- 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**

Chronology of Composers

- Alessandro Scarlatti (1660-1725)
- Jean-Philippe Rameau (1683-1764)
- Domenico Scarlatti (1685-1757)
- Johann Sebastian Bach (1685-1750)
- George Frideric Handel (1685-1759)
- Giovanni Battista Pergolesi (1710-1736)
- Franz Josef Haydn (1732-1809)
- Wolfgang Amadeus Mozart (1756-1791)
- Ludwig van Beethoven (1770-1827)
- Gioachino Rossini (1792-1868)

- Franz Peter Schubert (1797-1828)
- Hector Berlioz (1803-1869)
- Felix Mendelssohn-Bartholdy (1809-1847)
- Robert Schumann (1810-1856)
- Franz Liszt (1811-1886)
- Frederic Chopin (1811-1847)
- Richard Wagner (1813-1883)
- Giuseppe Verdi (1813-1901)
- Anton Bruckner (1824-1896)
- Johannes Brahms (1833-1897)

I. Introduction

a. Notions of Musical historiography.
b. What are the differences between music of the Classic period and 19th –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. 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).

- In the modern era, Thomas Savery invented a machine powered by steam to extract water from mines in 1698.
- In 1712, Thomas Newcomen invented the first commercially-viable steam engine.

- In the early 19th century Watt created a ship for river traffic that used steam to drive paddle wheels. An improved version was available commercially in 1807. It wasn't until the late 19th century that steam turbines were envisioned.

- Watt's improved steam engine was harnessed for water travel by Robert Fulton in the early 19th century.
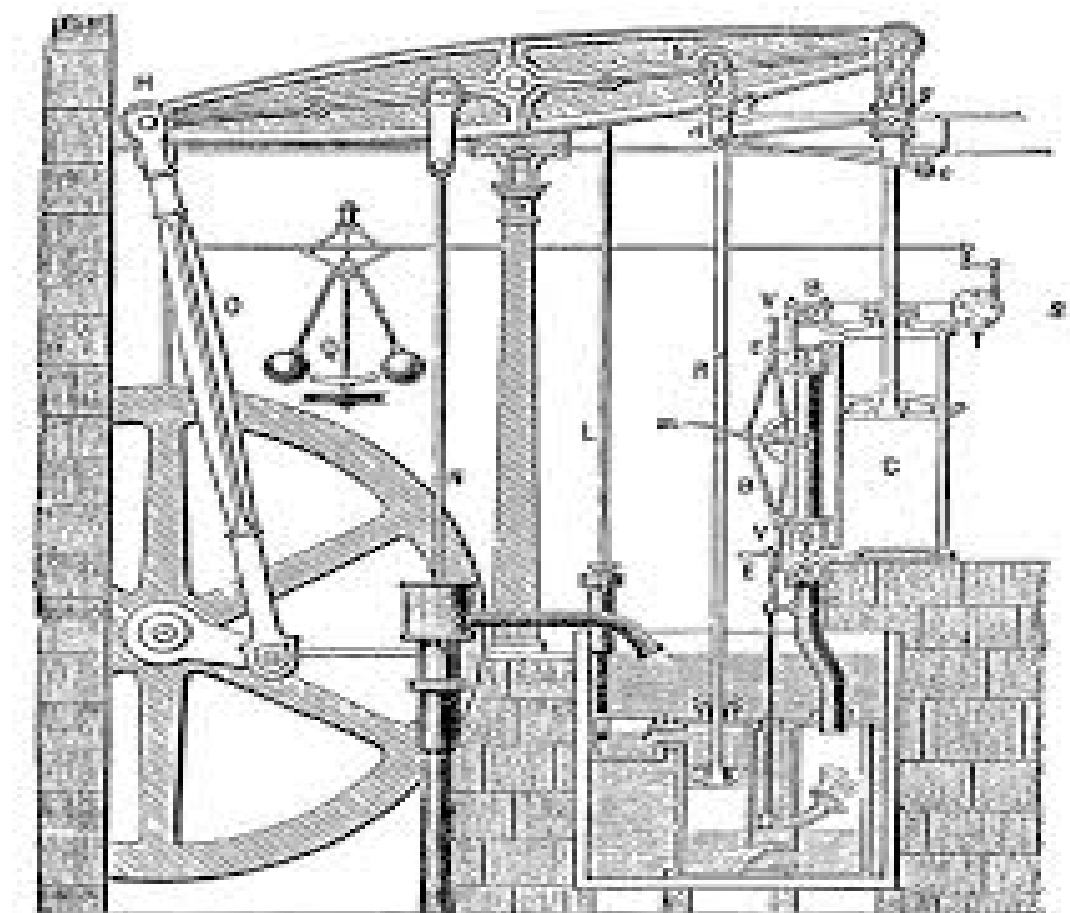
Water Power
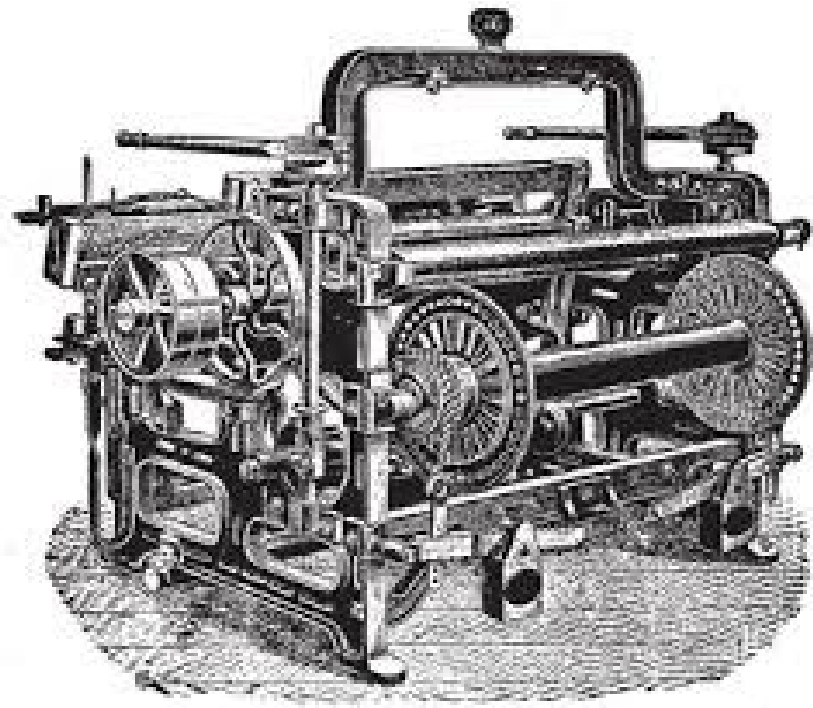
- Water power helped mechanize the production of textiles, fueling new machines like the power loom (right top) that greatly accelerated the production of cloth. Machine power (first water and later steam) was applied both to both the spinning and weaving of wool, a staple in great supply in England.

