  - Musical settings of the Catholic Mass ordinary
  - Social Music for amateurs (part-song), and
  - The changing function of the chorus in opera and dramatic productions

# I. Introduction

- a. Notions of Musical historiography.
- b. What are the differences between music of the Classic period and 19<sup>th</sup> –century Romantic music?
- c. What were the root causes of Romanticism?
- d. How did musical change result from innovations in industry and technology

# 2. Oratorio

- a. History of the genre and its components
- b. Examination of four important oratorios:

1. Franz Josef Haydn: *Die Schöpfung* (“The Creation, 1798)

2. Felix Mendelssohn: *Elijah*, op. 70 (1846)

3. Robert Schumann: *Das Paradies und die Peri*, op. 50 (1843)

4. Franz Liszt: *Die Legende von der heiligen Elisabeth* (1857-62)

5. Edward Elgar: *The Dream of Gerontius*, op. 38 (1900)

# Industrial Revolution I

(ca. 1780 – ca. 1830)

The first phase of the Industrial Revolution is marked by a change from manual labor to machine-assisted production.

Labor performed by human hands assisted by oxen, horses and mules to machines powered by water or steam.

The use of such power sources led to the development of machine tools and the mechanized factory. The earliest source of power harnessed it to drive wheels that, in turn, performed work (e.g. milling grain or cutting timber).

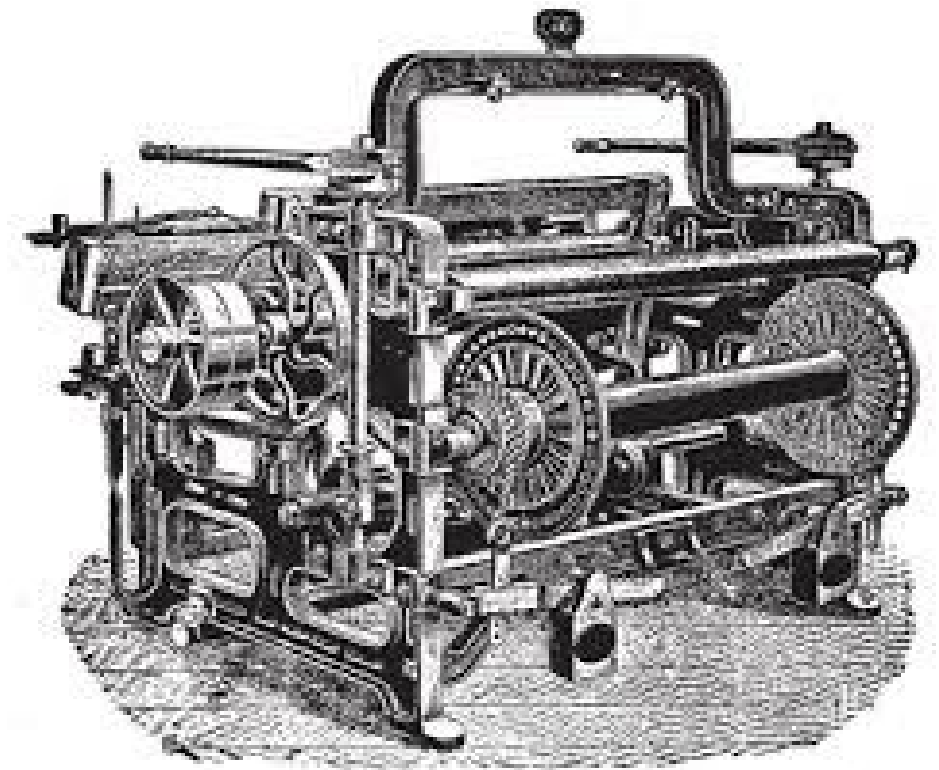


## Water Power

Water power helped mechanize the production of textiles, fueling new machines like the power loom (right top) that greatly accelerated the production of cloth. Machine power (first water and later steam) was applied both to both the spinning and weaving of wool, a staple in great supply in England.

Such machine-powered labor was housed in the factories that tended to be located near large cities, leaving the production of crops to rural areas. This division led to modern cities and factories that fueled an expansion of available jobs, a rise in average income and some improvement in the standard of living (but raised concomitant problems for working conditions and the environment).

The second picture shows the Erie Canal, built to connect the port of New York to the Great Lakes (via the Hudson River). Construction of this 363-mile waterway was completed by 1821-5, greatly enhancing the distribution of products both domestic and imported.



# The Enlightenment

The Enlightenment

(*Siècle des Lumières*)

(*Die Aufklärung*)

A literary and philosophical intellectual movement of the 17<sup>th</sup> and 18<sup>th</sup> centuries that synthesized new ideas concerning God, reason, nature and humanity into a European worldview. Its five core beliefs were:

- Happiness
- Reason
- Nature
- Progress
- Liberty

In general, the movement relied on reason, the evidence of the senses and a belief in the fundamental value of the scientific method.



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# The Enlightenment

- Definition: The Enlightenment (aka “Age of Reason,” *Siècle des Lumières*, ' *Die Aufklärung*) was an intellectual and philosophical movement that dominated Europe during the 17<sup>th</sup> and 18<sup>th</sup> centuries. The Enlightenment generally espoused reason, skepticism, science and individualism over pre-existing tradition.
- Significant Publications:
  - Descarte, René. *Principles of Philosophy* (1644, Latin), *Le Geometrie* (1637).
  - Milton, John. *Paradise Lost* (1667/74).
  - Newton, Isaac. *Philosophiae Naturalis Principia Mathematica* (1686), *Opticks* (1704).
  - Locke, John. *Essay Concerning Human Understanding* (1689).
  - Montesquieu. *The Spirit of the Laws* (1748).
  - Diderot, Denis. *Encyclopédie* (35 volumes between 1752 and 1772).
  - Rousseau, Jean-Jacques. *Discourse on Inequality* (1754) and *The Social Contract* (1762).
  - Voltaire (François-Marie Arouet). *Essay on the Customs and the Spirit of the Nations* (1756).
  - Jefferson, Thomas. “Declaration of Independence,” (1776).
  - Paine, Thomas. *Common Sense* (1775-6); *The Rights of Man* (1791).
  - Smith, Adam. *The Wealth of Nations* (1776).