- 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
(*Siècle des Lumières*)
(*Die Aufklärung*)

A literary and philosophical intellectual movement of the 17th and 18th 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 Lumieres,' Die Aufklärung*) was an intellectual and philosophical movement that dominated Europe during the 17th and 18th 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).
  - Kant, Immanuel. *Critique of Pure Reason* (1781)
  - Marx, Karl and Friedrich Engels. "The Communist Manifesto" (1848)
 - Darwin, Charles. *The Origin of Species through natural selection* (1857)

Secret Societies in the Enlightenment

- The Free Masons

- Fraternal organization established in London (1717) with founding of Grand Lodge

- Both Franz Josef Haydn and Wolfgang Amadeus Mozart were Masons.

- Among America's Founding Fathers Ben Franklin and George Washington (first grand mason in America) were Masons.

- 1/3 of all U. S. Presidents have been Masons

- 3 "degrees" of Masonry: Apprentice; Journeyman; Master Mason

- 33 stages to attain full "enlightenment"

- Self=descr4ibed as a "beautiful system of morality, veiled in allegory and illustrated by symbols, among which the most familiar are the Masonic square and compass, the "all-seeing eye," which is found on the back of the dollar bill (connected to the motto "Novus Ordo Seclorum" (the "New Order of the Ages).