# Secret Societies in the Enlightenment

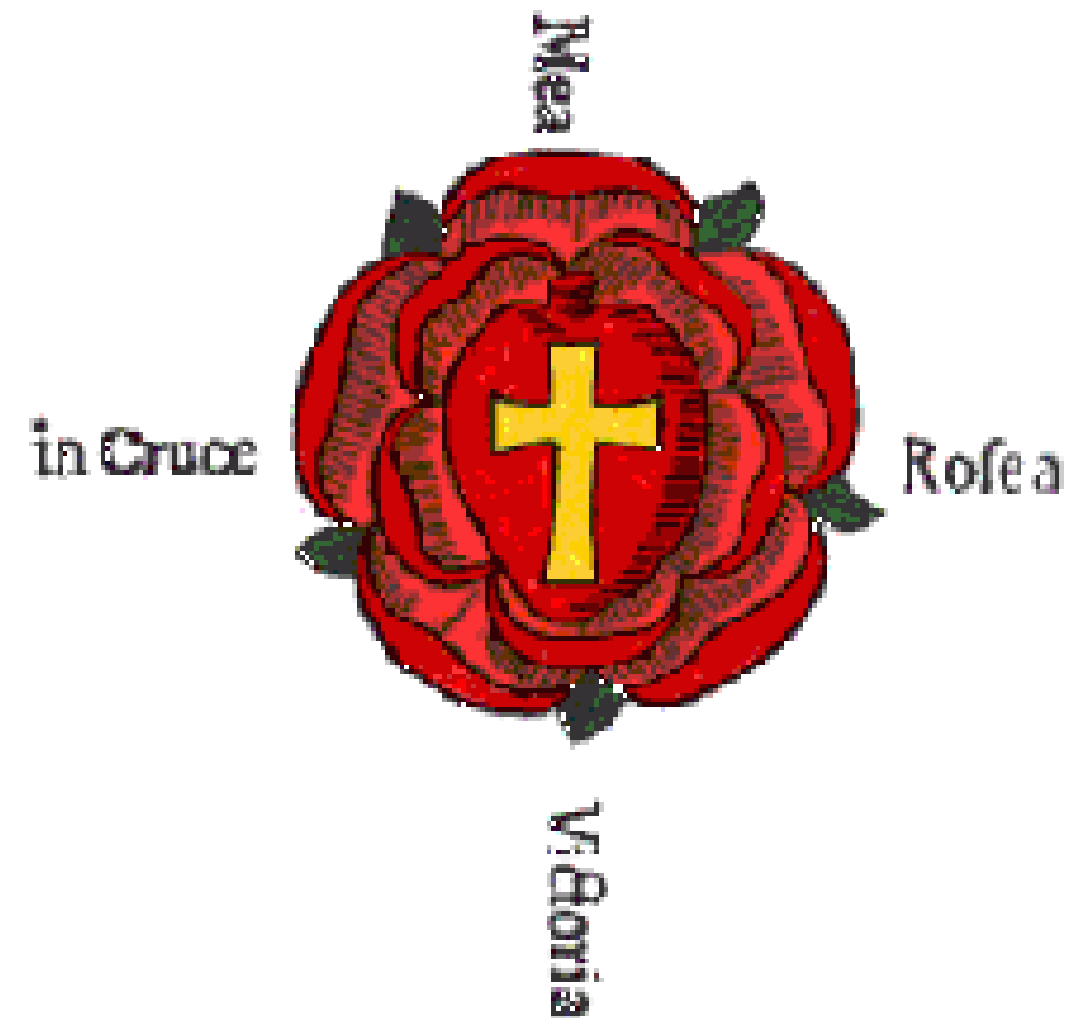


- **Rosicrucianism**

A spiritual and cultural movement which arose in Europe in the early 17th century.

Fundamental belief in the existence of a heretofore “esoteric order” to the world based on esoteric truths of the ancient past. These were concealed from the average man, but provided insight into nature, the physical universe, and the spiritual realm.

Despite its numerous configurations, references to the Kabbalah, alchemy and Christian mysticism abound.







# “Illuminati”

- Usually cited as the “Bavarian Illuminati,” after their origins in southern Germany.
- Founded July 1, 1776 by Adam Weishaupt, a professor of Canon Law and Practical Philosophy at the University of Ingolstadt. Weishaupt harbored deep anti-clerical beliefs.
- Originated as a “poor man’s” version of Freemasonry, from which it borrowed many of its symbols, most notably the “floating, all-seeing eye of Providence.”
- Of relatively minor significance although the movement did attract some important political figures.
- Society’s goals sought an end to superstition, religious influence over public life and opposition to abuse of power.

# Chronology of Composers

Alessandro Scarlatti (1660-1725)

Domenico Scarlatti (1685-1757)

Johann Sebastian Bach (1685-1750)

George Frideric Handel (1685-1759)

Giovanni Battista Pergolesi (1710-1736)

Joseph Haydn (1732-1809)

Wolfgang Amadeus Mozart (1756-1791)

Ludwig van Beethoven (1770-1827)

Franz Schubert (1797-1828)

Gioachino Rossini (1792-1868)

Felix Mendelssohn (1809-1847)

Robert Schumann (1810-1856)

Frederic Chopin (1810-1849)

Franz Liszt (1811-1886)

Richard Wagner (1813-1883)

Giuseppe Verdi (1813-1901)

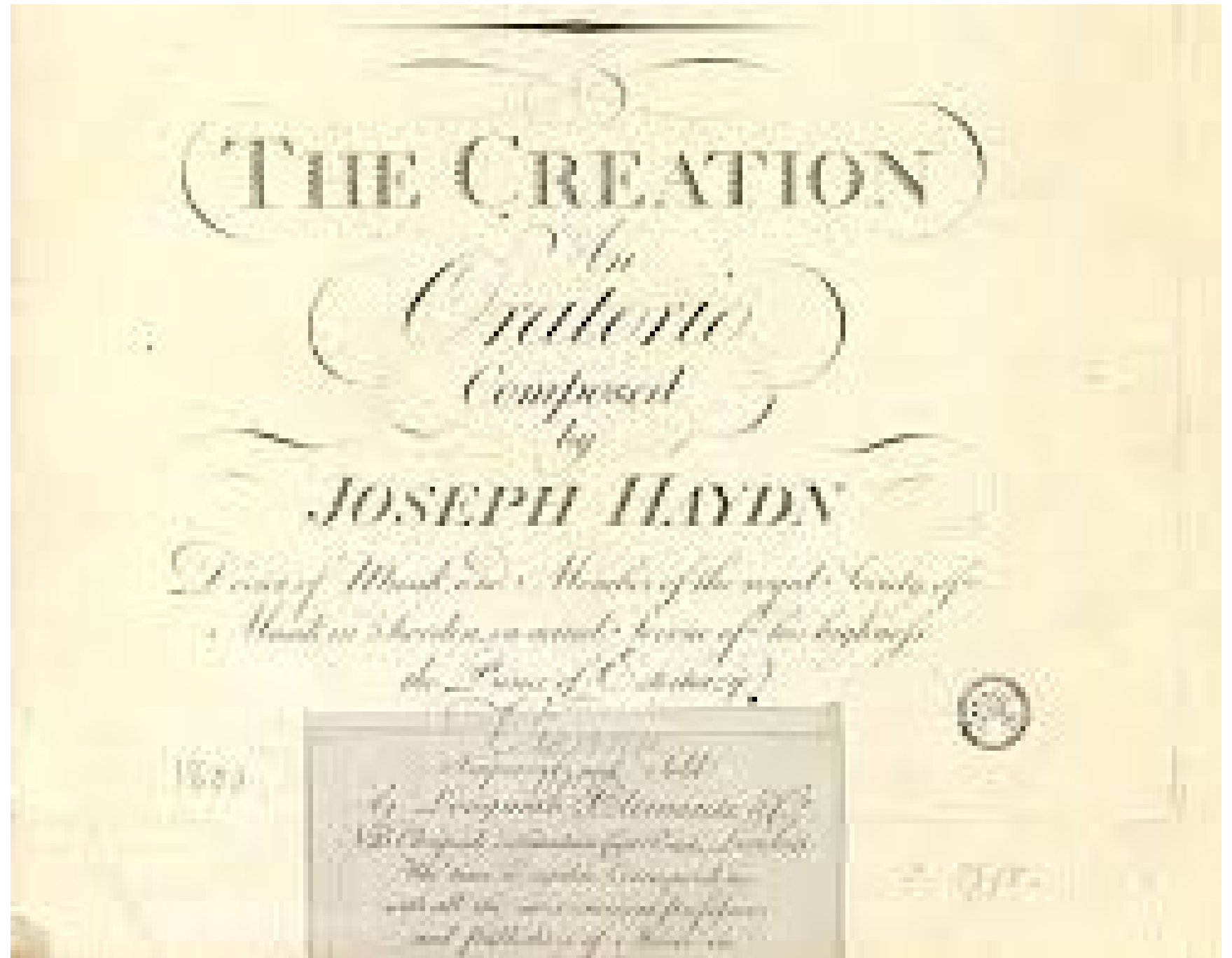
Anton Bruckner (1824-1896)

Johannes Brahms (1833-1897)

# Haydn's "Creation" (*Die Schöpfung*)

Haydn's oratorio, "The Creation," was inspired by hearing a mass performance of Handel's "Messiah" on one of his visits to England (1794-5).