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.
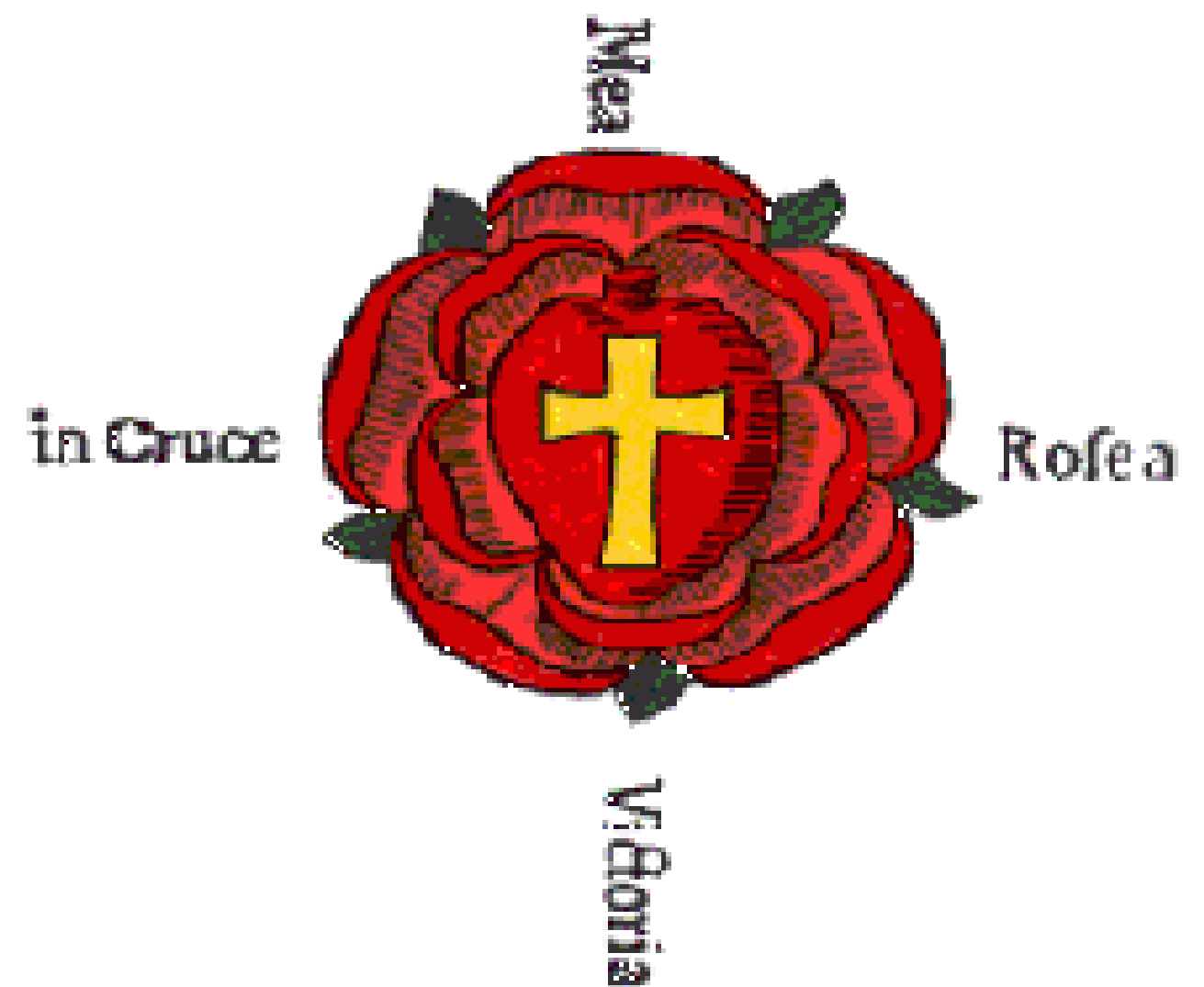
"Illuminati"

• 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.

- Oratorio grew out of the Catholic Counter-Reformation. Musical settings in Italian were designed to attract the unchurched to the Catholic church.

- The name "oratorio" derives from the performance venue, a so-called "oratory" or prayer hall (see photo of Filippo Neri's oratory in Rome).

- Filippo Neri was a disciple of Ignatius of Loyola (founder of the Jesuit order [1541]). Although Neri became a Jesuit priest in 1544, he preferred to work in the secular world. He created various collections of lay people who comprised the *Congregazione dell' oratorio.*

- In each case, the primary activity was the creation of lay service ('oratorio vespertino') that were spiritual dialogues often of an allegorical or biblical nature.

- Other offshoots of this phenomenon include:

  Gio. Fran. Anerio's *Teatro armoniche spiritual* (1619) and the creation of oratories in Rome, Venice, Bologna and Naples.
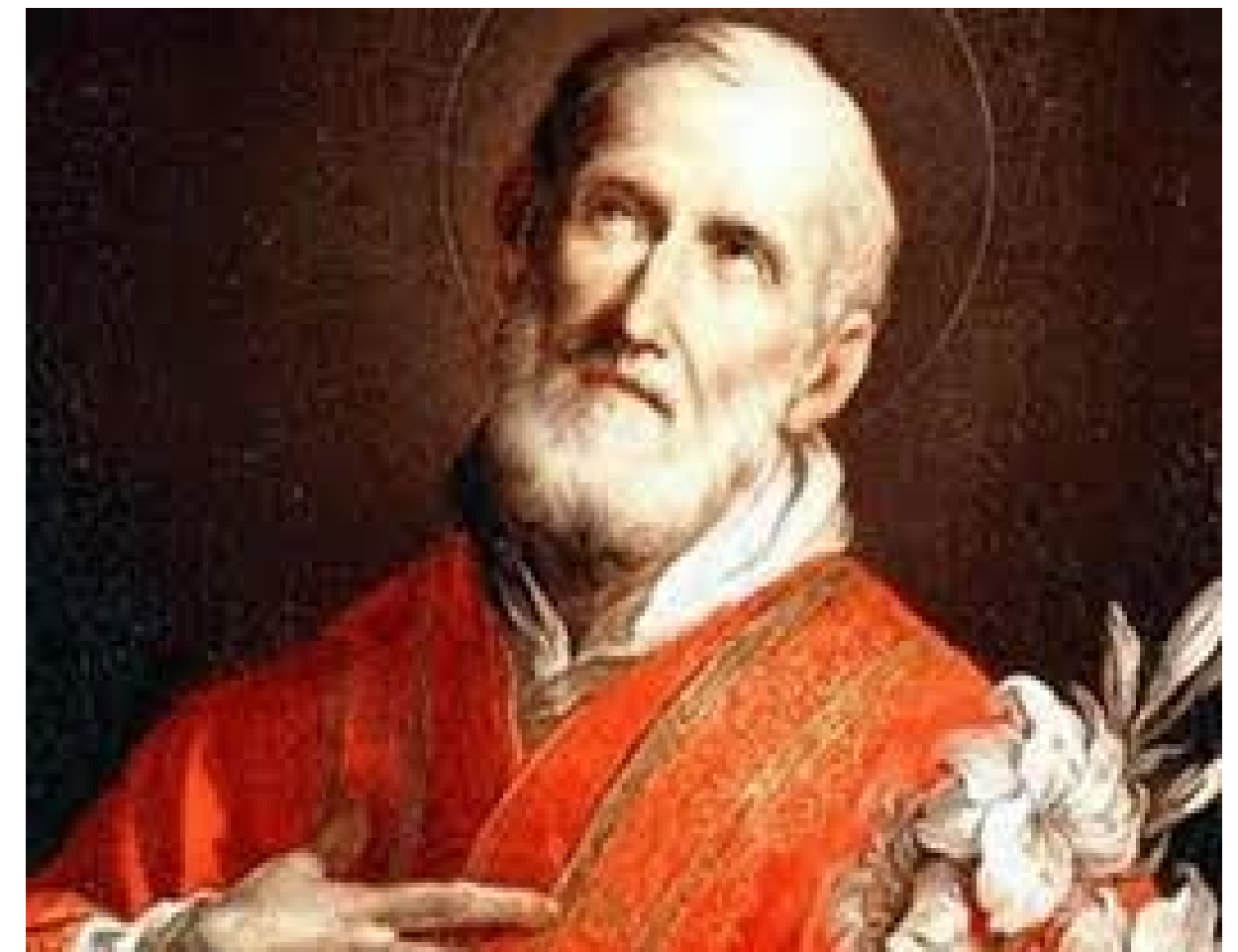
Baroque Oratorio: Definitions

Def: A sacred, but non-liturgical dramatic composition in which a Biblical subject is set as recitatives, arias and choruses. The presence of an *historicus* (*Testo*) [narrator] which, according to Spagna (a leading librettist of the day), formed the essential distinction between oratorio and opera (along with the lack of costumes, staging, etc.).

Baroque Oratorio (cont.)

Leading composers included:

Bernard Pasquini, Alessandro Stradella, G. P. Colonna [Rome]

Giacomo Perti, G. Bononcino & T. Vitali (Bologna)

N. Legrenzi, F. Gasparini, A. Vivaldi, A. Lotti (Venice)

A. Scarlatti (Naples)

The most important composer of the early Baroque was Giacomo Carissimi (Rome), whose oratorios were largely settings of Latin texts, intended for nobility.