- Libretto translated by Gottfried van Swieten, an Austrian diplomat, who, in 1786, founded the "Society of Associates," a group of music-loving nobles dedicated to the preservation and performance of works by Bach and Handel.
- According to Nicholas Temperley, Haydn was given an English libretto intended for Handel, which van Swieten translated into German and then included references to John Milton's epic poem "Paradise Lost." For performance in England, Swieten translated the German text that Haydn set back into English (but not the English of the original libretto).
- The work takes Handel as its model, being cast in three parts and scored for three soloists (S, T, B), large chorus and orchestra.
- The most radically modern movement is the overture, in which Haydn depicts "Chaos."
- True to the spirit of the Enlightenment, Haydn's setting of the Genesis text is arranged in repeated templates in parts 1 and 2—recitative—aria—chorus.



## Hadyn: *Creation*

“Creation” is unusual for a Classical work because it ends in a different key (B-flat) than it began (c minor), which some have taken to signify the “Fall.”

Also unique is the changed character of the third part—Adam and Eve replace the respective angelic counterparts and would seem to require different singers (esp. Adam).

The tonal character of part III is also notably different: It begins with sunrise in the Garden of Eden in the key of E Major (+ a 3<sup>rd</sup> flute that only plays this movement). This suggests that Eden is a different place than the earth per se. E major is a major third above the central key of CM (representing God and order); in this use of keys related by thirds (thank you, Ludwig!) it is similar to the early, even more striking juxtaposition of C M/m and AM (where the music changes from **3** flats to **3** sharps).

Each of three angels (Gabriel [S], Uriel [T] and Raphael [B]) have comparable amounts of solo material and are used to represent specific aspects of creation:

Uriel (“my light is God”) sings of Lights (nos. 2, 11-12) and the creation of Man in God’s image (23-24)

Gabriel (“mighty one of God”) sings of about the creation of plants (7-8) and birds (14-15)

Raphael (“God heals”) sings of the separation of land and sea (5-6) and the creation of animals (16, 21-2)

# Haydn: Creation

Appropriately for a Mason, Haydn lays out the oratorio in an orderly, rational fashion;

Part 1			Part II			Part III
Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Eden
1-2	3-4	5-10	11-13	14-19	20-28	29 – 34