G. F. Handel and the English Oratorio

Handel initially went to England to write Italian operas, which were initially successful but led to two bankruptcies. The first true English oratorio began as a theatrical "masque" entitled *Hamaan and Mordecai*. To foil a pirated performance, in 1732 Handel expanded the work and re-titled it "Esther." But Handel's real adoption of the English oratorio as a financially viable alternative to opera began in 1739 with the composition of two, very different oratorios—*Saul and Israel in Egypt*—in which Handel created a unique synthesis of his innate gift for musical drama and the popularity of celebratory choral works, esp. the Four Coronation Anthems for George II (1727). The most beloved of these new oratorios was (and remains) *Messiah* (1742), followed by such masterpieces as *Hercules* (1743), *Judas Maccabeus* (1746), *Solomon* (1748), *Theodora* (1749) and *Jephtha* (1752).

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."
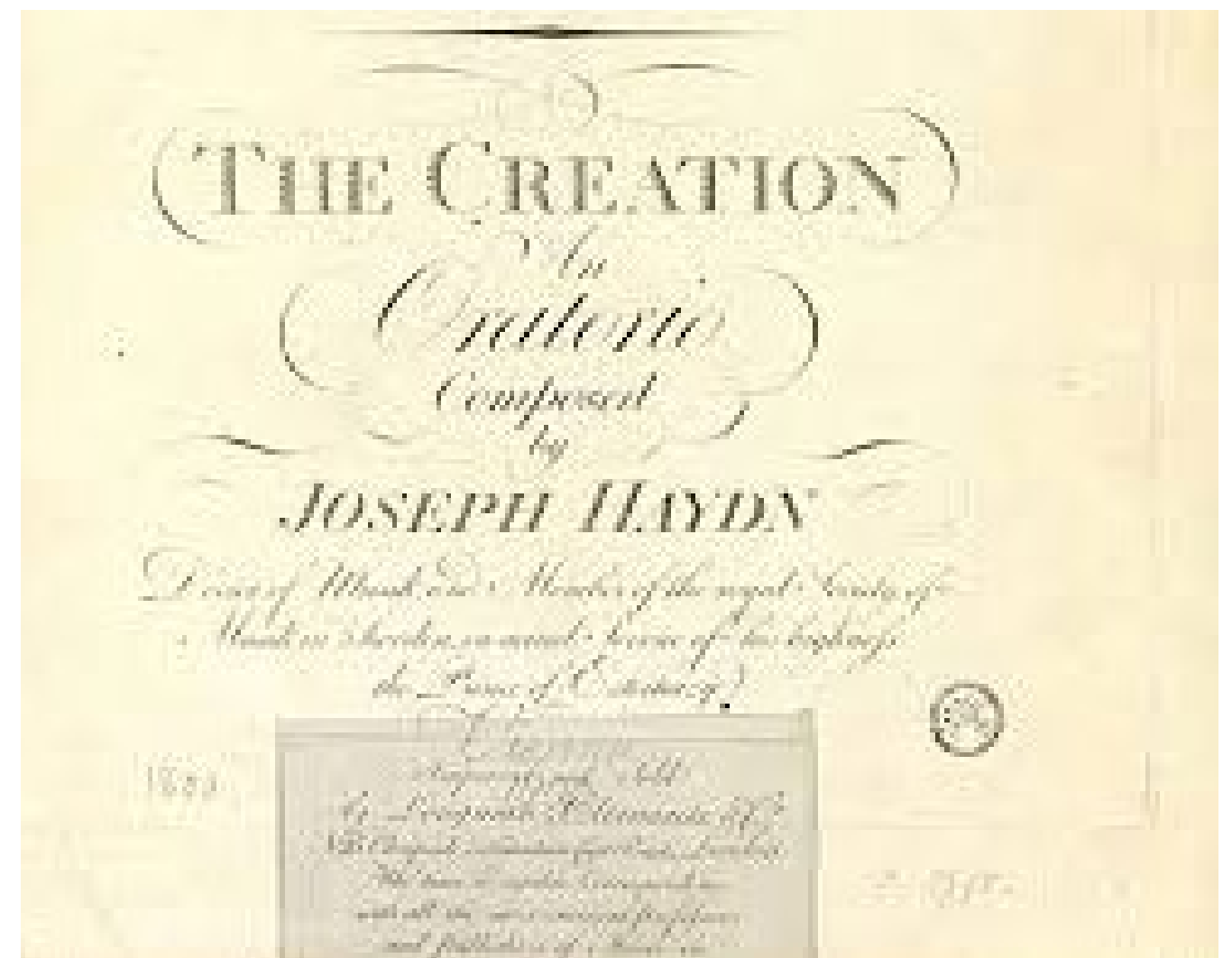
1. Haydn uses Masonic numerology (3 x 11 = 33 stages) to adapt the number of parts to the oratorio (imitation of Handel!), the number of solo voices and the function assigned to each:

> Soprano (Gabriel, Eve) – birds, flowering plants
>
> Tenor (Uriel)   -- Light, Creation of Man
>
> Bass (Raphael, Adam) – Creation of sea creatures and
>   all animal life on land

2. Depiction of Chaos

> Haydn creates musical chaos by persistently avoid those elements that create order: cadence (especially to tonic)
>
> and by using orchestral instruments in non-traditional roles.

3. Formal organization

> Haydn derives formal template from type of text:
>
> Biblical = recitative
>
> Aria: poetry
>
> Chorus: mixture of both

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 (Raphael)	Aria (R)	Recitative (Gabriel)	Aria (G)	Recitative Uriel	Chorus
Gen. 1:9-10	Poetry	Gen. 1:11	Poetry	(quasi biblical)	Poetic
	d-D		B-flat		D

Elijah, op. 70

Felix Mendelssohn

Mendelssohn's *Elijah,* op. 70

Commissioned by Birmingham Festival for their 1840 event (OT)

Commission based on success of *St. Paul,* op. 36 (1836, Birmingham - 1837) (NT)

19th-century German oratorios largely based on Biblical stories

Elijah: Libretto by Julius Schubring (Lutheran pastor; also worked on *St. Paul*)

Based on Biblical account (1st Kings 17-19 + texts selected from Deuteronomy, Exodus, 1 & 2 Samuel, Chronicles, Psalms, Malachi and Matthew   ["Christian" additions, 39-41])

Scored for large SATB chorus (with divisi), treble chorus, large orchestra (esp. brass), B (Elijah), T (Obadiah), S (Widow/Queen Jezebel), A (Angel) and boy treble soloists.

Like *St. Paul*, Elijah has two parts—the first dramatic and the second diffuse in plot

Elijah's Structure

Libretto of Elijah defies Metastasian unities of time, place and action.

Mendelssohn counters this defect by several musical devices:

     1. Organization into scenes:

I.	God's Curse/Famine:	Introduction, overture and 1-5
	"Widow's Scene"	6-9
	"Baal scene"	10-18
	Miracle of Rain:	19-21

II.	"Queen's scene"	22-24
	Elijah's exile	25-32
	God's Appearance	33-35
	Transformation/Ascension	36-38
	Christian addition	39-41
	Final chorus	42

Elijah: Motives

Mendelssohn's primary means of unification is the presence of "remembrance" motives, themes that signify a person or an idea and return throughout the oratorio providing narrative coherence. All three of the following motives appear in the work's introductory recitative:

1. Elijah's theme (four-chord motif): Intro, 10 (X3), 12,

2. The "curse" motive (successive melodic tritones): Intro, 5, 9, 10, 14, 16, 23, 25, 34, 42

3. God's power (arpeggiated triad-octave):
Intro, 9, 10, 16, 19, 20, 23, 26, 33, 35, 36, 38

Tonal Symbolism

C major: God's nobility and mercy (5, 31, 35)

c minor: Curse (5, 10, 11 ["chaos" in Haydn's *Creation*])

G major: Trust in God (7, 8, 9, 22, 28, 29, 41)

F major: Mankind's trust in God/Prophet's Inner voice (11,

D major: Praise of God (28, 29, 41, 42: again as in Haydn!)

d minor: sorrow, despair (Intro, overture, 1)

a minor: anger (2, 17, 24)

f# minor: estrangement from God (11, 12, 13, 17, 25, 26)

b minor: Call to repentance (21)

E-flat major: Resolution of "Curse" (4, 10, 14, 15, 19, 20)

E major: God's appearance (1, 5, 30, 34)

Robert
Schumann
(1810-1856)

Das Paradies

und die Peri

op. 50, 1843

Schumann: *Das Paradies und die Peri*, op. 50

Schumann began composing this, his largest work to date, in 1840.

Initially conceived as an opera, he found Thomas Moore's epic poem, *Lalla Rookh*, unusable as an operatic libretto. However, he took one of the four main poems, (*Parasdies und die Peri*) and fashioned it into what he called a "new genre for the concert hall." When the work was published in 1845, Schumann described the work as a "Lyrischce Dichtung" ("Lyrical Poetry"). Moore's poem is 521 lines long. Schubring omits 161 of the lines, replacing them with 62 lines designed to help the action and allow Schumann to create movements of reasonable size and dramatic identity.