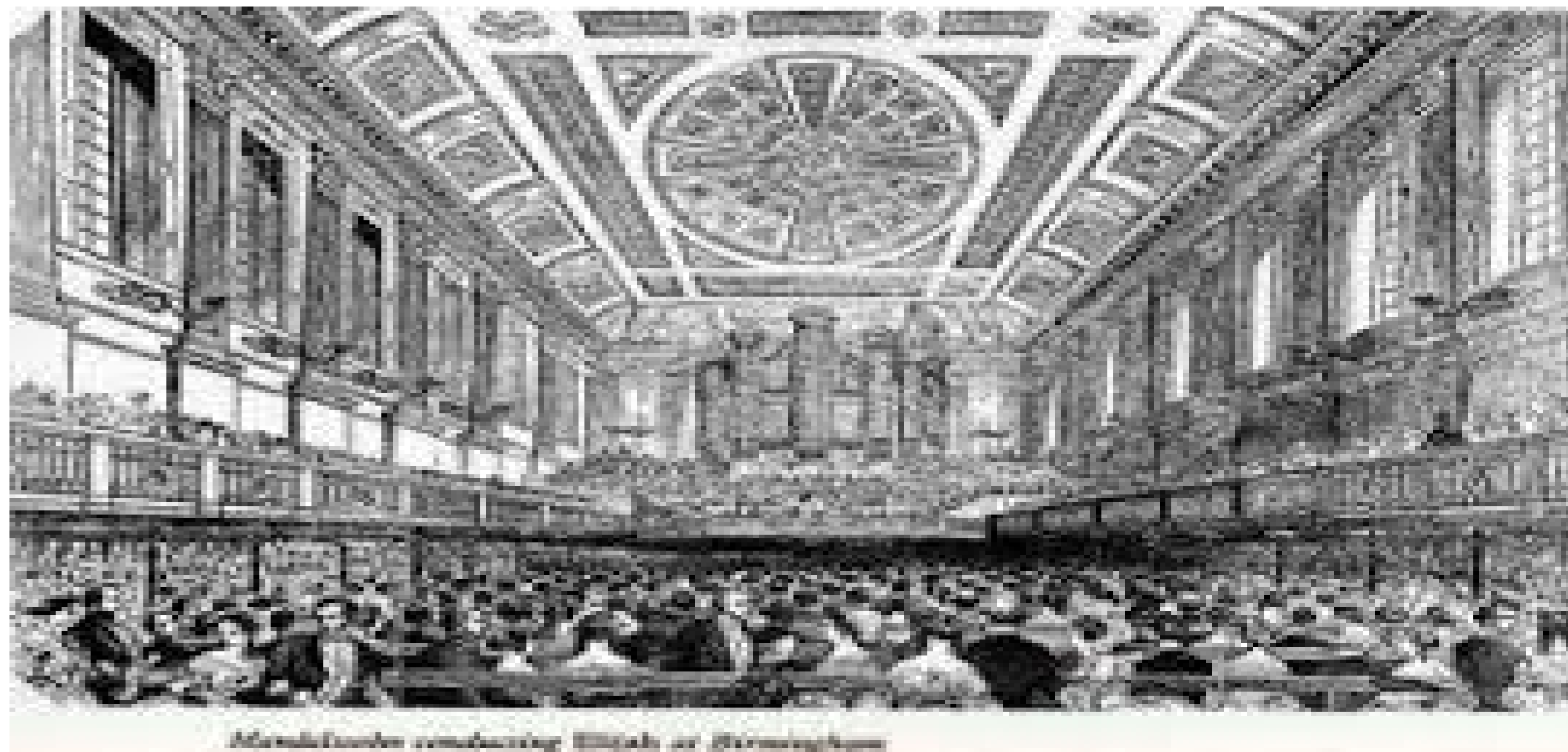
Each day uses a textual template comprised of Biblical text (recitative), poetry (Aria) and a concluding chorus with soloist(s) that uses either poetry or a Biblical text (not from Genesis). In days 1, 2 and 4, this pattern is simple (1 iteration); in days 3, 5 and 6, Haydn expands the format to include 2 recit. and aria pairs, e.g.:

		Day 3			
Recitative	Aria	Recitative	Aria	Recitative	Chorus
(Raphael)	(R)	(Gabriel)	(G)	Uriel	
Gen. 1:9-10	Poetry	Gen. 1:11	Poetry	(quasi biblical)	Poetic



1808  
Performance of  
Haydn's *Creation*

# 1846 Performance of Mendelssohn's *Elijah* at Birmingham Festival



## Mendelssohn's *Elijah*, op. 70

- Commissioned for 1845 Birmingham Festival
- Libretto assembled by Pastor Julius Schubring; Biblical sources are numerous but main story drawn from 1 Kings 17-19
- Composition began in 1838
- Scored for SATB soloists, chorus, treble solo, treble chorus and large orchestra
- Like earlier *St. Paul* (1836), *Elijah* has two parts, the first of which is more dramatically coherent than the second
- Notable problem in libretto is lack of narrative unity (due to patchwork textual design?). Solution is use of *Leitmotives*