The work contains 26 movements cast as three large parts. It is scored for large SATB chorus, six vocal soloists and a typical, large romantic orchestra. The work's heroine, the *Peri*, initially denied entrance into Paradise, is told that the performance of an act of selfless love will obtain her goal. The three parts of the "oratorio" narrate three attempts to meet this requirement, the first two being unsuccessful.

The work's musical novelty lies in its fusion of opera and oratorio, a musical continuity based on interlocking harmonic, metric and motivic connections.

Schumann: *Das Paradies und die Peri*, op 50

Briefly, the poem tells the story of a Peri (a fairy-like being) who is denied entrance into Paradise because of her mixed ethnicity. She is told that she must find an appropriate gift to be allowed to enter. Her quest shapes the works form. Parts I and II yield gifts (the blood of a heroic dying youth and the sighs of a maiden who dies in the arms of her plague-stricken beloved) that are deemed inadequate, Her third attempt—the tears of a criminal moved by the sight of a young boy praying—proves successful and she joyfully makes her entrance into Paradise. Schumann interprets her story as an exotic trope on the age-old story of redemption.

Schumann: *Das Paradies und die Peri*

Part I: mvts. 1-9
Part II: mvts. 10-17
Part III: mvts. 18-26

The foremost novelty of the work is its musical continuity, unified less by a network of motives than by a harmonic, metric unity that binds one movement to the next.

Table 1.4 Schumann, *Das Paradies und die Peri*, op. 50, 18–26, overview

Movement	Text	Key	Meter	Scoring
18. *Chor der Houris*	*Schmücket die Stufen zu Allahs Thron*	G–V/G	$\frac{2}{4}$	S, A, ssaaww, br, str
19. T1 and A (Engel) soli	*Dem Sang von ferne lauschend*	G–D	$\frac{4}{4}$	T, A + str, ww, hn and tbns
20. S 1 (Peri)	*Verstossen! Verschlossen auf's neu' das Goldportal!*	B–D	$\frac{4}{4}$ $\frac{2}{2}$	S, ww, hn and str
21. Bar	*Jetzt sank des Abends gold'ner Schein*	F♯ minor	$\frac{3}{4}$	Bar, ww, hn, str
22. T, *Chor des Peris*, Bar	*Und wie sie niederwärts sich schwingt*	B minor	$\frac{4}{4}$	T, Br, ssaa, WW, hn, str
23. Soprano (Peri), Tenor, Mezzo, Tenor, Baritone	*Hinab zu jenem Sonnentempel!*	E minor–A–E minor–E major–G–B minor	$\frac{4}{4}$ $\frac{2}{2}$	S, T, MS, Bar, ww, br & str
24. Chor	*O heil'ge Tränen, inn'ger Reue*	G	$\frac{2}{2}$	SATB satb, ww, hn, str
25. S (Peri), T, satb	*Es fällt ein Tropfen aufs Land Ägypten*	E minor–V/G	$\frac{4}{4}$	S, T, satb, hn, ww, str
26. Finale	*Freud, ew'ge Freude, mein Werk ist getan!*	A7–D–G	$\frac{2}{2}$	S, satb, Full orchestra
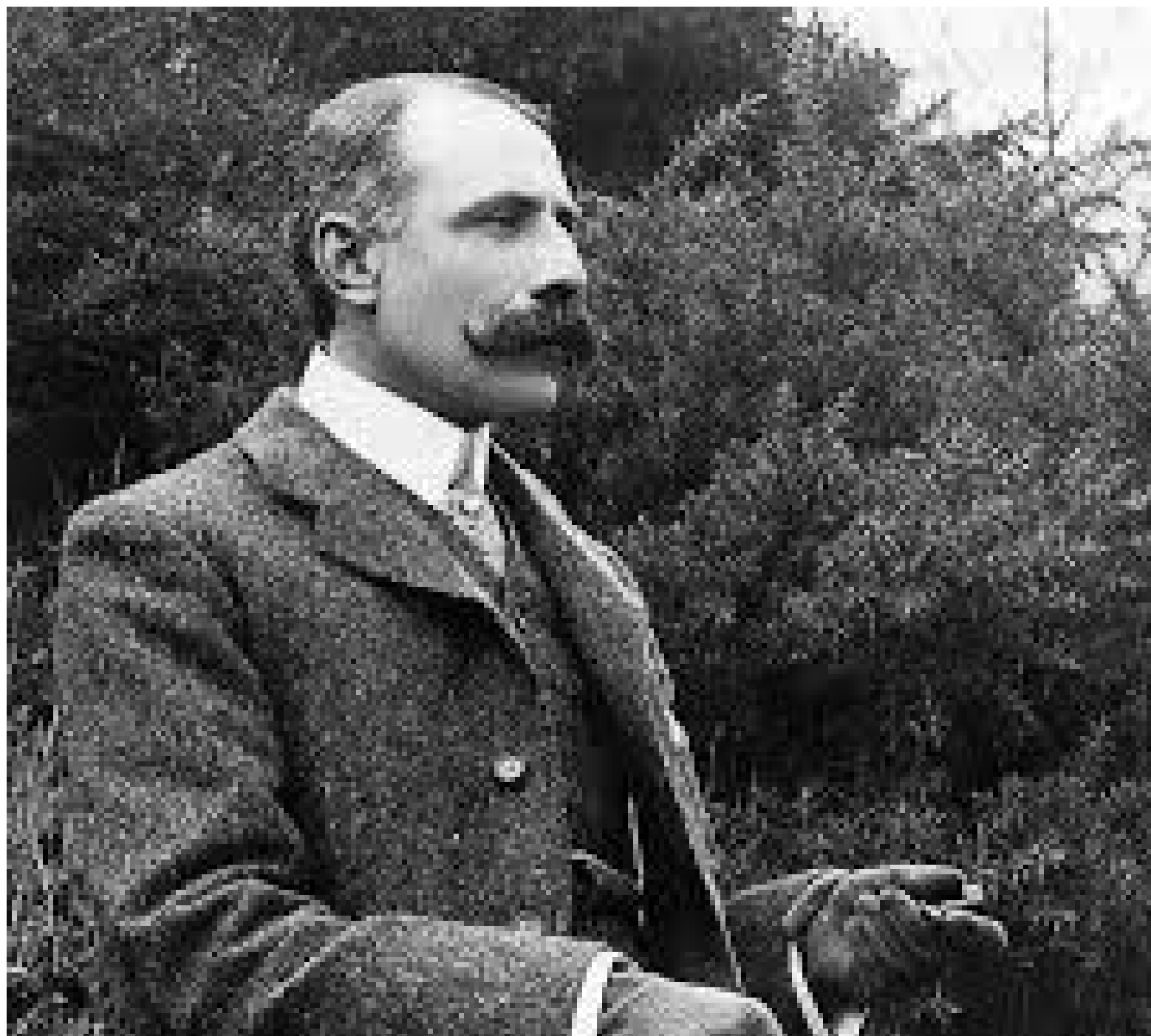
Sir Edward Elgar
(1857-1934)

- John Henry Cardinal Newman
- (1801-1890)

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

Commissioned for 1900 Birmingham Festival

Text: Adapted from John Henry, Cardinal Newman's poem of the same name

MS, T, B soli, large chorus (semi-chorus) and orchestra

Set in two parts that are musically continuous
Duration: ca. 90 '

Elgar: *Dream of Gerontius,* op. 38 - Form

Part I:

1. Prelude
2. Jesu, Maria – I am near to death
3. Rouse thee, my fainting soul
4. Sanctus fortis, sanctus Deus
5. Proficiscere, anima Christiana

Part II:

1. I went to sleep
2. It is a member of that family
3. But hark! upon my sense comes a fierce hubbub
4. I see not those false spirits
5. But hark! a grand mysterious harmony
6. Thy judgment now is near
7. I go before my judge
8. Softly and gently, dearly-ransomed soul

● Composed in two large parts that are musically continuous.

Part I describes Gerontius' death; Part II details his journey after death.

● Music unified by a complex of nine motives laid out in the instrumental Prelude. These return throughout the work providing a musical flow of ideas (named by A. Jaeger, Elgar's agent with Novello, Ltd.)

● The soloists fulfill prescribed roles:
        T = Gerontius
        MS = Angelical guide
        B = Priest (part I), Angel of the Agony (part II)

● Elgar's oratorio, like Schumann's, uses a fluid harmonic language and a singing style that defies traditional formal conventions.

● Elgar's music was originally conceived as a series of large tableaux eminently suited to being excerpted for individual performance (and sold separately by Novello).